Using the arts (music, mime, dance, and drama) to enhance the spirituality of the youth

'Will De'Angeleo Hayes III
Interdenominational Theological Center

Follow this and additional works at: http://digitalcommons.auctr.edu/dissertations

Part of the Religion Commons

Recommended Citation
Hayes, 'Will De'Angeleo III, "Using the arts (music, mime, dance, and drama) to enhance the spirituality of the youth" (2012). ETD Collection for AUC Robert W. Woodruff Library. Paper 338.
USING THE ARTS (MUSIC, MIME, DANCE, AND DRAMA) 
TO ENHANCE THE SPIRITUALITY OF THE YOUTH

By

Will De’Angeleo Hayes, III
Bachelor of Arts, Alabama State University, 1996
Master of Divinity, Interdenominational Theological Center, 2001
Master of Arts in Christian Education, Interdenominational Theological Center, 2001

A Doctoral Dissertation
submitted to the faculties of the schools of the
Atlanta Theological Association
in partial fulfillment of the requirements of the degree of
Doctor of Ministry
at
Interdenominational Theological Center
2012
ABSTRACT

USING THE ARTS (MUSIC, MIME, DANCE, AND DRAMA) TO ENHANCE THE SPIRITUALITY OF THE YOUTH

by

Will De’Angeleo Hayes, III

May 2012

163 pages

The purpose of this project was to examine carefully how the arts (music, mime, dance, and drama) could potentially enhance the spirituality of youth between the ages of 13 and 19. The researcher’s aim was to use the arts to make the stories and messages of the Bible come “alive” in a creative and innovative manner. After meeting with a select group of leaders on August 27, 2009, regarding the needs of the youth, the researcher moved forward with the assurance of membership support regarding the proposed Doctor of Ministry of Project based on the arts. Throughout the process, the researcher used every opportunity available to capture and evaluate dramatic presentations at the Greater Solid Rock Baptist Church. The span of the Doctor of Ministry Project lasted seven months (April – October 2011), with six activities in the form of dramatic presentations being conducted over that period of time. In this document, the author gives the reader detailed information regarding the process used to reach the researcher’s final destination. Below are brief highlights from each chapter in order to give the reader a general sense of the process used to compile and complete information relative to the Doctor of Ministry Project.
Chapter I gives the reader a general introduction to each succeeding chapter in this document. Although the information in the introductory chapter is not presented in detail, the author provides key points regarding material appearing subsequently. Chapter II focuses on the Ministry Context/Issue, primarily on the demographics of the Greater Solid Rock Baptist Church and related social statistics. Chapter III explores the Biblical literature that informs the Doctor of Ministry project, identifying key scriptures that relate to youth and how youth are able to overcome obstacles in life.

Chapter IV shines the light of research on theological literature, mainly focusing on how Biblical characters such as Goliath can be re-imagined as social influences such as drugs, sex, and alcohol. Key statistics are given regarding the use of these elements by our youth (ages 13-19) before marriage and how this use is impacting their education and spiritual development. Chapter V provides empirical and theoretical information to support the researcher’s position regarding using the arts to enhance the spirituality of the youth, along with professional statements from artists and teachers in the arts espousing this position. Chapter VI focuses on the actual Doctor of Ministry Project and all that went into making this project a success, offering a “How To” listing for coordinating, producing, and directing an arts program/play in the local ministry setting. Finally, in Chapter VII the researcher reflects on the entire process and shares final statistics from evaluation of the surveys submitted to the congregation during each dramatic presentation or activity connected with the Doctor of Ministry Project.
DEDICATION

“This is the Lord’s doing and it is marvelous in our eyes.”
—Psalm 118:23

I dedicate this Doctor of Ministry dissertation to my grandparents – Mamie Lee Hayes and Will Hayes, II, and to my aunt – Anna Mae Hayes, all of whom are now resting in the arms of Jesus. This project is also dedicated to my beloved mother, Vera Lee Hayes, Chicago, IL, who has supported and encouraged me throughout this journey. I love her with all of my heart! To my uncle, pastor, mentor, and spiritual father, Dr. Charles G. Hayes, Chicago, IL, thank you for your prayers and words of encouragement. To my family, thank you for your support and prayers: I love you all from the top and bottom of my heart! In addition, this project is dedicated to Mother Minerva Coleman of the Greater Solid Rock Baptist Church, who encouraged me to enroll in a doctoral program. I will be forever grateful to the membership of the Greater Solid Rock Baptist Church for embracing this Doctor of Ministry project. Finally, this work would not have been possible without the power of God and the guidance of the Holy Spirit.

W. D. H., III
ACKNOWLEDGMENTS

I would like to acknowledge and thank the late Dr. Edward Smith for his guidance and professionalism during this process. Indeed, he kept me focused and determined to submit quality work throughout the process. Dr. Smith, you are missed! Thank you for effectively leading me through this process.

I would also like to acknowledge and thank Dr. Stephen Rasor, Doctor of Ministry Program Director, for his leadership and encouragement throughout this process, and Dr. Maisha Handy, Associate Provost (ITC), for her guidance, support, and encouragement. Dr. Handy, I am also grateful to you for stepping in as the chairperson of my Doctor of Ministry committee after the passing of Dr. Edward Smith in April 2012.

I further acknowledge and thank Mrs. Melody Berry, Doctor of Ministry Administrative Assistant, for her support, encouragement, professionalism, love, care, and compassion throughout the entire process.

Finally, I acknowledge and thank Minister Paula D. Wallace, Youth & Young Adult Minister, and the Youth & Young Adult Ministry of the Greater Solid Rock Baptist Church, Riverdale, GA, for their willingness to assist me throughout the Doctor of Ministry Project by helping to coordinate and present the dramatic presentations/activities. Their labor of love and participation in this project made it the great success it turned out to be!
TABLE OF CONTENTS

ABSTRACT ................................................................................................................................. v
DEDICATION ............................................................................................................................. vii
ACKNOWLEDGMENTS ................................................................................................................. viii

Chapter

I. INTRODUCTION .................................................................................................................... 1

II. MINISTRY CONTEXT .............................................................................................................. 5
   Demographics of the Ministry Context ......................................................................................... 7
   The Ministry Issue ....................................................................................................................... 9

III. BIBLICAL LITERATURE ...................................................................................................... 12
   A Major Contribution from a Minor Contributor ........................................................................ 20
   Additional Biblical Scriptures Used ............................................................................................ 22

IV. THEOLOGICAL LITERATURE .............................................................................................. 24
   The Theology of Story ............................................................................................................... 26
   Giants in the Form of Alcohol ................................................................................................... 30
   Giants in the Form of Drugs ..................................................................................................... 34
   Giants in the Form of Pre-marital Sex ..................................................................................... 35
   Goals of a Successful Arts Program ......................................................................................... 39
   The Story of David and Goliath ............................................................................................... 40

V. EMPIRICAL AND THEORETICAL LITERATURE .............................................................. 51
   Memorization vs. Internalization ............................................................................................... 54
   The Arts ................................................................................................................................... 62
   Professional Statements/Perspectives on the Arts ................................................................... 62
   The History of Mime Dancing .................................................................................................. 68
   What is Praise Dance? .............................................................................................................. 69
       Praise Dance History ............................................................................................................ 69
       Praise Dance Today .............................................................................................................. 69

x
P. “Making the Bible Come Alive Through the Arts” Survey 137
Q. The Production Line-Up (Outline of Dramatic Presentation) 138
R. Adam and Eve in the Garden (a Visual Aid) 139
S. David and Goliath (a Visual Aid) 140
T. Youth Mime Dancers (a Visual Aid) 141
U. Daniel in the Lions' Den Praying (a Visual Aid) 142
V. Lazarus Breaking Out of Grave Clothes (a Visual Aid) 143
W. Adult Mime Dancers (a Visual Aid) 144
X. The Sounds of Gospel (Musical Contribution) 145
Y. Copy of Attendance Sheet for Rehearsals 146
Z. The Cast of “Making the Bible Come Alive Via the Arts” 147

CHARTS 148

#1 Now, Behold the Lamb – April 24, 2011 – Males 149
#2 Now, Behold the Lamb – April 24, 2011 – Females 150
#3 Mime Presentation – July 20, 2011 – Males 151
#4 Mime Presentation – July 20, 2011 – Females 152
#5 Mime Presentation – July 21, 2011 – Males 153
#6 Mime Presentation – July 21, 2011 – Females 154
#7 General Arts Survey – July 24, 2011 – Males 155
#8 General Arts Survey – July 24, 2011 – Females 156
#9 The State of Justice vs. Humanity – September 25, 2011
   – Males 157
#10 The State of Justice vs. Humanity – September 25, 2011
   – Females 158
#11 Making the Bible Come Alive – October 30, 2011 – Males 159
#12 Making the Bible Come Alive – October 30, 2011 – Females 160

SELECTED BIBLIOGRAPHY 161
CHAPTER I
INTRODUCTION

In this chapter, the researcher introduces the reader to the Doctor of Ministry dissertation/project by presenting an overview of the ministry issue and background information on the formation of the Doctor of Ministry project. This chapter also shares and exposes the motivation behind the researcher’s desire to use the arts (music, mime, dance, and drama) as a basis for the Doctor of Ministry project. In addition, the reader learns about the researcher’s observations of youth within the church and classroom settings. The researcher also provides the reader with information regarding the researcher’s transition from Youth & Young Adult Minister (2004-2005) to the position of Senior Pastor on September 1, 2005, and how this affected the Youth & Young Adult Ministry at the Greater Solid Rock Baptist Church. Finally, the researcher shows how hiring Minister Paula D. Wallace as the Youth & Young Adult Minister was a tremendous contribution to the revitalization of that ministry.

This Doctor of Ministry project evolved from the researcher’s desire to give youth in the local church an additional outlet to express themselves in a non-conventional manner. As an educator at DeKalb Elementary School of the Arts in Atlanta, GA, over the past seven years, the researcher has personally seen the creativity and innovation within our youth. When given an opportunity, young people have many contributions to make to the community and to the church universal. While serving as the Youth & Young Adult Minister at the Greater Solid Rock Baptist Church from 2004 to 2005, the researcher realized that there were some talents youths could use within the ministry
context. However, the researcher also realized that some of the youths had not been given an opportunity to express their creativity inside the church. Some of them felt that dancing and doing step movements was something you did at the club, not in the church. Unfortunately, this is still the thought pattern of some people inside the church. Upon taking the position as the Youth & Young Adult Minister in 2004, the researcher observed the low attendance among the youth and young adults in the Greater Solid Rock Baptist Church during the worship service and Bible study. After talking to some of the members of the church, the researcher learned that youth and young adults were the least represented group in the church. This was one of the main reasons why Greater Solid Rock needed a progressive and creative Youth & Young Adult Minister. After the researcher spoke with several parishioners, they came to agree with the researcher regarding the need for a progressive and creative ministry for the youth and young adult population. This was one of the motivating factors that led the researcher to champion this Doctor of Ministry project.

After starting in the position of Youth & Young Adult Minister and hearing about the challenges with youth and young adults, the researcher, with the help and guidance of the Holy Spirit, developed a creative, innovative, and non-conventional program for the youth and young adults. Over time, the youth empowerment program grew to record numbers. Youth who were regular attenders of events tended to bring a new friend each week. This response to what we were offering was a sign that the creative approach was indeed a success. The incorporation of the arts made a positive difference in the life of the church and in the life of each youth and young adult who participated in the program. Unfortunately, after the researcher transitioned from the Youth & Young Adult Minister
to the Senior Pastor of the church in 2005, the energy and excitement in the Youth & Young Adult Ministry declined. The flame to continue a creative and innovative ministry within that ministry was no longer visible.

In observing the lack of attendance during worship services and other church events by many among the youth and young adult population, the researcher and other key leaders of the local church identified this as a real ministry issue. Therefore, before the researcher began the Doctor of Ministry project that is the concluding piece to this Doctor of Ministry dissertation, select leaders affirmed this suspicion through a meeting on August 27, 2009, by noting that the key ministry issue at the church was the Youth & Young Adult Ministry. It was at this point that the Greater Solid Rock Baptist Church aggressively moved towards securing a new Youth & Young Adult Minister. The goal of the researcher and the church was to have such a minister in place by the first quarter of 2010. It was the church’s desire to hire someone who would bring excitement and energy back to the Youth & Young Adult Ministry.

As noted earlier, while serving as the Youth & Young Adult Minister from 2004 to 2005, the researcher was able to observe the various talents shown by the youth during the youth empowerment program, started by the researcher, which met each Wednesday night at 7:30 PM. It was during the youth empowerment sessions that the researcher used creative approaches to help the youth better understand Biblical truths and the message of Jesus, the Christ. Making the Bible come alive during these sessions was a big success; the youth showed great appreciation for this creative and innovative approach in their weekly empowerment session (Bible study). Using the arts during these sessions also gave some of them an opportunity to conquer their shyness. In addition, the program
empowered youth to be effective and efficient public speakers in the community, home, school, and church.

In this Doctor of Ministry presentation, it is the researcher’s aim to show the reader that music, mime, dance, and drama have a place within the life of the church. The researcher not only offers empirical research as supporting data, but also quotes written statements from professionals within the field of the arts regarding how the arts can enhance spirituality in youth. This document shows the reader how the Doctor of Ministry project was executed over the course of seven months through six dramatic presentations/activities at the Greater Solid Rock Baptist Church. The effectiveness of each dramatic presentation was measured via congregational surveys. Throughout the process, the membership of the Greater Solid Rock Baptist Church was very supportive.

Finally, the surveys demonstrated that the youth are not the only population in the church with an appreciation for the arts and a desire to participate; rather, many different age groups showed high percentages of appreciation for the arts on the surveys. This was a positive sign, as the researcher would like to continue the work of promoting the arts beyond the scope of the Doctor of Ministry project and include other age groups within the local church. The following chapters in this dissertation give the reader the necessary foundational information needed to support the researcher’s claims about how the arts can enhance youth spirituality. Through this work, it is the researcher’s desire to serve as a model for churches nation-wide about how to incorporate the arts into ministry. It is the researcher’s belief that this model would also be beneficial in theological institutions as a class for those interested in becoming pastors who support the arts and/or working as a Youth & Young Adult Minister to incorporate the arts into ministry.
CHAPTER II
MINISTRY CONTEXT

This chapter gives detailed information regarding the ministry context and the ministry issue. Information regarding the structure, values, and mission of the Greater Solid Rock Baptist Church are shared along with the demographics of the local ministry. The researcher also describes the initial approaches used to identify the ministry issue and briefly explores the possibility of this being an issue in other youth and young adult ministries. In addition, the researcher shares how the idea of executing a Doctor of Ministry project focusing on the arts and the youth came into existence.

The ministry context is the Greater Solid Rock Baptist Church, Inc., which is located at 6280 Camp Road, Riverdale, GA 30296, Clayton County, GA. The church is an 88-year-old traditional Baptist church. The previous pastor, John W. Waters, Ph.D., Senior Minister Emeritus, served longer than any other pastor in the life of the church. Under the leadership of Dr. Waters, the church was re-organized in 1986 with new by-laws instituting policies and procedures. As part of this re-organization, the church developed a mission statement as follows: “The purpose of this church shall be the advancement of the Kingdom of God through:

- Teaching Christian Doctrines
- The Public Worship of God
- The Preaching of the Gospel
- Personal Evangelism
- Missionary Endeavors
• Christian Education
• Consistent Christian Living.”

The church also embraced a statement of values, namely: “As a church family, we value:

• Accountability
• Christian Education
• Commitment
• Decorum
• Excellence in Praise and Worship
• Family Worship
• Integrity
• Missionary Endeavors
• Punctuality
• Respect.”

Indeed, the Greater Solid Rock Baptist Church, Inc., is built on a strong foundation with a mission and core values that shape the congregation’s identity. From the researcher’s observations of the church’s culture, the people in the church under the previous administration became accustomed to following procedures according to the by-laws and, for the most part, supported Pastor Waters because of his strong and systematic style of leadership. After observing the somewhat silent and reserved style of worship on Sunday mornings, the researcher knew that the Greater Solid Rock Baptist Church was not an emotional or charismatic church during the worship experience. As a young man with a charismatic style of worship and a dramatic and creative approach in sermonic presentations, the researcher never envisioned becoming the pastor of this church.
However, God had other plans for both the researcher and the Greater Solid Rock Church family.

**Demographics of the Ministry Context**

This section of the presentation gives the reader statistics from the Georgia County Snapshots produced by the Georgia Department of Community Affairs (2006). According to these statistics, 37.9% of Clayton County residents were white and 51.6% were black. Hispanics, who can be identified as either white or black in the census data, made up 7.5% of the county's population. Statewide, 65.1% of residents were white, 28.7% were black, and 5.3% were Hispanic. In Clayton County, 30.0% of the county’s residents were age 18 or younger, while 5.9% were age 65 or older. Statewide, 26.5% were age 18 or younger and 9.6% were age 65 or older. The 2000 census reported that 13.6% of Clayton County's households were headed by females with children under 18 years of age, compared with 9.0% statewide. Total households with children under 18 represented 40.7% of all households in the county, compared to 35.0% statewide. Between 2001 and 2005, the Clayton County school system reported an average high school dropout rate of 5.3% for students in grades 9 to 12. Statewide, this rate was 5.6% for the same period of time. Clayton County spent an average of $5,889 per student for public education each year between 2001 and 2005, while the statewide average was $6,603. Based on the 2004 graduating class for that county’s school system, 65.1% of the students were eligible for the HOPE Scholarship Program, which is available to allow students to attend a post-secondary school in Georgia. Statewide, 62.0% of the graduating students were eligible for the HOPE scholarship.
Between 2000 and 2004, the infant mortality rate (infant deaths per 1,000 live births) was 9.8 for the county. The statewide rate was 8.6 during the same period. In 2002, the number of physicians in the county per 100,000 people was 136.1, compared to the 192.6 statewide average. Clayton County had 1.5 hospital beds per 1,000 people in 2004, which was less than the statewide average of 2.7 hospital beds per 1,000 people. The 2004 index crime rate (crimes per 1,000 people) for Clayton County was 56.5. Statewide, in 2004, the rate was 40.8. Of the total index crimes reported for that county, 10% were violent crimes, while 90% were property crimes. In 2004, 61.3% of the adult population in the county was registered to vote, and 48.2% of the voting-age adult population for Clayton County voted in the 2004 general election. Statewide, 70.6% of eligible Georgians were registered to vote, while 55.1% of those eligible voted in the general election that year.¹

Since 40.7% of households in Clayton County had children under the age of 18 by 2006, the researcher believed that children in Clayton County needed additional outlets and opportunities outside of school and home to keep their minds actively engaged in a positive manner. At the outset of the project, the researcher was convinced that using the arts as an opportunity to reach and engage the youth would prove beneficial in several areas of the youth’s lives, including, but not limited to, the home, church, community, and school. The church is in place to address the spiritual and physical needs of humanity, including youth along with adults. Therefore, programs in the church that address the spiritual and physical needs of youth, aside from after-school programs, should be visible in the life of the church. As noted in the aforementioned statistics, in

¹ Georgia Department of Community Affairs, 2006, Georgia County Snapshots, available from http://www.dca.state.ga.us/countysnapshotsnet; accessed 8 August 2011.
2000 the total households in Clayton County with children under the age of 18 represented 40.7% of all households, compared to 35.0% statewide. This statistic lets the researcher and the reader know that the opportunities to do effective ministry and serve our youth in Clayton County are great.

The Ministry Issue

The ministry issue facing the Greater Solid Rock Baptist Church was the absence/decline of youth (13-19) in the church. According to members of the church, this had been a continuous trend. Therefore, the researcher intended to explore further the reasons for this trend and look at how the arts could be used as an innovative ministry to slow down and/or eliminate that absence/decline. On August 27, 2009, nine church leaders met with the researcher to discuss what they felt were the church’s most important needs. Out of this meeting, several interesting issues were raised, including the desirability of acquiring a van to transport members to and from church, doing more church marketing, and hiring a Youth & Young Adult Minister who could provide creative and innovative vision for that age group. After much discussion, all in the group agreed that the primary need was to hire a Youth & Young Adult Minister and to resurrect the youth & young adult ministry. Like the researcher, the leaders knew that the church needed more of a youth culture. They knew that one way to address this issue was to first secure someone who was qualified to work with the youth and build a creative and innovative program.

When the researcher started the Doctor of Ministry Program in August 2009, the church was without a Youth & Young Adult Minister. However, in April of 2010, the Greater Solid Rock Baptist Church hired Minister Paula D. Wallace, a graduate of the
Candler School of Theology, who resurrected and transformed the Youth & Young Adult Ministry through the power of God. It is now the fastest growing ministry in the church because of her vision to implement an arts program. Under the leadership of Minister Wallace, the youth have responded well and are now excited about attending church on Sunday and throughout the week. This excitement has also carried over to the parents and the general congregation.

The researcher, who is an advocate for youth, is very passionate about addressing this particular ministry issue for several reasons. First, youth ages 13-19 account for the lowest representation within the Greater Solid Rock Baptist Church. Secondly, if it is a problem at this church, there's a good chance that this issue is also a problem in other churches. In fact, after conferring with colleagues in ministry, the researcher indeed found that the aforementioned issue is also a concern and challenge at other churches. Therefore, the motivation to address the issue extends beyond the walls of the Greater Solid Rock Baptist Church into the community and neighboring churches. In addition, the researcher wished to see more youth engaged in the local church and community and also to see the spiritual growth of youth enhanced through the arts. Even in the classroom, as a drama instructor at DeKalb Elementary School of the Arts, the researcher has striven to ensure that all students get the information needed to succeed not only in drama class, but also in life.

Historically, the church has wanted to have a dedicated and long-standing Youth & Young Adult Minister. According to several members in the congregation, past Youth & Young Adult ministers did not stay long, leading to a high turnover rate for the holders of this position. This had an impact on the spiritual growth of the youth and young adults
and the numbers of them who attended. Every time the youth would bond with one Youth & Young Adult Minister whose ministry would start to resonate, he or she would resign or leave for a better opportunity in ministry. In addition, the traditional nature of the church meant that some of the youth’s ideas in the past were not fully embraced.

The researcher was able to obtain this information from some of the youth and young adults whom the researcher met while serving as the Youth & Young Adult Minister from 2004 to 2005. Several youth expressed an interest in doing something outside of the norm, or, in their words, outside of “the same old, same old.” After several ongoing conversations and chat sessions with the youth, the researcher learned that the majority of the youth were interested in being involved in an interactive and creative ministry. However, many members of the congregation did not share the excitement and energy to make this vision a reality. The hiring of a new Youth & Young Adult Minister brought life and energy back into the ministry through the arts.
In this chapter, the researcher discusses Biblical literature that speaks to the Doctor of Ministry project and shows how a selected Biblical text can be used to support the project’s thesis and aim. The researcher includes additional Biblical references to serve as supporting scriptures for this project. Select passages from scripture demonstrate how important it is to recognize and value the contributions of youth in the church and the community. Identifying scripture to accompany the researcher’s Doctor of Ministry project proved to be challenging; however, through effective research, the grace of God, and the guidance of the Holy Spirit, the researcher found a scripture that was ideal for the approach taken in this project.

There are not many Biblical texts that address youth ministry and/or the arts. After the researcher shared a draft of a paper with Dr. David Rensberger in the researcher’s Biblical Reflections class, the researcher was provided with valuable input regarding the direction of the final paper and additional resources that would prove beneficial during the research process. In researching Biblical texts for this project, the researcher selected John 6:1-14, with a focus on the boy in verse 9 who had five barley loaves and two fish. The researcher used this passage to indicate that youth have something of value to contribute to the life of the church and throughout the community. The researcher also shows how youth can make a valuable contribution via the arts.

In a comparison of the Gospels, it would be a mistake to suggest that the Gospel of John is radically different from the others and deserves no consideration with them.
All four Gospels portray Jesus, the Christ, through selected events in his life, climaxing in his death and resurrection. However, John features an independent and unique presentation of Jesus, the Christ. In the Synoptics, Jesus’ ministry lasts less than a year and is conducted mainly in Galilee; in John, it extends to three or more years and centers more often in Judea. The Synoptics introduce Jesus as a man of action who paints word pictures for his hearers; John, however, portrays longer, less picturesque, and more speculative discourses coming from Jesus, along with comparatively little action. In the Synoptics, Jesus teaches the people mainly about the kingdom of God, whereas in John, Jesus teaches about himself. In the Synoptics, Jesus teaches in parables, but John has none. In the Synoptics, Jesus often demands silence of those who behold his miracles, but in John, miracles are signs revealing Jesus and his mission. These facts are sufficient to indicate that the Synoptics present basically one perspective on the life of Jesus and that the Gospel of John presents another perspective, achieved most probably by profound meditation on the meaning of Jesus, the Christ.¹

In contrast to the Synoptics, John presents his miracle story of Jesus feeding the multitude (John 6:1-15) in a somewhat different style. According to the Gospel of John, characters in this discourse are given names, whereas, in the Synoptics’ account, they are simply referred to as Apostles (in Mark and Luke) or as Disciples (in Matthew). In John, the main characters in the discourse are Jesus, Philip, Andrew, and the unnamed lad. All of the other named characters have a voice, but the boy says nothing. Unfortunately, from my experience in the local church, this has all too often been the case when it comes to the youth. For the most part, they are seen, but not heard. They have a place, but no

position. In a sense, they have a number (a part of the congregation), but no name. One of the goals of the researcher’s Doctor of Ministry project is to give youth a voice in the local church and a sense of identity. From the researcher’s experience in the local church, it seems clear that, in some cases, youth do not have a voice and identity because of tradition and customs.

In John’s story, the characters must find food. Among those present, if anyone knew where to find food it would have been Philip, because he was from Bethsaida, a town about nine miles away (1:44). In this discourse, Jesus was testing Philip to strengthen his faith. By asking for a human solution, Jesus highlighted the powerful and miraculous act that he was about to perform. Thus,

Some commentators suggest that the feeding of the five thousand stems from genuine, albeit embellished tradition. That Matthew and Luke agree in some details against Mark may imply more than one early tradition; in other words, that many different people gave accounts of the feeding. Some researchers have argued that John’s version of the feeding is based on a tradition that is independent from the Synoptics, which includes genuine historical material missing from the Synoptics and may even be more accurate than the Synoptics.²

When Jesus asked Philip where they could buy a great amount of bread, Philip started assessing the probable cost. During this verbal exchange in the text, Jesus wanted to teach Philip that financial resources are not the most important ones. Oftentimes, we can limit what God does through us by assuming what is and is not possible. We should not allow our estimate of what cannot be done to keep us from taking on the task of serving others and God.

When it comes to the local church, limited resources are often the reason that effective ministry is not realized. This is sometimes the case with the youth ministry. Our

youth are in need of physical and spiritual food, and there are times when our church budgets will not allow for the physical accommodations necessary. In addition, some traditions in the church will not allow for programs that lend spiritual nourishment to our youth in a creative manner. For example, in the researcher’s local ministry setting, one of the challenges is transportation. If the youth cannot get to the church, they will not be able to receive the spiritual nourishment provided by the ministry. Therefore, in ministry, we should be intentional about offering our youth “the Bread of Life,” which in our discourse is Jesus, the Christ.

If the entire Fourth Gospel is devoted to disclosing who Jesus is so that people can believe him, this is done by showing him to be nourishment for the soul better than the manna of Moses’ day. The lawgiver (Moses), by his petitions kept alive a people fated to die. Jesus is the person who, “devoured” in faith, will keep a people alive forever. As the Gospel points out, the flesh can accomplish nothing; only the spirit can give life (6:63). Mere human power was inadequate to feed such a crowd. Although John later informs us that Judas held the money bag (12:6; 13:29), Jesus directs his question to Philip (6:5), perhaps testing in advance one of those who had already made a profession of faith in him.

The disciples respond in purely natural terms. In this period, two hundred denarii would represent a single worker’s wages for approximately two hundred days’ work. Since, in times of food shortages, a day’s wage might provide little more than food for a poor family (even under normal circumstances, it would not provide ten times that amount), two hundred denarii could not begin to feed five thousand men plus some

---

women and children (6:10), and five barley loaves (6:9) would do even less. In the Gospel, it is clear that Jesus and the disciples did not physically have enough bread and fish on location to feed those who were hungry, but spiritually, they had the bread of life. Spiritually, they had the master fisherman in their midst. However, physically, they did not have the resources to accommodate the needs of those who were in attendance.

After Philip noted that “eight months” of wages would not buy enough bread for each one to have even a bite, Andrew, Simon Peter’s brother, says, “Here is a boy with five small barley loaves and two small fish, but how far will they go among so many?” How far will the contributions of our youth in the church go among those in the multitude (the church)? Some of our youth have literally given up on the church because, in some cases, the church no longer seems to be relevant in the 21st century. In support of Philip, it is good that, among the disciples present, Philip recognized and saw the young lad. Likewise, in the church, we must have someone who is focused on our youth and acknowledges the various contributions that they can make to the church and society.

In the book, *OMG [Oh My God], A Youth Ministry Handbook*, Kendra Creasy Dean says that, if the church does not pay attention to the youth, then they will fall out of the church and/or possibly die out of the church. For an example, Anna Carter Florence uses Acts 20:7-12 to make her point. “On the first day of the week, when we met to break bread, Paul was holding a discussion with them; since he intended to leave the next day, he continued speaking until midnight. There were many lamps in the room upstairs where we were meeting. A young man named Eutychus, who was sitting in the window, began to sink off into a deep sleep while Paul talked still longer. Overcome by sleep, he fell to the ground three floors below and was picked up for dead. But Paul went down and

---

bending over him took him in his arms and said, ‘Do not be alarmed, for his life is in him.’ Then Paul went upstairs and after he had broken bread and eaten, he continued to converse with them until dawn; then he left. Meanwhile they had taken the boy away alive and were not a little comforted” (Acts 20:7-12).

Florence maintains that the story of Paul and Eutychus is a play “that gets produced in more local congregations than any of us would like to think.”\(^5\) This is not a compliment. What she means is that churches risk young people’s very lives when we marginalize and anesthetize them, instead of embracing them in the name of Jesus, the Christ. In the Acts passage, Paul overcomes the dire consequences of boring preaching by giving Eutychus a life-giving, Spirit-inspired hug. Teenagers naturally assume that the church’s story is not for them. If they do not know the church’s story or speak the church’s language, and if nobody bothers to teach it to them so they can participate in a gospel conversation, they understandably conclude: “I am not part of this.” As Florence points out, unless we share the language of the church with young people (and fast), “the only way off this windowsill [for young people] is to quit coming to church.”\(^6\) The tragedy, of course, is that many congregations fail to pay attention to young people until they are no longer there. Nobody noticed Eutychus or the danger he was in until he fell out the window and died.\(^7\) It is a good thing that, in John’s discourse regarding the feeding of the five thousand, someone paid attention to the young lad. One can presuppose that some type of communication was perhaps made with the boy prior to his

---


\(^7\) Ibid., p. 45.
giving Jesus his lunch, since Andrew knew without hesitation that there was a boy present with five small barley loaves and two small fish.

According to commentary rendered by the *New International Version of the Life Application Study Bible*, the disciples are contrasted with the lad who brought what he had to Jesus.\(^8\) The disciples certainly had more resources than the boy did, but they knew they did not have enough, so they gave nothing at all. The boy gave what little he had, and it made all the difference. In our churches, the adults apparently have more resources to offer than the youth, but in some cases, the youth have just as much (if not more) to offer. Therefore, in order to receive what the youth have to offer, the church must first be willing to accept their contribution. In the researcher’s Doctor of Ministry project, one possible solution to integrating youth into the church and accepting their contributions is through the integration of the arts into the worship celebration. In the researcher’s local ministry setting, the youth have shown beyond doubt, through their active involvement in events that introduce the arts, that they have an appreciation for the arts. They have also expressed an interest in being more involved in the arts and in using the arts as another way to convey the Gospel and worship God.

In *Performing the Word: Preaching as Theatre*, Jana Childers notes that preaching and the Bible can come alive through incorporating the arts and the techniques associated with the arts. In her book, Childers asked some very thought-provoking questions regarding the arts and youth, namely:

Why have so many seminaries offered their students the services of textual scholars and theologians, but not of artists? Where are the classes in dance, oral interpretation, theatre, and choral music? We teach students to

---

see in Scripture the written Word and to understand the public reading of Scripture as, in some sense, the spoken Word. What keeps us from teaching preaching as the performed Word? In the church, the root of the problem is the understanding of art itself and of performance arts in particular. The arts have often been misunderstood by the church as educational tools and have been valued only for their novelty or their ability to add force to a particular message. This goes a long way toward explaining why theatre is so often the province of “the young people” in the church. It is thought to solve both of the church’s chief problems with teenagers.9

Therefore, when it comes to how worship and ministry are conducted, the church must take a closer look at how to involve and incorporate the youth and their contributions effectively on an ongoing basis. No contribution is too small when it comes to addressing the needs of a multitude. In John 6, Jesus takes a small contribution from a young boy and uses it to accomplish one of the most spectacular miracles recorded in the Gospels. In this discourse, age was not a factor for Christ. Jesus took the contribution (the bread and fish) of a youth, blessed it, and distributed to the others.

According to Keener, the boy was one without significant social influence in the Johannine community. Though the text does not emphasize this, the lad willingly shares his food, as it can be assumed that the disciples did not force him to give it up.10 Therefore, one may conclude that what the young boy contributed was given from the heart. He offered what he could because he wanted to make a difference. One may also presuppose that, when the lad gave his lunch to Jesus, he really was not concerned with himself but with those (the multitude) who were in need. The little boy (the Greek word is paidarion, meaning the smallest of children) and his tiny lunch pose a dramatic contrast with the abundance of food produced by Jesus’ act. In other words, Jesus was able to take the small contribution from the boy and feed the multitude. At a young age,

the boy may not have as much to offer as an adult in regard to experience, but a youth can take what some may see as small ideas and allow these ideas to feed those who are physically and spiritually hungry. John’s Gospel goes on to tell us that the boy’s contribution was a blessing not only to the youth, but to all who were in attendance.

The story of Elisha’s feeding a hundred people in 2 Kings 4:42-44 is similar, including the mention of barley loaves. However, Jesus’ act exceeds that of the prophet, since he feeds more people. In verses 10-13, the scene has been set by the statement of the immensity of human need. As Jesus takes control of the situation, the anticipation of the wonder is emphasized in the use of the number 5,000. In verse 11, Jesus serves as the host at the meal, giving thanks and distributing the food. Not only does Jesus take the initiative in the act, but he himself gives the bread and fish to the people. Jesus in this sense is pictured as the giver of the essential nourishment of humanity, acting as a typical Jewish host. While it is possible that the Johannine community interpreted the feeding story in the light of the Eucharist, there is insufficient evidence to say that this was John’s intent. It is enough to emphasize that Jesus is hosting the occasion at which the radical need of humanity is fulfilled. In the text, we see that the origin of the fulfillment of this radical need is the gift of a young lad.

A Major Contribution from a Minor Contributor

The boy in the text contributed to the radical need of humanity. He gave more than a small lunch to Jesus; he gave Jesus a minor contribution that would be used in a major way within the community and the society. Verse 12 of John 6 lets us know that, after everyone was satisfied by the contribution made by the young lad, Jesus then tells

---

the disciples to gather up the leftover fragments so that nothing may be lost. Jesus, indeed, was a good host. A Roman custom still practiced by some people in the first century dictated that a good host always had to provide enough food for some to be left over at the end of the meal. Perhaps such abundance was more realistic for wealthier patrons and was not pervasive throughout the ancient Mediterranean, but it illustrates how positively the abundance of Jesus’ provision would have appeared in an ancient Mediterranean context. One could argue that the bread symbolizes God’s people, on the basis of the number twelve, the term “lost” (6:12; cf. 6:27, 39 in the ensuing discourse), or other terms used here like “gathering.” But the following discussion plainly applies the symbol of bread to Christ alone (6:32-35, 41, 48, 50-51, 58).12 Likewise, when the youth give what they have – and dedicate their lives – to Christ, great things can happen in the church and in the community.

The researcher would suggest that, if we as adults are going to attract and sustain the youth, we must first be willing to listen to them and implement some of their ideas and contributions. In the Gospel, the writer does not assign a name to the young boy, nor is any information shared regarding his family, educational background, or social status. What is shared is the fact that he was in the right place at the right time with the right stuff in his hands. It is the researcher’s belief that our 21st-century youth have the right stuff in their hands as well. Therefore, it is our job as leaders and adults in the church to encourage the youth and allow them to share what they have inside their spiritual lunch sacks. Perhaps more churches should allow the youth to take out what has been in those lunch sacks for years. Perhaps there is a blessing packaged in the small sack of a young

girl or boy. Perhaps they are patiently waiting for someone to encourage them to use what God has already given them.

The researcher suggests that some of the things symbolically inside the lunch bag are the arts. Contributions from our youth to our congregations and communities via the arts are a positive opportunity for the youth to share their gifts and talents in the Christian community. As adults, we must ensure that we are taking what the youth are offering and are open to their suggestions and recommendations. This becomes a blessing not only to the youth but to the entire church. There is not much said about the young boy in John 6, just as there is not much said about our youth in certain ministry settings. It is the researcher’s prayer that, through this Doctor of Ministry project, a dialogue will start that will lead to finding ways of including the ideas and contributions of our youth on a broader scale.

**Additional Biblical Scriptures Used**

The researcher would like to note additional Biblical and theological literature that can be used to support these assertions, including Ecclesiastes 12:1a and 1 Timothy 4:12. In Ecclesiastes 12:1a, the author (some scholars believe him to be King Solomon) writes about how youth should remember the Creator while they are young. Being young is exciting, but that excitement can become a barrier to closeness with God if it makes young people focus on passing pleasures instead of eternal values. Therefore, the author says, young people should not waste their strength on evil or meaningless activities that become bad habits. As an alternative, the researcher suggests fostering creative and innovative activities, which should not only stimulate their minds, but keep their attention and focus. It is the researcher’s belief that an arts program within the Greater Solid Rock
Baptist Church will provide an avenue for these ministry opportunities to come "alive" and become a reality.

Finally, the researcher also references 1 Timothy 4:12. In this passage of scripture, Timothy was a young minister of the Gospel. Because of his youthfulness, it would have been easy for some of the older Christians to look down on him or not respect him. Timothy had to earn the respect of his elders by setting an example in his speech, life, love, faith, and purity. This passage demonstrates that, regardless of your age, God can use you. This is the message that should be communicated to the youth at the Greater Solid Rock Baptist Church. We want to encourage our youth by listening to them and giving them the same respect that we require from them. We must make our youth feel that they are a part of God’s program. In Carol E. Lytch’s book, Choosing Church: What Makes a Difference for Teens, the writer notes that one factor that attracts teens and youth to the church is a sense of belonging.\(^\text{13}\) Through our efforts as a church, we must ensure that we have an automatic sense of belonging built into every youth-oriented program.

CHAPTER IV
THEOLOGICAL LITERATURE

This chapter introduces the theological literature that contributes to the researcher's Doctor of Ministry work from a theological and social perspective. It focuses mainly on the story of David and Goliath and how Goliath can be seen from a social perspective as a symbol of alcohol, drugs, and even premarital sex. It is the researcher's aim to show the reader how the arts (music, mime, dance, and drama) can be a tool to combat and defeat these social giants through increasing youth involvement in a creative and innovative ministry. In addition, the reader is introduced to professional statements from artists and teachers in the fields of the arts. Statistics regarding the effect of alcohol and drugs on our youth are also covered in this chapter. This is still an issue that the church universal must continue to address on an ongoing basis.

As a drama teacher at DeKalb Elementary School of the Arts in Atlanta, GA, the researcher has been given the opportunity to witness on a daily basis the excitement that is shared among students and teachers because of the creative and innovative structure of the program. In addition to their core subjects, students are afforded the opportunity to take music, dance, drama, art, band, and strings. The energy and excitement are second to none because of the integration of the arts into learning. In addition, it has been noted that the arts enhance children's mental capacity and give them a creative way to understand what may be considered complex problems and situations. “Art does not solve problems,
but makes us aware of their existence,” sculptor Magdalena Abakanowicz has said. Arts education, on the other hand, does solve problems. Years of research show that it is closely linked to almost everything that we as a nation say we want for our children and demand from our schools: academic achievement, social and emotional development, civic engagement, and equitable opportunity. Involvement in the arts is associated with gains in math, reading, cognitive ability, critical thinking, and verbal skills. Arts learning can also improve motivation, concentration, confidence, and teamwork.

A 2005 report by the Rand Corporation about the visual arts argues that the intrinsic pleasures and stimulation of the art experience do more than sweeten an individual’s life. According to the report, they “can connect people more deeply to the world and open them to new ways of seeing,” creating the foundation for forging social bonds and community cohesion. Strong arts programming in schools helps to close a gap that has left many children behind. From Mozart for babies to tutus for toddlers to family trips to the museum, the children of affluent, aspiring parents generally get exposed to the arts whether or not public schools provide them. Low-income children often do not. “Arts education enables those children from a financially challenged background to have a more level playing field with children who have had those enrichment experiences,” says Eric Cooper, president and founder of the National Urban Alliance for Effective Education. Indeed, it is the researcher’s desire to take what has been proven via research to be beneficial to students and introduce this concept to the local church. If incorporating the arts into the overall curriculum for students in the public school will increase their

---

2 Ibid.
3 Ibid.
academic success, then the researcher believes that the local church should reinforce this approach among its youth via a structured arts program. In addition to music, mime, dance, and drama, the project also has a story-telling component. Indeed, in the course of drama instruction at DESA, one of the lessons introduced to students (K-7) is story-telling. In this lesson, students learn how to identify characters within the story, follow the story line, and effectively communicate important themes within the story and ultimately, its message. Through story-telling alone, students are able to hear the story, but when they act the story out, students are then able to see the story come alive. In the Doctor of Ministry project, the researcher desires the Bible itself to come “alive” through the arts. In making this a reality, the researcher carefully explores and analyzes story-telling by introducing the Theology of Story. The researcher uses the stories of King David and Joseph as Biblical models to demonstrate the effectiveness of story-telling and how these stories can be brought to life through drama, dance, music, and mime. Before sharing information regarding the story of David and Goliath, the researcher presents researched information regarding the Theology of Story. The foundational base for the information presented in this section is taken from *The Doctrine of Providence & Revelation: An Introduction to Philosophy and Theology*, Chapter 11, “Theology of Story,” Section One: Revelation: Story as Medium and Message, by Dr. Edward L. Smith. 4

**The Theology of Story**

In Section One, Revelation: Story as Medium and Message, the writer introduces story for the first time by noting that a future essay from Danne would explore the

---

presence and the absence of God in the life stories of others. Dunne observes that we must begin by plotting the way characters and circumstances unfold and interact through time, asserting that "every life story is a story of the world and a story of God." After processing the aforementioned statement, the researcher believes that "story" and "story-telling" have a key role to play inside and outside the church. It is through story-telling that one may come to understand and fully see the bigger picture of life. Such should also be the case in the local church. Through the telling and dramatization of Biblical stories, participants may be moved to give their life to God simply because of hearing the story. In making the stories of the Bible come alive and the art of story-telling more creative and innovative, the researcher suggests dramatizing stories and/or having a narrator tell the Biblical story, while select characters act it out as it is being told.

In an attempt to move further with this thought, the researcher now shares information regarding the Biblical character David and examines a very familiar passage of scripture regarding the story of David and Goliath and how it can be used to make the Bible come alive. In addition, the researcher also explores other issues and challenges within the African American community that can symbolize the Biblical character Goliath.

Thus, in the 21st century, Goliath has grown beyond the Biblical giant into something much bigger in our communities, churches, families, and schools. As we move further into this presentation, the researcher presents several areas that represent the Goliath of the 21st century, especially among our teens. First, however, the researcher shares some background information regarding the Biblical story of David and Goliath.

---

The New Interpreter’s Bible Commentary on the story of David and Goliath says that this story is the best known among all the stories of David. Robert Alter says that “1 Samuel 17 represents as close as one can come in the Hebrew Bible to an epic style of storytelling — rich and explicit detail, extensive use of vivid dialogue, strong characterization, and interaction of characters. At the center of this epic drama, David emerges as the central actor whose bold action and unwavering faith capture our imagination.” The aforementioned information from the New Interpreter’s Bible Commentary suggests to the researcher that taking a Biblical story that already has an epic style of storytelling, vivid dialogue, and strong characterization and turning it into a play or dramatic scene during the worship celebration is an effective way of making the Bible come “alive” for our teenage youth as well as other worship participants. The use of drama, dance, music, and mime can all play a vital role in making the written text visible and creative. For instance, a young man from the Youth Ministry could act out the role of David, and a tall or more muscular youth could act out the role of Goliath. They would be given lines (from scripture) to learn as if they were going through the process of performing in a major play outside the church. It is the researcher’s belief that the process of memorizing lines and getting into character helps the youth not only memorize scripture, but understand the story behind the scripture. Even getting into character would assist the youth in developing some level of understanding regarding how the Biblical character felt in the Biblical story. Therefore, after the dramatic presentation is over, the youth who played the various Biblical characters should be able to effectively

---

communicate to others regarding their character and what it felt like to become the
Biblical character in the text.

According to *Nelson's New Illustrated Bible Dictionary* compiled by Ronald F.
Youngblood, F. F. Bruce, and R. K. Harrison, David was the second king of the United
Kingdom of Israel, ancestor of Jesus, the Christ, and writer of numerous psalms. As a
youth, David spent most of his time in Bethlehem. The youngest of eight brothers (1
Samuel 16:10-11; 17:12-14), he was the son of Jesse, a respected citizen of the city. His
mother was tenderly remembered for her godliness, as recorded in Psalm 86:16. As the
youngest son, David was the keeper of his father's sheep. In this job, he showed courage
and faithfulness by killing both a lion and a bear that had attacked the flock. As a lad,
David displayed outstanding musical talent with the harp, a fact that figured prominently
in his life. Not only was David a great musician, but he was also a great warrior. Even at
a young age, David was able to overcome some serious challenges such as the struggle
with the giant Goliath. Goliath's demand for an Israelite to be sent to do battle with him
stirred David's spirit. Weighted with heavy armor, Goliath was equipped to engage in
close-range combat. David's strategy was to fight him from a distance. Taking five
smooth stones from a brook, David faced Goliath with only a sling and his unflinching
faith in God. Goliath fell, struck by a stone from David's sling. For this feat, David
became a hero in the eyes of the nation.7

The use of the David/Goliath story as a metaphor for the hopes of the underdog
has become a cultural cliche. In the 1996 United States presidential elections, for one,
Bob Dole compared his election hopes against Bill Clinton to David versus Goliath.

---

Cereal ads, for another, have used the imagery of this story to suggest that cereal can make Davids out of young boys. Some of the uses of the story are, of course, superficial. Some simply illustrate the natural appeal of stories in all cultures that feature resourceful children winning over evil forces against the odds. The David and Goliath story offers the truth needed by those who are “the least of these” and face the overwhelming power of violent and death-dealing systems. This story teaches and hopefully engenders trust that the resources of a living God can still beat the “principalities and powers” of this world. This is not a passive, inactive posture. It requires faithful and truthful speech, courageous confrontation, and the trust that by God’s grace a well-placed stone might prove superior to the armor of a Goliath or a Saul. Even today, we have resourceful children and youth winning against the odds. During the next section, the researcher highlights areas that may be a challenge for some of our youth, but can also be turned around as testimony to the transformative power of God working through our youth.

**Giants in the Form of Alcohol**

In today’s society, our youth are still facing giants in their lives. Instead of Goliath being in the person of a giant, the Goliath of the 21st century in the lives of many youth comes in the form of alcohol, drugs, and sex, to name just a few. According to a journal from the American Medical Association, approximately 11 million American youth under the age of 21 drink alcohol. Nearly half of them drink to excess, consuming five or more drinks in a row, one or more times in a two-week period. Alcohol is the most frequently used drug by high school seniors, and its use is increasing. Boys usually try alcohol for the first time at just 11 years old, while the average age for American girls’

---

8 Ibid.
first drink is 13. In short, our nation's youth are flirting with disaster. The following facts should be carefully considered:

- Underage drinking is a factor in nearly half of all teen automobile crashes, the leading cause of death among teenagers.

- Alcohol use contributes to youth suicides, homicides, and fatal injuries – the leading cause of death among youth after auto crashes.

- Alcohol abuse is linked to as many as two-thirds of all sexual assaults and date rapes of teens and college students.

- Alcohol is a major factor in unprotected sex among youth, increasing their risk of contracting HIV or other sexually transmitted diseases.⁹

With no improvement in current safety performance and expected yearly increases in travel, the National Highway Traffic Safety Administration (NHTSA) projects that deaths and injuries due to alcohol-related motor vehicle crashes could increase by 50 percent by the year 2020. With the aforementioned news regarding youth and alcohol, it is evident that the giant in the lives of our youth has grown far beyond the size of the giant Goliath. In an effort to dramatize the story of David and Goliath with an emphasis on depicting Goliath from a social perspective, the researcher suggests incorporating various social issues in a dramatic production (play or skit) using teens to show other teens and adults the importance of making the Biblical story come “alive” while at the same time adapting 21st-century issues to incorporate social commentary.

According to an article by the Daily Mail Reporter, 20% of teens noted that they drank because of school stress, while 33% said they drank to forget their troubles.

Twenty-five percent said they used alcohol to help them deal with problems at home. The report by the Partnership at Drugfree.org (the 22nd in an annual series) based its findings on a survey of around 2,500 high school students. The research also found a marked change in how teenagers view drinking among their peer group – even heavy drinking – believing it is less risky than using other substances. The new data revealed that six in ten teens had their first full alcoholic drink by the age of 15. Almost 50 percent did not view heavy drinking as a great risk. However, 31 percent strongly disapproved of their peers getting drunk. Some claimed they drank to deal with pressures in the classroom. The survey also found that parents felt unprepared to respond to underage drinking by their children. These findings should serve as a call to action for parents, said Dennis White, President and CEO of MetLife Foundation, sponsors of the research.10

In addition, the researcher believes that they should serve as a call to action for the church. What can the church do to assist youth who feel that drinking is the answer to their problems? What can the church do to point these youth in a positive direction? What role can the church play in helping these youth realize that God desires something greater for their lives? What can the church do to educate and empower parents regarding their children who are underage drinkers? The researcher suggests that there are several approaches that can be taken by the church to address these issues. First, the church can acknowledge that these problems exist. Secondly, the church can develop structured and spiritual programs to address and prayerfully transform these unhealthy behaviors.

As a youth in the church, the researcher vividly remembers the services offered by the Mount Olive Missionary Baptist Church in Alabaster, AL. The services that the researcher recalls were not social or self-help services, but Sunday morning services and Revival Services. However, services designed to address various issues among persons in the congregation, especially the youth, were not offered. The researcher can even remember suggesting the purchase of a drum set. This purchase was eventually made, but in the meantime was met with controversy and challenge from those who felt like drums had no place in the worship service. Therefore, a significant number of youth in the church strayed from the service to talk about their personal challenges and issues among themselves or among persons in the streets.

At this juncture of the presentation, the researcher is speaking from personal experience, which explains why the researcher is so passionate regarding reaching out to the youth in the local church. It is the researcher’s belief that the church universal can make a difference in the lives of our youth, one person at a time. As a youth, the researcher was a student by day and an alcoholic by night. The researcher did a good job covering up the addiction, but that did not help the researcher. By the grace of God, praying grandparents, and a willingness to change, the researcher’s behavior changed for the better.
The following graph from the research shows the average age for teens having their first drink.

**Age at Which Teens Who Reported Drinking Had First Alcoholic Drink**

Giants in the Form of Drugs

In the 21st-century church and community, Goliath is not only presenting itself to our teens in the form of alcohol, but also in the form of drugs. According to the *Daily Mail Reporter*, marijuana and ecstasy use has been rising among U.S. teens after a 10-year decline. In schools and communities across the country, support for drug education and prevention programs has been cut drastically due to budgetary pressures. As teen drug and alcohol use take a turn for the worse, a heavier burden is placed squarely on the shoulders of parents. Sean Clarkin, Director of Strategy for the Partnership, claimed that the normalization of drug use in social media, the proliferation and discussion of medical
marijuana, and budget cuts have contributed to the rise of substance use and abuse.\textsuperscript{11} Unfortunately, over the past three years, 2010 showed the most increase in marijuana use, according to federal health officials. Dr. Nora Volkow, Director of the National Institute on Drug Abuse, said that they have seen a 10-percent increase in the use of cannabis (marijuana) over 2009. Statistics show that one in every 16 high school seniors confessed to smoking marijuana every day. Three percent of 10\textsuperscript{th}-grade students and one percent of 8\textsuperscript{th}-grade students revealed they smoke marijuana at least four days in a week. Twenty-four percent of teens admitted they have used marijuana in the past year, an increase from 21.5 percent three years ago. Dr. Volkow blamed the relaxed attitudes of teens and the widespread advertisement of medical marijuana for the increase in cannabis use. She also said that the debates over medical marijuana may have led to the perception by youngsters that the drug is actually beneficial, not detrimental.\textsuperscript{12}

\textbf{Giants in the Form of Pre-marital Sex}

In the 21\textsuperscript{st}-century church and community, Goliath is not only presenting himself to our teens in the form of alcohol and drugs, but also in the form of sex. According to Michael Foust, a recent report shows that nearly one in five young teenagers has had sex.\textsuperscript{13} This highlights the need for increased involvement by parents in their children’s lives, an expert who helped found the “True Love Waits” abstinence campaign said.\textsuperscript{14} The report by the National Campaign to Prevent Teen Pregnancy found that 18 to 19

\textsuperscript{12} Ibid.
\textsuperscript{14} Ibid.
percent of teens age 14 or younger have had sex and that only 30 percent of parents of
sexually active 14 year-olds believed that their child had engaged in sex. Richard Ross,
a spokesperson for the “True Love Waits” abstinence campaign and professor of student
ministry at Southwestern Baptist Theological Seminary in Fort Worth, Texas, said the
report underscores the need for parental involvement in teens’ lives. “Far too many
parents are hoping their words and perhaps their example will be enough to positively
shape the sexual behavior of their kids,” Ross said. “They hope this even while they
neglect any kind of relationship with those middle-schoolers. Career advancement, adult
social lives, failing marriages, and a host of other preoccupations leave the kids stone
cold empty inside.” Often, those teens will “ignore the instruction” of their parents and
try to fill an emotional void with sex, Ross said. The report had other troubling findings.
About half of 14 year-olds and a third of 12 year-olds said they had been at a party
without adult supervision. Also, about a quarter of young teens who date say they have
dated someone who is at least two years older. Such relationships, the report says, are
much more likely to involve sex. The report gave a list of recommendations, including
parent-teen discussion on sex. “I can applaud that as a positive step,” Ross said. “But to
assume those conversations alone will change behavior is foolish. Conversations will
never have much power until parents reorder their priorities and begin to rebuild heart
connections with their own children. Students then will begin to live chaste lives not to
age 14, but to the marriage altar.”

---

15 Foust, ibid.
16 Ibid.
17 Ibid.
The report, which is based on data primarily collected in the last ten years, appears in a seven-chapter work titled "14 and Younger: The Sexual Behavior of Young Adolescents." Specifically, the study found the following:

- About 18-19 percent of 14 year-olds have had sex. The number falls to 10 percent for 13 year-olds and 4-5 percent for 12-year-olds.
- Boys age 14 and younger are "slightly" more likely to have had sex than girls the same age.
- Sexually active teens are more likely to drink alcohol, smoke, and use illegal drugs. Forty-three percent of sexually active teens say they have smoked marijuana, compared to only 10 percent of virgins.
- About half of young teens say they have been on a date in the past 18 months.
- Thirty-three percent of young teens who date someone who is three or more years older say the relationship includes sex. When the difference in dating age is two years, the percentage is 26 percent. If the teens are the same age, the number drops to 13 percent.
- Parents and teens disagreed on whether they had had a conversation about sex.
- Approximately one in seven sexually active 14-year-olds reports having been pregnant.\(^{18}\)

Not only is sex itself a concern among teens, but the effects of sex are also a major issue. Michael Foust, in a similar article, notes that teens who have had sex are more likely to be depressed and to attempt suicide.\(^{19}\) A new report by the Heritage Foundation linking teenage sexual activity with depression and suicide goes against the carefree attitude about sex often portrayed in the entertainment industry. The report found that teens who have had sex are two to three times more likely to feel depressed than are virgins. Likewise, teens who have had sex are approximately three to eight times more likely to attempt suicide than those who have not had sex. The report is based on data in the National Longitudinal Survey of Adolescent Health, a 1996 survey of approximately

\(^{18}\) Foust, ibid.
\(^{19}\) Ibid.
6,500 teens, defined in the Heritage Foundation's report as those aged 14 to 17. "We have to send the message to teens that having sex is not going to make you happier," Lauren Noyes, director of research projects for the Heritage Foundation, told Baptist Press. The popular message in the media, on television and in movies is that sex "should be a normal part" of teens' lives and that if [teens are] cool and they're fun they're going to be having sex," Noyes said. "We need to be telling teens that that is not true," she added. "Sex is not going to make you happier. In fact, you will most likely be more unhappy." The report's definition of "depression" was not a clinical one. Instead, teens who responded on the survey as having felt depressed "a lot of the time" or "most of the time" or "all of the time" were considered "depressed." Specifically, the report found the following:

- Teen girls who had had sex were three times more likely to report being depressed, while teen boys who had had sex were twice as likely to report being depressed.
- Of girls who had had sex, 25.3 percent reported being depressed. Only 7.7 percent of girls who are virgins reported being depressed.
- Of boys who had had sex, 8.3 percent reported being depressed, compared to 3.4 percent of boys who are virgins.
- Teen girls who had had sex were nearly three times more likely to have attempted suicide when compared to teen girls who had practiced abstinence. The ratio was much greater among boys who had had sex: they were eight times more likely to have attempted suicide compared to boys who were virgins.
- Of girls, 14.3 percent of those who had had sex had attempted suicide, compared to 5.1 percent of virgins.
- Of boys, the percentages were 6 percent for boys who had had sex, but only seven-tenths of a percent for virgins.

The report points to the need for increased funding for teenage abstinence programs, Noyes said. "We need to be funding what is best for teenagers," she noted, adding that sex "is not safe for them psychologically or emotionally." Pointing to a poll in which two-thirds of teens who had had sex regretted not waiting longer, Noyes said the
message needs to get out that “it’s really cool to be able to have the self-control, the self-awareness, the emotional security, to wait and to say no.”

**Goals of a Successful Arts Program**

In the context of the aforementioned research, the researcher believes that the statistical data and facts regarding teens, alcohol, drugs, and sex could be developed into a dramatic presentation within and outside the local congregation. The researcher believes that the proposed arts program should have spiritual and self-improvement goals and objectives as a foundation. For example, some of the goals could be as follows:

- Improve Self-Confidence
- Improve Self-Worth
- Enhance Basic Knowledge of Family, Relationships, and Religion
- Enhance Knowledge of Social and Emotional Strengths and Weaknesses
- Enhance the Basic Knowledge of the Role of the School, its Social and Emotional Impact
- Create an Atmosphere that Enhances Love, Stability, and Respect
- Build Christian Character
- Institute Training Sessions for Youth Leaders
- Encourage Youth Leaders To Attend Empowerment Seminars for Young Leaders
- Develop Friendships
- Develop a Social Development Ministry
- Promote the Welfare of the Church
- Teach Tithing/Financial Support
- Teach Strategic Planning
- Promote the Mission of the Church
- Teach Evangelism
- Promote Community Service/Outreach
- Teach and Promote Marketing/Technology

---

20 Foust, ibid.
• Provide Young People a Chance for Self-Expression
• Help Young People Articulate Faith
• Create a Transformative Approach to Bible Study
• Promote/Practice Intentional Faith Development
• Create a Worship for Youth that is alive, authentic, fresh, engaging, image-driven, participatory, and both communal and personal
• Define and Bring Clarity to the Youth’s Identity

By having effective goals and programs for youth, the researcher believes that the church will realize specific gains. For instance, the researcher believes that effective programs will produce future leaders. There will also be an opportunity to lay a moral and spiritual foundation. Finally, as noted by Dr. Edward L. Smith, “specific goals and programs will promote growth in the educational areas of the church, such as Sunday School and Youth Ministry. Also, [youth] participants in these programs are less likely to drop out of school. They are less likely to succumb to drugs and alcohol. They develop character. They are more likely to become employable.”

The Story of David and Goliath

At this point, the story of David and Goliath can be further examined in order to extract and identify some theological relevance to the youth and the researcher’s project. Scripture tells us that David was destined for greatness from a very young age. In searching for God’s chosen king, Samuel does what God tells him to do by making a special visit to Jesse, the Bethlehemite. Upon arriving at Jesse’s house, Samuel has the pleasure of seeing seven of Jesse’s sons pass before him (1 Samuel 16:10). Then, scripture tells us, Samuel had to break the bad news to Jesse that no one out of the first

seven was the chosen one of God. Jesse then tells Samuel that there is one more son, the youngest among all of the brothers, who he was out in the field keeping the sheep. According to 1 Samuel 16:12, David was ruddy, had beautiful eyes, and was handsome. Indeed, he was the one whom God wanted anointed as king. The story continues by saying that Samuel took the horn of oil which he had prepared in 1 Samuel 16:1C and anointed David in the presence of his brothers, whereupon the spirit of the Lord came mightily upon David from that day forward.

Before moving further into the story of David, the researcher would like to note that it is an indication that God can use a minor in a major way. As leaders, ministers, community activist, parents, etc. we must go a step further regarding encouraging our youth. We should not wait until they are adults before we invest in their lives and in their future. If you will, God made an investment in David while he was a young man. God knew then, just as God knows now, whom God is looking for to do His work here on earth. David was far from being perfect, but he had a sincere heart and a willing spirit to serve God.

Even today, there are some youth who are far from perfect, but have a willingness to serve God. The only thing that some of them may lack is spiritual support from leaders inside the church and from family members outside the church. Not only was David anointed as king, but he was also an anointed musician. When the spirit of the Lord departed from Saul, an evil spirit began to torment him. In order to abolish this spirit, David was asked to come and play the lyre in his presence whenever the evil spirit came upon him. Then Saul would be relieved and feel better, and the evil spirit would depart (1 Samuel 16:23). Scripture tells us that David entered Saul’s service and became his armor-
bearer because of Saul’s love for David. Then 1 Samuel 17:1 begins to tell the epic story of David and Goliath. According to the commentary of *The Harper Collins Study Bible (NIV)*, this familiar story is actually a composite of two accounts of David’s victory over a Philistine champion. The first account begins in verse 1; the second, which was added late enough to be completely missing from the oldest Greek manuscripts, begins in verse 12.

However, before we revisit this well-known story about David and Goliath, we must first note that, according to scripture, the Philistines and their armies had positioned themselves at Socoh, which belonged to Judah and Saul. The Israelites had encamped in the valley of Elah. Indeed, verses 1-3 of 1 Samuel 17 set the stage for this epic story. The Philistines have returned and still pose a serious threat to Israel’s future. Verse 4 of 1 Samuel 17 lets the reader know that from the camp of the Philistines came a champion named Goliath of Gath. According to the *New Interpreter’s Bible Commentary*, the name “Goliath” is thought by many to be an authentic Philistine name similar to names from other regions settled by the sea peoples. He is called “champion,” which means “a man between the two.” Goliath has come forth to challenge an Israelite representative to combat. No doubt, the fight will be to death. The text does not rush quickly to describe the combat; instead, it lingers in detail on the intimidating appearance of the challenger. The MT gives his height as six cubits and a span. The greater of these would make Goliath 9 feet 9 inches tall, while the lesser would make him 6 feet 9 inches. By ancient standards, even the lower figure would be an impressive height for a man during this time in Biblical history. The larger figure would be taller than any known human remains. In any case, this imposing stature is the source of the notion popular from ancient times to
the present that David’s victory was over a giant. Scripture tells us that Goliath was covered from head to foot with armor and hurled intimidating words to the opposition regarding their presentation of someone to challenge him.

Unfortunately, when Saul and all Israel heard these words of the Philistine, they were dismayed and greatly afraid (1 Samuel 17:11). Even in the 21st century, there are those – especially our youth – who are dismayed and afraid because of the giants in their lives. As an educator, the researcher has had the opportunity to witness firsthand the various pressures that youth encounter, even while at school. Peer pressure, acceptance into certain groups, validation by certain groups or friends, and the pressure to look in a certain way are just some of the challenges that our youth face on a daily basis in the local school system. In 2011, for example, the DeKalb County School System and other systems in the district took a stand against bullying, another form that Goliath has taken on within the walls of the educational system. The researcher believes that the church, in addition to the school system, should address such issues on an ongoing basis. With regard to the arts, perhaps a short skit on bullying could be presented to youth who have either been bullied or been a bully. The researcher would suggest using the aforementioned scripture regarding David and Goliath, painting Goliath not only as the sex, drug, and alcohol giant of today, but also as the bully giant of today among our youth.

The story of David and Goliath continues by letting the reader know that the three eldest sons of Jesse had followed Saul to battle, while David fed his father’s sheep at Bethlehem. David’s father Jesse had instructed David to take food to his brothers and

---

also to see how they were doing. Scripture tells us that fighting erupted among the Israelites and the Philistines, so that David left the sheep with another keeper in order to greet his brothers, who were gearing up for battle. As David conversed with them, the Bible says that the champion, the Philistine of Gath, Goliath by name, came up out of the ranks of the Philistines and spoke the same words as before. Unfortunately, when the Israelites saw Goliath, they fled from him and were very afraid. According to 1 Samuel 17:26, David said to the men who stood by him, “What shall be done for the man who kills this Philistine and takes away the reproach from Israel? For who is this uncircumcised Philistine that he should defy the armies of the living God?” The statements that David was making angered his eldest brother Eliab. After addressing him, David then went to Saul and told him that he would go and fight the giant Goliath. Saul said to David, “You are not able to go against this Philistine to fight with him, for you are just a boy, and he has been a warrior from his youth” (1 Samuel 17:33, NRSV).

Even today, the church must believe that our youth are able to overcome their giants in life. No longer can we just say, “They are just kids” or “He’s just a boy” or “She’s just a girl,” but we must validate their value and self-worth in the community and in our churches. In other words, we must believe in the contributions that our youth can make at a young age. For example, the young lad in John 6 is a perfect model to use regarding the contributions of youth. The little boy and his tiny lunch posed a dramatic contrast with the abundance of food produced by Jesus’ act. In other words, Jesus was able to take the small contribution from the young boy and feed the multitude. At a young age, a boy may not have as much to offer as an adult in regard to experience, but a youth
can take what some may see as small ideas and allow these ideas to feed those who are physically and spiritually hungry.

John’s Gospel goes on to tell us that the boy’s contribution was a blessing not only to the youth, but to all who were in attendance. Contributions from our youth to our congregations and communities via the arts would be another reason to allow the youth an opportunity to share their gifts and talents in the Christian community. It is time that the church universal realized on a higher level that our youth have ideas, values, and new ways of conducting worship. As adults, we must ensure that we are taking what the youth are offering and be open to how their suggestions and recommendations may be a blessing not only to themselves, but to the entire church. Little is said about the young boy in John 6, just as not much is said about our youth in certain ministry settings. It is my prayer that, through my project, a dialogue that leads to action regarding including the ideas and contributions of our youth may be realized on a broader scope.

As the story continues, David’s response to Saul regarding his status as just a “boy” is, “Your servant used to keep sheep for his father; and whenever a lion or a bear came, and took a lamb from the flock, I went after it and struck it down, rescuing the lamb from its mouth; and if it turned against me, I would catch it by the jaw, strike it down and kill it. Your servant has killed both lions and bears; and this uncircumcised Philistine shall be like one of them since he has defiled the armies of the living God. The Lord who saved me from the paw of the lion and from the paw of the bear, will save me from the hand of this Philistine” (1 Samuel 17:36-37B, NRSV). In this section of the text, David informs Saul of his previous victories against wild animals. Clearly, this was not the first time that the Lord had been with David, but the Lord was with David even when
no one else was around to bear witness. David’s words in this passage of scripture assure the reader of his relationship with God at a young age. In other words, David says to Saul, “If God delivered me before, God will deliver me again!” Similarly, if God delivered me from drugs, God can deliver me from alcohol. If God delivered me from alcohol, God can deliver me from sex before marriage. If God delivered me from sex before marriage, then God can deliver me from talking back to my parents. If God can deliver me from talking back to my parents, then God can deliver me from wanting to stay home on Sundays. The aforementioned statements may be what some of the youth today are saying inside and outside the church.

As the story moves closer to its climax, Saul releases David to go, offering him his blessing by saying, “May the Lord be with you!” Before leaving, scripture tells us that Saul clothed David with his armor, putting a bronze helmet on his head and enveloping him with a coat of mail. David then strapped Saul’s sword over the armor and tried in vain to walk, saying to Saul, “I cannot walk with these; for I am not used to them.” So David removed them, took his staff in his hand, and chose five smooth stones from the wadi, putting them in his shepherd’s bag, in the pouch; his sling was in his hand, as he drew near to the Philistine (1 Samuel 17:38-40, NRSV). In today’s society, our youth may have ways of addressing situations and challenges that differ somewhat from the methods we may have used when we were younger. The youth in the 21st century may not be able to wear Saul’s armor, but they may be able to defeat their giants simply by being who God called them to be. In today’s world, Saul’s armor may be in the form of religion, denomination, tradition, customs, creeds, laws, rules, regulations, do’s and don’ts in the church, dress codes, and educational level, just to name a few. However, the armor that
may have worked for Saul may not work for David. In other words, the hymns of the
church that worked for Grandma may not work for little Johnny. The structure of the
founding fathers and mothers of the local church may need to be re-evaluated for the 21st-
century youth.

According to the New Interpreter's Bible Commentary, David is the model of
another way, of those without the benefit of superior arms and armies who nevertheless
trust that God can make deliverance possible against the odds, that there is hope even
when faced with apparently hopeless situations. Indeed, this is the message that must be
communicated to our youth on an ongoing basis not only at home and in school, but also
in the church. We must encourage our youth by letting them know that they can make it
even when the odds are stacked against them, by reassuring them that they may not have
superior arms such as money in the bank to fight tuition costs, reliable transportation to
fight the transit challenge, or wealthy parents to fight the giant of economic oppression
and depression, but they do have a God who will deliver them from situations that may
seem hopeless.

Fighting against Goliath may have seemed to some like a hopeless situation, but
to David there was hope, because the Lord was on his side. The story continues by letting
the reader know that Goliath arrived on the scene in shock, as he saw a ruddy and
handsome “boy” standing before him. In disbelief, Goliath taunted David, threatening to
leave his flesh to the birds and the beasts (v. 44). The image of Goliath at this stage of the
story is one of a warrior who is arrogant, boastful, and self-assured. In the story, David
comes with courage and hope, not because of superior weapons or training, but because
his trust is in the surprising possibilities of God's deliverance. When the combat comes, the narrative moves swiftly.

According to the *New Interpreter's Bible Commentary*, "David runs, puts his hand in the bag, takes a stone, slings it, and strikes the Philistine. The stone finds a vulnerable, unarmored spot on the forehead of the giant Goliath. The stone sinks; the Philistine falls. David finishes the matter by drawing the Philistine's own sword, killing him, and cutting off his head (v. 51). David has carried out his intentions declared to the Philistine challenger (v. 46). The reaction of the Philistine army is immediate: They flee. They had no intentions of passively becoming the servants of Israel, as Goliath's challenge had proposed."\textsuperscript{23}

In this dramatic story, the writer clearly paints a picture of a youth who, by societal standards and expectations, did not have a chance against the champion Goliath. However, David had confidence in his God and in his God-given abilities. Similarly, as leaders in the church, we must instill this same type of confidence within the minds of our youth. We must allow them to experience God in ways outside what we may be accustomed to. As leaders, we should guide and direct the youth, but allow them the freedom to make their own decisions regarding various matters inside and outside the church. When it comes to fighting the giants of this world, it is going to take more than armor, shield, and sword; it will take total dependence on God and a transformed mind.

Philippians 2:5 says, "Let this mind be in you which was also in Christ Jesus." In developing a creative and innovative model to enhance the spirituality of youth, the researcher notes that the structure would be such that transformation of the mind would

be a key component of the model. In making the Bible come "alive" via dance, drama, mime, music, and story-telling, the youth must have an open mind and, in the end, a transformed mind for those who have been fighting giants prior to entering the proposed arts program. Indeed, if God can use a young boy by the name of David to defeat the champion Goliath, and a lad with 2 fish and 5 loaves of bread to feed a multitude, then that same God can use those on whom society has given up. That same God can take youth off the streets and place them in the church. That same God can remove the taste for alcohol and the desire to do drugs. That same God can speak to the minds of the youth regarding challenging situations in their lives. The researcher, who is optimistic about the direction of this project, means to make a difference in the lives of youth not only in the local church, but all around the world, with an innovative and creative arts project that will enhance the spirituality of youth and keep them excited about church and what the church has to offer.

In creating a successful arts program at the Greater Solid Rock Baptist Church that will keep the youth excited about what the church has to offer, the researcher employs some of the exercises presented in Chapter 3 of Keep It Real: Working with Today's Black Youth by Dr. Anne Streaty Wimberly. In this chapter, the featured contributors – Dr. Maisha I. Handy and Dr. Daniel O. Black – do an awesome job introducing effective exercises to challenge the thinking processes of the youth on a social and spiritual level. In these exercises, topics such as masturbation, pre-marital sex, abstinence, abortion, teenage pregnancy, HIV/AIDS, and STDs are all on the table. Not only are the youth presented with subjects for discussion, but Handy and Black provides helpful discussion questions regarding the material. There is also a lesson on gifts, where
students are able to note the gift(s) that they have. This lesson could be an introduction to one on the arts and how their God-given gifts such as singing, dancing, acting, being a musician, or even a comedian can be used to enhance the worship celebration. “If the church plans to address the social ills plaguing its members, including the massive flight of youth and young adults away from primarily mainline churches, it must be willing to change its approach. Churches need to recognize the quest of all human beings for liberation from what is life-negating to a sense of human wholeness; and they seek ‘conscientization’ or a level of awakening or critical awareness that leads to liberation.”

CHAPTER V
EMPIRICAL AND THEORETICAL LITERATURE

This chapter provides empirical and theoretical material supporting the researcher’s position that the arts play an important role in enhancing the spirituality of youth. It begins by addressing some of the exam questions that were posed to the researcher during the Doctor of Ministry process. In addition, the chapter cites material from select professionals in the fields of music, mime, drama, and dance. The researcher also introduces material describing how the incorporation of these arts is beneficial on several levels in the school system, suggesting that the arts benefit youth in general. It is the researcher’s strong belief that a more creative approach to Christian education is more effective than the conventional approach. Thus the following section examines this argument more closely and describes the researcher’s position regarding this ministry issue.

In order to support the researcher’s belief that using the arts in the Christian education of youth is a more effective approach than the conventional one, the researcher draws from personal experiences within the church and the classroom. Hopefully, this section will convince others of the importance of the arts with regard to the spirituality of the youth.

It is evident that we are living in a technological age. Over time, technology has evolved from 8-tracks to DVDs, from black-and-white to 3-D flat screen televisions, from rotary to cordless telephones, from notebook and pencil to the iPad, and from visiting the library to surfing the Internet. Moreover, the generations have changed. The
youth of the 21st century are more technologically savvy than many people born in the '60s, '70s, or earlier. Along with their interest in technology, they have an appreciation for the arts. As a drama instructor at DeKalb Elementary School of the Arts (DESA), the researcher has a daily opportunity to see this reality among students from kindergarten to seventh grade. At DESA, the arts are a vital part of the overall curriculum and vision of the school. In addition to their academic courses, students have the opportunity to take dance, drama, music, art, band, and strings. As an educator, the researcher has experienced the positive effect of the arts on students. Even in terms of a textbook, the arts will make it come to life. A short dramatic scene will help students visualize what they have read.

The researcher has also had the opportunity to operate as a conventional or traditional teacher in the classroom. However, the isolated times when this took place yielded a negative effect. The majority of the students went to sleep, talked to classmates out of boredom, or just pretended to pay attention. A pop quiz demonstrated that the majority of the students were not as receptive to the conventional/traditional approach. However, when the students learned the same information along with an opportunity to act it out or put it to movement or music, their scores and responses were much better.

In order to bring balance to this conversation regarding the conventional and traditional approach versus a creative and innovative approach via the arts, the researcher must note that there are some good attributes associated with the former approach. However, in this day and time, our youth are more receptive to creative and innovative approaches because these are more in line with current technology. Our youth today gravitate towards visual images with color, flashing lights, movement, interaction, and
innovative and creative technology such as the iPhone, the iPad, the Macbook computer, Playstation 3, and the X-Box 360. From the researcher's experience in the local church, the same acceptance of and appreciation for the arts and a creative and innovative ministry is once again evident among the youth. When the researcher noted that there would be a mini production requiring actors aged 13 to 19, several young people expressed an interest in participating. Several youth within the church have also expressed their appreciation for the arts via face-to-face conversations, surveys, and their active involvement with the drama and arts ministry at the Greater Solid Rock Baptist Church.

Therefore, the researcher strongly believes that the spiritual development and Christian education of youth using an innovative and creative approach via the arts is indeed the best approach for this day and time. According to William R. Yount and Mike Barnett, spiritual maturity grows as Christ grows within us, influencing our thinking, values, and behaviors. It is the researcher's desire for the youth to grow spiritually in their thinking, values, and behavior at school, home, and church through the incorporation of the arts. Having an effective spiritual character is important, because this character may be a drawing card for other youth who are seeking to live a Christian lifestyle. In addition, the writers note that spiritual character is developed as we learn to die to self, depend on the Lord, and move in the unknown in God's name. Instead of our youth "physically" dying because of violence in our communities, our youth can die to pride, attitudes, bad grades in school, and anything else that may negatively affect their progress in society. It is the researcher's belief that the teaching of God's Word in a

---

2 Ibid., p. 34.
creative manner will assist in the process of helping the youth move forward in a positive direction. Our youth today indeed can appreciate when a Bible story is told, but they can really internalize the Bible story if it is shown. The message of the cross is powerful by simply reading the Bible, but the same message seen in a dramatic presentation makes the Bible come alive. This approach allows the youth not only to hear the story, but to feel it and spiritually connect with it. The conventional/traditional approach was perhaps the best one in generations past, but members of this generation need an approach with which they can connect – an “out of the box” approach. When it comes to Christian Education, the approach needs to be similar to the technological approaches and resources with which they are already so familiar in the classroom, at home, and in the library.

**Memorization vs. Internalization**

When it comes to making the Bible come alive, the researcher believes that the youth must do more than memorize lines and run around on the stage; instead, they must internalize Biblical concepts and principles. The message of the Biblical story must become a part of them. The youth must internalize the good news of Jesus, the Christ, and allow the message to penetrate their being to the point where it directs and guides their everyday life. According to *Webster's New World Dictionary, Second College Edition*, the word “internalize” means to make internal or a part of one’s own patterns of thinking.¹ There is a distinct difference between memorization and internalization. If one memorizes information, then it is retained for a period of time, but when one internalizes information, it becomes a part of the individual. Therefore, internalization plays a “major” role in spiritual transformation. For youth, hearing about the Word of God or

---

simply reading the Word of God is good; however, they should also learn to live what has been heard and what has been read.

When teaching our youth the Word of God, Christian values, and morals, we must teach them in a way that is understandable. This approach should be creative and innovative instead of traditional and conventional. The researcher feels strongly regarding this position, because, if we are to be successful in our teachings regarding the spiritual transformation of our youth, we must first be able to obtain and maintain their attention. As Christian educators, we should be willing to exhaust all approaches when it comes to our youth; however, we should also understand that the one approach that will take the lead should be creative and innovative. When we introduce material to our youth in such a manner, we must also keep in mind that the teaching of Christian education is not a short-term operation, but a long-term one. Therefore, we must clearly communicate to the youth that we want the Biblical principles to become actively alive within them. For example, if youth are faced with peer pressure outside to do drugs or consume alcohol, they may find the scripture in Romans 12:1 useful. It says, “I appeal to you therefore, brothers, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God.”

This will mean more to the youth if it is internalized versus memorized. If the scripture is only memorized, the youth may know the truth, but decide at that moment not to abide by it. However, if the Word of God is internalized within the hearts and minds of the youth, then the Word of God becomes a part of their chemical make-up. This does not mean that the youth will be without sin, but rather that they will be better equipped to fight against the temptations of modern life. Internalization plays a major role in spiritual
transformation. Our youth must internalize the Word of God and make it a part of their daily lives, almost like a daily spiritual vitamin.

As adults, we too have a role to play. In order for us to promote Christian values and principles to our youth, they must see us governing ourselves according to God's Holy and Divine Word. When it comes to the Word of God and living according to Biblical principles, memorization gets the process started, but internalization keeps the process going. Without creativity or engagement, one must be careful not to fall into the "Banking Concept of Education" as presented by Paulo Freire, a Brazilian ideologist whose radical ideas have contributed to the shaping of the modern concept of education. In the "banking concept," an individual's intellectual growth is hindered because of the non-involvement method used. In other words, the teacher is simply pouring information into the student, who does not have an opportunity to share his/her ideas, concepts, or concerns. Freire notes the following: "By assuming the roles of teachers as depositors and students as receptors, the banking concept thereby changes humans into objects. Humans [as objects] have no autonomy and therefore no ability to rationalize and conceptualize knowledge at a personal level. And because of this initial understanding, the method itself is a system of oppression and control."\(^4\)

The researcher now addresses an exam question offered by Minister Paula Wallace, Youth & Young Adult Minister at the Greater Solid Rock Baptist Church (GSRBC). As the instrument that is used by God to work with the youth and young adults at the GSRBC, Minister Wallace posed a question that has relevance to the researcher's subject matter in that it examines how those who are gifted may abuse their God-given

gifts through pride and ego. Minister Wallace's concern was to learn if it was possible to have groups in the church using the arts to minister, without ego and pride becoming a hindrance to the ministry and growth of the participants. The researcher believes that it can be done. In offering possible solutions and strategies to address this concern, one must first understand that there will always be differences of opinions and egotistical behaviors within any group setting. One would hope that this type of negative behavior and self-centeredness would not exist in the church, but it does. Therefore, since it exists within the walls of God's church, it must be addressed in a healthy and productive manner.

When considering effective strategies for keeping a positive atmosphere in a group, the researcher suggests the following:

1. Create a document with policies, procedures, and expectations regarding the arts ministry.

2. Set up a structure/format that will allow potential candidates interested in the arts ministry to be interviewed by someone on the youth and young adult staff. General background information regarding the interested candidates will be obtained before they meet with the Youth Minister/Director one-on-one. In a church setting, it may be difficult to decline or deny an individual an opportunity to serve within the arts ministry of the church.

3. Develop a covenant for all ministry workers in the arts and have them sign and date the document. Within this covenant, the Youth Minister/Director can spell out what will be accepted and what will not. In the event that an individual cannot follow the guidelines or the stipulations of the arts covenant,
then the individual must be given an opportunity to meet with the Youth Minister/Director in hopes of resolving difficulties before being asked to consider another way to serve in the church.

The aforementioned steps come from the researcher’s experience as a youth and young adult minister and elementary and middle school educator. Over the years, the researcher has had to learn effective ways to deal with various personalities within and outside the church. The process of dealing with “self” before dealing with anyone else takes time, but it must be quickly learned in order to yield effective and productive ministry as a leader. The challenge for us as leaders is to learn how to deal with these personalities without compromising our integrity and positive attitude. The researcher can provide ideas of beneficial strategies, but individuals working within a local church will have to look deep in order to pull out strategies that work best for those whom they are leading.

The famous slogan, “A mind is a terrible thing to waste,” from the United Negro College Fund, is true on many levels. It is the researcher’s belief that, if people want to accomplish certain goals in life, they must first make up their mind to take the appropriate steps to move closer to their goals in life. In James 2:18 from Today’s English Version of the Good News Bible, it says: “But someone will say, ‘One person has faith, another has actions.’ My answer is, ‘Show me how anyone can have faith without actions. I will show you my faith by my actions.’” This scripture suggests that people must indeed have action behind their faith and this all starts in the mind.

As a teacher at DESA, the researcher has observed on numerous occasions that students often will not fully use their mental capabilities when it comes to testing and
making good decisions. In one-on-one conversation, many of these students have noted that they would rather be home playing their video games or at the movies instead of at school. To some students, school has become boring and ineffective. Indeed, there are creative and innovative approaches that teachers can use to better service this population who are easily bored or distracted, but then there is a level of responsibility and accountability that each student must acknowledge and own. Clearly, some of these students need to examine carefully where they are in their studies.

Ultimately, a mental transformation has to take place within the student in order to benefit from the teacher’s instruction and move towards future goals. Romans 12:2, in the New International Version, says: “Do not conform any longer to the pattern of this world, but be transformed by the renewing of your mind. Then you will be able to test and approve what God’s will is – God’s good, pleasing and perfect will.” The arts can be effective tools in helping our youth transform their minds within the local church setting by making the Bible come alive. Then our youth will look forward to exciting Sunday and mid-week worship services. This excitement may also cause the youths to invite their friends who do not attend church regularly. In contrast, the lack of excitement and enthusiasm may very well be one of the reasons why some youth do not attend church on a regular basis.

In an article in the Religious Education Journal, “Practicing Passion: Youth and the Quest for a Passionate Church,” Troy W. Temple gives several reasons for a decline or an absence among youth in the church. Mainly, he notes that there is a lack of passion among the youth, who – in Erik Erikson’s phrase – are looking for something they can
Unfortunately, over two years ago, there was little or nothing in the researcher’s local ministry context that the youth could “die for.” However, since the hiring of a Youth & Young Adult Minister, this has changed. Outside of Children’s Moments (a brief 3-5 minute lesson offered to the youth in front of the church) and the Wednesday night Youth Empowerment Program, there was really nothing at the church for the youth to get excited about on a continual basis. Therefore, the youth’s passion to do ministry on another level at the Greater Solid Rock Baptist Church was extremely low. Kendra Creasy Dean notes that the youth are often searching for a cause worthy of their suffering and the love of a lifetime; they do not want something just on a Sunday morning or evening. In a nutshell, adolescents are searching for passion. Dean rightly returns to the Latin root of the term “passion” to clarify the definition: “passio,” in short, means “to suffer.” Jurgen Moltman proposes an exegesis of the term to mean “to submit, to undergo an experience, to be completely affected or overcome.” Therefore, one may ask, “Where is the passion in our churches?” If adolescents and Christianity are both so filled with passion, then why aren’t youth flocking to church? Dean looks at three major areas regarding the lack of passion for youth in the church. First, she examines the issue of fidelity. In the church, Dean notes that youth are looking and longing for fidelity, searching for a culture that makes them feel accepted and wanted. Secondly, young people long to transcend the meanings and purposes of a culturally defined existence and dramatically encounter the “new life” that Christ offers. Dean suggests that this means that teenagers are essentially demanding that a religion move them. Finally, Dean notes

---

6 Ibid.
that teens are on the lookout for communion, a relational religion. Youth are looking for a church/community of faith in which they can build lasting relationships. Dean notes that this intimacy is seen as a “cruciform pattern” that not only defines the relationships we have with one another, but also is invaded, motivated, and energized in the vertical dimension of Christ’s intimacy with us through his passion on the cross. This pattern creates the important and vital transition in development for teens from a “self-focused” to an “other-focused” life.7

From a Biblical perspective, Dean exposes the negative connotation of the term “passionate” throughout the New Testament, as well as in Greek culture, as being dangerous or disruptive and having disorderly appetites in dire need of conversion. Although the term is used only once to describe the suffering of Jesus, the Christ (Acts 1:3), it is the crux upon which Dean builds her thesis. If passion means to suffer as in being overwhelmed by a desire, event, or thought, then it implies a logical progression towards a negative end when demonstrated in the flesh or apart from one’s identity in Christ. A crucial error of the church has been to limit or relegate the passion of Christ to the cross alone. The passion of the Savior is indisputably greater. Dean effectively addresses this ecclesial pathology by re-emphasizing the life of Christ as the full passion, for it was the giving of his life that demonstrated his complete suffering. That is the passion that Dean calls the church and youth to embody and inspire.8

7Ibid.
8Ibid.
The Arts

As a theater arts major at Alabama State University, the researcher grew to love the arts and the accompanying excitement and creativity. To the researcher, the arts are another way to creatively express oneself. In this section, the researcher briefly discusses each arts area (music, mime, dance, and drama) in hopes of educating the reader on their historicity and meaning. From a professional perspective as an educator, the researcher has seen how the arts can enhance student learning. It is the researcher’s belief that the arts can have the same impact in the church house as they do in the school house. Therefore, in the next section, the researcher shares the statements of colleagues and professionals in the field of the arts who were asked to write about how the arts can enhance the spirituality of youth.

Professional Statements/Perspectives on the Arts

This section provides professional statements from teachers and artists in the field of the arts, proven veterans in the classroom setting. In order to provide additional information regarding their credentials, a professional biography of each contributor has been added to the Appendix. The first statement comes from Paula D. Wallace, the Youth & Young Adult Minister at the Greater Solid Rock Baptist Church. Minister Wallace has experience in the arts with a strong concentration in dance and mime. Her contributions to the Greater Solid Rock Baptist Church have been paramount. The following is her professional opinion about how the arts can enhance the spirituality of the youth:

The Body of Christ has a powerful opportunity to use the art of dance and/or mime to help our youth enhance their spiritual lives. The mastery of these lessons is not taught by happenstance, but must be intentional on the part of the director. As the director exhibits and concentrates on these tools for spiritual growth, sometimes explicitly, sometimes implicitly, the director’s students will have the choice to mirror the same behavior and
habits. Although not an exhaustive list, dance and/or mime as a ministry can help our youth learn three things: how to focus their attention on God, the importance of their story of faith, and the importance of living a lifestyle that is reflective of what they believe. The first opportunity for enhancement is helping youth focus their attention, and the attention they will receive back from the audience, to God as the Gift-giver. This is taught through explicit directional focus, especially concerning the use of the face and arms, during the ministry moment. Choreography that constantly has the youth focusing upwards is a constant reminder regarding the primary focus of ministry. The response of the director after the ministry moment, whether the moment went well or not, can be used as a teaching moment to help the youth redirect their accomplishment or lack thereof towards their relationship with Christ. If the group did exceptionally well, that is an opportunity to give God praise for the ability to execute the movement and the anointing God placed on the ministry moment blessing the congregation. If the group did not do so well, it is an opportunity to reflect on whether or not adequate preparation time was spent preparing the gift before it was brought before God and God’s people. Overall, the focus is always redirected towards God, never ourselves, even if we are successful in execution.

The second opportunity is the use of the lyrical content to help the youth master the necessity for recalling our experience with God. Each youth should be taught to relate the lyrical content of the song to their own experience. Our faith in God is built on how God has shown God’s self to us in our lives. Sometimes this has to be explicitly discussed and outlined from the participants. This explicit recollection helps them to internalize that God is indeed real and working on their behalf. These discussions help the participants be thankful, be encouraged, and learn how to share their testimonies with others.

The third opportunity is the requirement for a certain kind of lifestyle and behavior from the participants. This area should not be used to place participants in bondage, under condemnation, or a strict extensive list of rules and guidelines; however, it should be used to help them consider if they are living the best life possible as an example of a child of God. It can be used to prompt such questions as: Am I modeling God-like attributes on a daily basis? If not, how can I change? How can I grow? In other words, am I living what I dance or mime about?

The verbal discussion and teaching time are the bridge that connects dance with spirituality. Dance and mime put our spiritual lives to music and motion and gives us another way to communicate. – Minister Paula D. Wallace.

(For Minister Wallace’s biographical sketch, please see Appendix A, p. 111.)
The next professional statement comes from Ms. Donna Maye, Dance Instructor at DeKalb Elementary School of the Arts. Ms. Maye is a co-worker and is very knowledgeable about her craft. She works well with the youth and understands their academic, physical, and spiritual needs. Ms. Maye is a Christian and a firm believer in supporting the youth via the arts. The following is Ms. Maye's professional opinion about how the arts can enhance the spirituality of youth:

Psalm 150:4 says, 'Praise Him with the timbrel and dance.' If taken literally, it sounds like the arts have 'the go ahead' when it comes to worship. Then why not use such God-given gifts to enhance the knowledge and understanding of God's goodness? So often, we want to criticize youth, specifically ages 13-19, for being who they are. They are youthful, and therefore they do what young people do. So why not utilize the positive things that capture their attention to help reach them, at home, at school, in the community and at church? Many children between the ages of 13 and 19 love to dance. However, some of the current role models do not present positive images. That is where spiritual guidance and leadership can step in and show youth that even dance can be used to glorify God.

The Liturgy...

During service, we may often see 'praise dancers' or liturgical dancers take part in the service. Well, depending on how the anointing falls, someone can actually be touched or moved by the movement expressed in a young person. Furthermore, the discipline exhibited should be reflected in their attitudes as well as their attire. If the dancers represent spirituality, other youth will see it and they can certainly be used by God.

Youth Activities...

Youth advisors often look for opportunities to engage children in church activities. Dance is definitely an option. Once a program is implemented, they want to attend church and even participate in service. Dance can definitely be used as a means of enhancing the spirituality of youth. It is a fine art that they enjoy doing and in order to teach them you must be able to reach them. – Ms. Donna Seals Maye

(For Ms. Maye’s biographical sketch, please see Appendix B, p. 112.)
The next statement comes from Elizabeth Kimble, Ph.D., Music Instructor at Flat Shoals Elementary School, Atlanta, GA. Dr. Kimble is also a co-worker. The following is what she wrote regarding how the arts can enhance the spirituality of youth:

In my long career as a choral director and music educator, I continue to be amazed at the power of the arts. I really think I was led into my professional life as a result of personal, spiritual experiences during my childhood. My favorite day was Easter, not Christmas, because we got to sing with the ‘big choir,’ and I still remember the anthem. There is a level of meaning achieved through the arts which is not available in our day to day activities. One sees the disconnected lives of our youth and bemoans the future. How can we come together not only to live in harmony, but also to find purpose and direction in our lives? I suggest the arts provide this path for many of our wayward youth.

There is something about a group of young people who are working together as a team in a disciplined manner. When they achieve success during a performance or after an especially hard rehearsal, a new dimension of life is made available. It is hard to put your finger on this elevated state. There are many definitions of spirituality, but I believe music (and the other arts) can transport us and bring us into the power of the spiritual realm. I have worked with thousands of youth from all ethnic, religious, and socio-economic groups during my 40-year career. Over and over again, I have witnessed the power of music as it shapes the lives of these youth. If you’ve ever been in a choir or enjoyed a stellar musical performance as an audience member, then you know that special ‘chill up your spine’ that comes at the least expected moment. I believe the musical experience allows this connection with the spiritual world. We are obligated as professional educators and leaders of youth to provide these opportunities for our young people who may not be reached in any other way. – Elizabeth Kimble, Ph.D.

(For Dr. Kimble’s biographical sketch, please see Appendix C, p. 113.)

The next professional statement comes from Pastor Cynthia Rivers, Adjunct Professor, Interdenominational Theological Center, Atlanta, GA. Reverend Rivers has a long history of experience in music. The following is her professional opinion about how the arts can enhance the spirituality of the youth:

A popular cliché espouses that ‘music can soothe the savage breast.’ Children when first born are focused upon meeting and pacifying their
fleshly needs and desires. Their genetic makeup or inherited attributes determine their capacity to learn and absorb concepts, but the environment into which they are born and later develop determines what they learn and molds their behavior and character. Numerous studies have shown that the learning process begins in the womb. Thus the experiences of the mother during pregnancy, including the genres of music that she listens to, can have a lasting effect on the character of the child she carries. The spirituality of a child is a composite – a by-product of all experiences in life; thus it is an insurmountable task to precisely determine what variables most consistently produce a spiritually mature individual. Yet there are definitive trends in music-related developmental experiences which boast of empirical evidence of cause and effect relationships. From the biblical perspective, Christians celebrate the account in I Samuel 16:14-23, which reports Saul being healed or calmed in spirit by the music played by David on the lyre. Yet ancient Philosophers – Pythagoras, Aristotle, Plato and others – were of the persuasion that music can exert both a positive and a negative effect on character as implied by their ‘Doctrine of Ethos.’ In essence this theory asserts that music possesses moral qualities that can affect character and behavior.9

Andrew Wilson-Dickerson made the following assertions which are pertinent to this study:

- Music has the power to penetrate the mind in ways that other forces fail, breaking through barriers directly and immediately (p. 9).
- “Music can release prisoners of evil and bring them out into the light of sanity…” (p. 9).
- Music can gain full control of the senses (pp. 9-10).
- Music enhances the learning of biblical and other academic concepts, especially for the mentally challenged (p. 10).
- Music’s power is diverse… (p. 11).
- There are three ways that music can act on the hearer – the ecstatic dimension (entertainment), the symbolic dimension (represents concepts that lie outside or beyond it), and the rhetorical dimension (its ability to communicate emotion) (pp. 11-13).10

The spiritual developmental challenge here is one of gleaning the positive effect from music and limiting the negative. Unless a child lives in an abnormally controlled environment, wherein his musical experiences are controlled, dialogue about spirituality becomes a product of chance. The intent here is not to imply that secular music has a negative effect on spirituality, because many negative worldly influences can have a positive impact on Christian spiritual development. For a child it is the learning that is innate to the experience that teaches. Thus it follows that, if a child

ascribes to a negative or sin-laden genre of music which begins to dictate behavior, the negative consequences of the behavior often ignite spiritual growth.” – The Reverend Cynthia Rivers

(For Reverend Rivers’ biographical sketch, please see Appendix D, p.114.)

The next statement comes from Mrs. Betty Burnsed, Music Instructor, DeKalb Elementary School of the Arts, Atlanta, GA. In this written submission, Mrs. Burnsed addresses the effects of music on the spirituality of youth. Mrs. Burnsed is a co-worker whose extensive work within her local ministry context adds additional credibility to her contribution. The following is what Mrs. Burnsed wrote about how the arts can enhance the spirituality of the youth:

Music is an important part of our lives. We enter into His house with Thanksgiving and into His courts with praise. How? We praise Him with our hearts, minds, bodies, and especially with song. Moses and the children of Israel sang a song to God in Exodus 15 praising Him for deliverance. God instructed Moses to write a song in Deuteronomy 31, and the Psalms are songs. The New Testament continues with praising God in song (Acts 16:25, Romans 15:9, Ephesians 5:1), and in Colossians 3:16 (NKJV) we are instructed to *Let the word of Christ dwell in you richly in all wisdom, teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord.* Why are songs so important? Why is music (or music-related terms) mentioned in some form over a thousand times in the Bible? It is because music is a unique form of communication – person to person or person to God. As a Minister of Music, I have seen teens hardened by drug addiction and prostitution break down in the presence of God, drawn by God speaking to their hearts through song. I am not only speaking of songs with lyrics, but also instrumental music. Once drawn to the Almighty, the same type of music can help sustain that relationship through worshipping together in ensembles, choirs, orchestras, bands, or congregational singing.

I remember one young man who came to our church because he heard we had a great band and he wanted to be a part of it. We let him sit in on guitar, and it wasn’t long before he gave his heart to Jesus and had a different reason for playing with us. He in return brought in others who became important in our growing youth group. As a teenager, the most important moments in my life revolved around music. I credit the youth choirs and ensembles I was involved in with drawing me closer to God.
and keeping me pure until I married. The lyrics to the songs we sang, the musicals we produced, the prayer time together before and after rehearsals, all worked together to help me understand the importance of praise, prayer, and keeping my body as a temple for the Holy Spirit. The songs helped me grow as a Christian and stay grounded in the faith. One of the songs we sang (and yes, I know I am dating myself) was *Pass it On:*

*It only takes a spark to get a fire going*  
*And soon all those around can warm up in its glowing.*  

*That’s how it is with God’s Love once you’ve experienced it*  
*You spread His love to everyone.*  
*You want to pass it on.*

It has been my experience that immersing teens in music (the spark) gets them “fired up” for Jesus. They experience God’s love and want to pass it on to others.” – Mrs. Betty Burnsed

For Mrs. Burnsed’s biographical sketch, please see Appendix E (p. 115).

**The History of Mime Dancing**

Mime is the unique art form of communicating or speaking without using verbal communication. Through this approach in the arts, the person’s movement and facial features are considered to take the place of speech. The addition of painted faces, gloves, and music enhances the dramatic presentation. According to an eHow article by Winona Rasheed, the history of mime began with the ancient Greeks and the Romans, where they mimicked normal everyday situations in pantomime. It was not involved with storytelling as we see it today. Miming in past history also involved using masks as a part of the costumes and performances. With today’s modern mime presentations, this artistic form has been influenced by the days of black and white film or the era of silent film. Though mime started out as a presentation conducted on the streets and in the Roman and Greek arenas in the past, today it is being performed in theaters and churches across the nation. The importance of mime in the 21st century is that it teaches discipline. Miming educates one on how to concentrate and stay focused. Mime also teaches actors not only how to
creatively express themselves without words, but how to connect with the audience. It is vitally important for the audience to feel what the actor on stage is portraying. In other words, there must be a connection between actor and audience.\(^\text{11}\)

**What is Praise Dance?**

In the words of Jamie Conrad, “Praise dance [also known as liturgical or worship dance] is a form of worship that seeks to articulate the Word and Spirit of God through the body. According to the *New York Times*, praise dance is a popular part of church services across the county. While it is considered controversial in some Christian circles, praise dance is considered an expression of joy by others.”\(^\text{12}\)

**Praise Dance History**

Conrad also observes that dancing was used in ancient times to express joy and thankfulness to the Lord. The tradition carried on for many years until it was forced out of the Christian church by the Reformation. By the turn of the 20\(^{\text{th}}\) century, praise dance began to re-enter praise and worship services. It has many forms, including traditional or modern ballet, lyrical dance, and hip-hop dancing. Praise dances can be spontaneous in nature or choreographed, involving an individual or a group of dancers.\(^\text{13}\)

**Praise Dance Today**

Again according to Conrad, praise dance is used in nearly every denomination of Christian faith. It is open to Christians of all ages and skill levels and can be an occasional part of the praise and worship service or a mainstay of each service. A variety of competitions and festivals is available to praise dancers, giving the genre prestige both

---


\(^{13}\) Conrad, ibid.
inside and outside of the church. Numerous praise dance companies throughout the United States, both professional and amateur, participate in these festivals and competitions.

**Praise Dance Attire**

In his article, Conrad shares additional information pertaining to praise dance attire, noting that traditional dance attire is usually designed to highlight the dancer’s movement and body, whereas praise dance attire is more modest in order to divert attention from the dancer’s shape or body. This approach is in line with Christian moral view, but it also focuses the audience’s attention on the message of the dance rather than the attire or body of the dancer. “Liturgical dancewear often begins with a leotard covered with a cape or collar, a piece of loose-fitting material which drapes over the leotard. Skirts and pants are also loose-fitting. Some companies require dancers to wear clothing appropriate to the Christian setting.”

**Praise Dance Controversy**

While many consider praise dance in the church of the true and living God to be a beautiful expression of gratitude and joy, some feel that dance has no place in God’s church. There are those who feel that the traditional approach to worship is all we need, and that this approach is the most beneficial. Conrad also notes that many of those demurrers feel that praise dancers interrupt the worship service, while others feel that praise dancers are performing or dancing out of pride rather than worshipping God, which itself may conflict with their religious values. Lastly, some Christians believe that all dancing, especially in the church, is immoral. This understanding of dancing makes praise dance an unacceptable form of worship.

---

14 Ibid.
The Future of Praise Dance

The future of praise dance, however, is very promising. The art of praise dance seems to be increasing every year. In the educational arena, more schools are giving students an opportunity to take praise dance classes, while more professional praise dance companies are emerging. Various cities across the nation are establishing groups where praise dancers from all religious backgrounds are welcome to express themselves through the art of the dance.

Drama: Making the Bible Come “Alive”

According to the text Exploring Theatre by Nancy Prince and Jeanie Jackson, drama is the tradition that began with primitive people nearly three thousand years ago. The word comes from a Greek word meaning “to act” or “to do.” We usually think of drama as a story written to be played out on the stage. The Bible, from Genesis to Revelation, has written stories throughout. Therefore, it is the researcher’s belief that making the Bible come alive through the arts, especially drama, will enhance the spirituality of the youth. Additional data and research in this document support the researcher’s theoretical position. As a drama instructor at DeKalb Elementary School of the Arts (K-7), the researcher has worked with talented students on each grade level for the past seven years. In assessments of the drama students, the researcher has found that the incorporation of drama has made a difference in their lives on various levels. First of all, it has taught the students how to properly articulate words on and off the stage. Secondly, drama has taught students how to be effective communicators on and off the stage. Lastly, in addition to the techniques and knowledge gained from the class, the students have learned how to internalize dramatic pieces. In other words, what has been

taught in drama has become a part of the students’ lives. Once internalized, what is being taught on an elementary level will remain for a lifetime. The researcher notes that, if this is the case in elementary school, then this can also be the case in church school. If students are internalizing concepts and life skills via the performing arts, then students should also be able to internalize Bible concepts and life lessons via the Word of God. There are schools across the nation that have embraced the incorporation of the arts within their learning structure and curriculum, as, for example, in the public schools of North Carolina. Thus, according to North Carolina’s State Board of Education and Department of Public Instruction, arts education includes four separate and distinct disciplines: dance, music, theatre arts and visual arts — each with its own body of knowledge and skills. The intent of the National Standards for arts education along with the standard courses of study in dance, music, theatre arts and visual arts is that a comprehensive understanding of one or more of the arts be accomplished by each student throughout the K-12 program. Arts education benefits both the student and the society. Involving the 'whole child' in the arts gradually teaches many types of literacy while developing intuition, sensitivity, reasoning, imagination, and dexterity. Arts education helps students think and perceive things in a new and creative way. Massaging the arts into the curriculum and learning environment nurtures active engagement, disciplined and sustained attention, persistence, and risk-taking. In addition, arts education also increases attendance and educational aspirations beyond the primary level.”

Moreover, “a recent study by the President’s Committee on the Arts and the Humanities says that arts education is an effective tool for school reform. The Reinvesting in Arts Education study conducted May 6, 2011, noted that integrating the arts with other subjects was effective at raising scores and achievement in reading and math. In the report, Education Secretary Arne Duncan notes that research demonstrates

arts education improves achievement in other subjects." Theoretically, if the arts have this effect among students in the school, then the same or a similar effect should be witnessed within the church of the Living God. In addition to making the Bible come alive, giving the youth an outlet to creatively express themselves and evangelizing via the arts, the incorporation of the arts into the church will also reinforce and support what is being done in the educational arena. Theoretically, the incorporation of the arts into the church will also lead to positive results in reading, math, communication skills, and discipline. In the church, reading is important because adherents must read scripture and other documents throughout their lives. In addition, if youths are mentored to become Trustees in the church, they must know math, because they will have to assist in accounting for the church finances. Therefore, the integration of the arts is critical not only in the school house, but in God’s house.

**Acting Out the Text**

A recent *Education Week* article by Sarah D. Sparks notes that students learn more by “acting out” the text. In her article, Sparks says that new studies suggest that young students may process better and comprehend more if they take a more active and creative approach to reading. In addition, a series of experiments conducted by researchers at Arizona State University and the University of Wisconsin-Madison suggests that students can comprehend and infer more by physically acting out text than by simply reading alone. In the most recent of the experiments published in the June issue of the *Journal of Scientific Studies of Reading*, researchers found that students in elementary mathematics who acted out the text of word problems were more precise and

---

accurate and less distracted than those who did not. “We know that children have difficulty doing story problems’ in math,” said Arthur M. Glenberg, a psychologist and the study’s lead author. “The idea is if we can help children understand the story better, they will understand the story problem better.”18

According to Sparks, a 2009 study analyzed 53 1st and 2nd graders in Wisconsin’s Madison Metropolitan School District. All the children were asked by the researchers to read a series of short stories about life on a farm. The control students simply repeated key sentences, while students in the experimental group acted out the sentences either by dragging pictures of toys on a computer screen or by physically moving toys on a desk. The following week, the control students were instructed to re-read silently, while the targeted students were told to imagine moving the toys as they had done the prior week, while reading one new story about the topic and one new story about the farm.

According to Glenberg, researchers found that the students who acted out the sentences, either through actual toys or through the computer, had better comprehension than the control students and were also better able to make inferences about the text. The more recent math study followed the same format, with 97 3rd and 4th graders using math story problems instead of the farm scenario. In this study, researchers found that students who acted out the story and then learned to visualize it mentally were significantly more likely than the control group to answer the problems correctly, in large part because the students were 35 percent less likely to be distracted by irrelevant numbers or other information than students who had not acted out the text.19

19 Sparks, ibid.
Evangelizing Through Drama and Music

In an eHow article, Leonie Washington notes that evangelism can take place through drama, music, volunteering, and field trips. For the sake of this research, the focus will be only on the drama and music components. Washington notes that dramatic presentations modeled after real-life scenarios that are familiar in the youth culture will aid them in further understanding the possible consequences of their actions. In these dramatic presentations, scenes can be developed around dating, pre-marital sex, school bullying, drugs, gangs, and issues within the family structure. Such presentations can demonstrate to the youth culture how to avoid, confront, and overcome various challenges in their lives. Incorporating the youth in evangelizing through dramatic presentations is also an effective way of developing their communication, interpersonal, and work skills. The youth can also be reached and ministered to via music. Instead of just having inspirational music on Sunday morning, churches might consider having something outside Sunday morning to spark and build the interest of the youth, perhaps in the form of a concert. Washington says, “Using music as an evangelistic tool for the youth culture can boost their self esteem and even reduce negative behavior. To maximize the power of music even further, you can include your youth group in the concert. Doing this can increase their sense of purpose and belonging. It is also important to select the right artists and songs that will deliver the desired message to your group.”

CHAPTER VI

MINISTRY PROJECT

In this chapter, the researcher provides the reader with a detailed overview of how the Doctor of Ministry project evolved over the course of seven months. The researcher also gives the reader information regarding rehearsal times, production dates, and the logistics of pulling together a production in the church setting. In addition, this chapter provides the reader with the documentation used to measure the effectiveness of each dramatic presentation or activity. This material is also used as supporting documentation for the researcher's thesis. In this chapter, it is the author's desire to show the reader what it takes to produce and present a dramatic presentation in a ministry context.

The ministry project started during the 3rd quarter of 2009 at the Greater Solid Rock Baptist Church. On August 27, 2009, the researcher had the opportunity to meet with eight leaders from the researcher's local ministry setting. During this session, these members were tasked to come up with three pressing issues in the ministry setting and, out of the three, decide on which one needed the most attention. The three issues identified in the meeting were as follows:

1. The need for a Youth & Young Adult Minister
2. The need for a church van to facilitate a transportation ministry
3. The need for more church marketing

At the conclusion of the meeting, the leaders decided that the greatest need was to hire a Youth & Young Adult Minister. The timeframe was set for the first quarter of 2010. After the researcher shared a paper about this initial meeting with his professors and a group of students at large, Dr. Steven Rasor observed that the identified need was not
really a need. Dr. Rasor also stated that the notions of a church van ministry and church marketing also did not seem like a pressing or critical need within the researcher’s local ministry setting. The researcher agreed with Dr. Rasor, adding that he was more focused on finding effective ways to incorporate the arts into the worship service.

Dr. Rasor noted that this idea was more along the lines of something that would fit the researcher’s character. As a result, the number one need of hiring a Youth & Young Adult Minister was coupled with a need to create an innovative ministry for the youth & young adults that would incorporate dance, drama, music, and mime into the worship celebration. During the initial session with the leaders, the shared reflections suggested something important about the leadership at the Greater Solid Rock Baptist Church, namely, that they could come together and discuss various ideas pertaining to what the ministry needed and still be able to agree on one central idea at the end. The time shared with the group of leaders also indicated that, given an opportunity, leaders within the church had a valuable contribution to make to the advancement of the kingdom of God here on earth.

In stage one of the three-stage method of theological reflection in ministry, James and Evelyn Whitehead note in *Method in Ministry: Theological Reflection and Christian Ministry* that listening critically while suspending judgment is key. During the session with the select leaders, there were times when the researcher wanted to share his own thoughts and comments in response to what they were saying. However, the researcher decided to listen without being judgmental or critical about what the leaders were sharing about what they felt were the most important needs of the church. Pastors and ministers

---

sometimes feel like they have all the answers because of their theological training and preparedness, but the Whiteheads suggest that it is rather all about listening to those who are working with the pastors in the ministry.\(^2\) The Whitehead model addresses the fact that a pastor must take into consideration the church's religious traditions, culture, and experiences in order to fully understand the climate of the church. Also, in understanding this model, a pastor or leadership team can better assess what needs to be done to move the church forward.

After the hiring of Minister Paula D. Wallace as Youth & Young Adult Minister in April 2010, the researcher began to work closely with her regarding the church's vision for the Youth & Young Adult Ministry and the incorporation of the arts into it. During the interview process, the researcher and the members of the search committee had learned about Minister Wallace's background in the arts. She was highly qualified in the area of mime and liturgical dance. Within three months of her employment, the Youth & Young Adult Ministry became one of the fastest growing ministries in the Greater Solid Rock Baptist Church. This increase was mainly because of the incorporation of the arts via dance, mime, and drama. The expectation of something innovative, creative, fresh, and new motivated the youth and the parents to become actively involved in the ministry during the Youth Empowerment session each Wednesday night and even during the worship services on Sunday.

Under the leadership of Minister Wallace, the Youth & Young Adult Ministry was renamed "Identity," and the Youth Chorale became known as the GSR "Identity" Chorale. With this renaming, sessions were delivered to the youth to teach them about their identity in school, home, church, and ministry. After participating in on-going

\(^2\) Ibid., p. 13.
training sessions, youth who were unclear regarding their identity now understood who they were in Christ. They knew that their identity should be reflective of Jesus, the Christ, and his teachings. In addition to the leadership of the Youth & Young Adult Minister, Mrs. Diana Sellers, Youth & Young Adult Director, along with a team of great leaders and advisors, worked diligently with the Youth & Young Adult Ministry to ensure that the needs of the youth were met on an on-going basis. With all these wonderful people working together in the Youth & Young Adult Ministry, the researcher’s project was not a daunting task. The embrace of the arts by the youth and all who worked in the Youth & Young Adult Ministry made the researcher’s task an exciting one.

**Doctor of Ministry Project Activities**

The Doctor of Ministry Project was comprised of six activities, of which the last was the culminating activity/dramatic presentation. The information in this section gives the reader a timeline and description of each activity.

**Dramatic Presentation/Activity #1**

The first arts presentation/activity under the leadership of Minister Wallace was given on April 24, 2011, during the Resurrection Sunday service at the Greater Solid Rock Baptist Church. Prior to the presentation, the cast rehearsed on the following dates:

- March 4, 2011 – The Full Cast
- March 9, 2011 – Choir, Dancers, and Mime
- March 11, 2011 – The Full Cast
- March 16, 2011 – Choir, Dancers, and Mime
- March 18, 2011 – The Full Cast
- March 23, 2011 – Choir, Dancers, and Mime
March 25, 2011 – The Full Cast

March 30, 2011 – Choir, Dancers, and Mime

April 1, 2011 – The Full Cast

April 6, 2011 – Choir, Dancers, and Mime

April 8, 2011 – The Full Cast

April 13, 2011 – Choir, Dancers, and Mime

April 16, 2011 – The Full Cast

April 20, 2011 – Choir, Dancers and Mime

April 23, 2011 – The Full Cast

During these rehearsals, the cast worked extremely hard to make the Bible come alive via the arts for the presentation of “Now, Behold the Lamb.” Under the direction of Minister Wallace, the rehearsals were well organized. The set, costumes, and properties were all created or purchased by the cast members. Indeed, the cast members invested their time, talents, and treasure into this dramatic presentation. The purpose of the production was to portray the crucifixion and resurrection of Jesus, the Christ, through drama, dance, mime, and music. During the dramatic presentation, special attention was given to the trial before Pontius Pilate, the crucifixion scene, Mary and Martha at the tomb, and the resurrection of Jesus, the Christ. The cast did a phenomenal job painting the picture of the Biblical story as a backdrop. Seeing, hearing, and feeling what Jesus, the Christ, endured really made a difference in how one looked at and understood the Biblical story. The church’s membership and visiting friends gave the cast a standing ovation at the conclusion of the play. After the introduction of the cast and final comments from the director, Minister Paula Wallace, the researcher directed the ushers to
hand out surveys in hopes of capturing the thoughts and comments of the audience. On the surveys, attenders were given an opportunity to rate the dramatic presentation on a 5-point scale, as follows:

- $5 = I$ strongly agree with the statement
- $4 = I$ agree with the statement
- $3 = I$ am neutral about the statement
- $2 = I$ disagree with the statement
- $1 = I$ strongly disagree with the statement

The following statements appeared on the “Now, Behold the Lamb” survey:

1. I enjoyed the resurrection production “Now, Behold the Lamb.”

2. The incorporation of the arts (music, mime, dance, and drama) in the play gave me a deeper appreciation and understanding of the Biblical story.

3. I would like to participate on some level in a structured arts program at the Greater Solid Rock Baptist Church.

4. I would like to see a structured arts program at the Greater Solid Rock Baptist Church.

5. I feel that the arts will enhance the ministry of the Greater Solid Rock Baptist Church.

For more details regarding this survey, please see Appendix F (p. 116). At the end of the survey, participants could note their gender and the range of their age group. After the presentation, 91 surveys were collected from the membership; the data will be discussed further in Chapter VII. This production was the beginning of something new at the Greater Solid Rock Baptist Church, a creative and innovative ministry born from the hard work of the youth within the ministry setting. It was the first of many dramatic presentations.
Dramatic Presentation/Activity #2 and Activity #3

The second and third activity/presentation via “mime” took place during the annual Youth Revival celebration held at the Greater Solid Rock Baptist Church in 2011. It was presented over a two-day period instead of the traditional three-day revival format. On July 20 and 21, at 7:00 PM, invited youth ministries performed during the revival service. The Chosen Generation Mime Ministry from Salem Bible Church, Atlanta, GA, ministered a mime presentation on July 20, and the Prophetic Silence Mime Ministry of the Pilgrim Cathedral of Atlanta shared its ministry of mime on July 21. On the first day, 52 surveys were collected, and on the second, 53. Both mime presentations were designed to minister to the needs of the youth and the adults in the congregation. Both used appropriate gospel music to assist in the presentation, and the mime dancers used movements that were well coordinated to the music. In other words, the audience should have been able to see and feel the music through the movement of the youth who were performing.

On the surveys submitted, persons attending the Youth Revival were once again given an opportunity to rate the dramatic presentation via “mime” using a 5-point scale, as follows:

5 = I strongly agree with the statement
4 = I agree with the statement
3 = I am neutral about the statement
2 = I disagree with the statement
1 = I strongly disagree with the statement
The following questions appeared on the “Mime Presentation” surveys for July 20 and 21, 2011:

1. Did you enjoy the mime presentation?

2. Do you believe that your spirituality (Belief in God and Love for God) will increase if you learn more about the creative and innovative dance form called mime?

3. Would you like to know more about the meaning of mime?

4. Does the incorporation of mime into the worship service keep your attention?

5. Would you like to become actively involved in the arts (music, mime, dance, and drama) ministry at the Greater Solid Rock or your local ministry?

For more details regarding the survey submitted on July 20, 2011, please see Appendix G (p. 117). For more details regarding the survey submitted on July 21, 2011, please see Appendix H (p. 118).

**Dramatic Presentation/Activity #4**

The fourth activity was presented on Sunday, July 24, 2011, during the 10:45 AM morning worship service. The Youth & Young Adult Ministry culminated its celebration with the annual Youth Day Celebration. During this event, the youth ministered a dance step routine during the service. The rehearsal dates for the dance were as follows:

- July 12, 2011 – 6:30 PM – 8:30 PM
- July 16, 2011 – 10:00 AM – 12:00 PM
- July 19, 2011 – 6:30 PM – 8:30 PM
- July 23, 2011 – 10:00 AM – 12:00 PM

The message of the step routine was taken from 1 Timothy 4:12, which says in the *New Revised Standard Version*: “Don’t let anyone look down on you because you are young, but set an example for the believers in speech, in conduct, in love, in faith and in purity.”
The youth did a paramount job in ministering to the congregation via the arts. Their passion and desire to express themselves through the arts was evident through the hard work displayed during this dramatic presentation. Afterwards, the researcher submitted surveys to the congregation to measure the effectiveness of the presentation. The Ushers Ministry assisted in the distribution and collection of the surveys. Members of the audience were given an opportunity to rate the dramatic presentation using a 5-point scale, as follows:

5 = I strongly agree with the statement
4 = I agree with the statement
3 = I am neutral about the statement
2 = I disagree with the statement
1 = I strongly disagree with the statement

For this dramatic presentation via dance/step, the researcher submitted a general arts survey, one that was not specific to the dance/step routine itself. The following statements appeared on the “General Arts” survey:

1. Do you have an appreciation for the arts (Music, Mime, Dance, and Drama)?
   5 4 3 2 1

2. Do you think that our youth can benefit spiritually from being a part of an Arts Ministry that is creative and innovative, but still focuses on God’s Word?
   5 4 3 2 1

3. Do you think the arts should be incorporated into the Worship Service?
   5 4 3 2 1

4. The incorporation of the arts in the Worship Service can make the Bible come ALIVE.
   5 4 3 2 1

5. The use of the arts (Music, Mime, Dance, and Drama) has “NO PLACE” in the church.
   5 4 3 2 1
For more details regarding the survey submitted on July 24, 2011, please see Appendix I (p. 119).

Dramatic Presentation/Activity #5

The fifth activity that was a part of the Doctor of Ministry project was presented on Sunday, September 25, 2011, during the morning worship service. The name of this dramatic presentation and illustrative sermon by the Youth and Young Adult Ministry, directed by Minister Paula Wallace, was “The State of Justice vs. Humanity,” involving music, mime, dance, and drama. Its purpose was to illustrate 1 John 2:15-17. Humanity was put on trial as an active participant, while Lust of the Flesh, Lust of the Eyes, and The Pride of Life served as witnesses for the prosecution. During this dramatic presentation, Satan served as the prosecuting attorney, Jesus and the Holy Spirit as the defense team, and God as the judge. Grace, Mercy, and the Blood of Jesus served as witnesses for the defense. Per the director, the goal of this dramatic presentation was to look with intentionality at the themes of sin, grace, mercy, and atonement. The timing of this presentation and sermon also allowed the audience and participants an opportunity to explore the idea of justice in light of the recent Troy Davis execution. The rehearsal dates for the dramatic presentation were as follows:

- September 16, 2011 – 6:30 PM – 8:45 PM
- September 22, 2011 – 7:00 PM – 8:45 PM
- September 24, 2011 – 11:00 AM – 1:00 PM

As with previous dramatic presentations that were a part of the Doctor of Ministry project, the researcher submitted surveys to those in attendance at the end of the
presentation. On the surveys, attenders were given an opportunity to rate the dramatic presentation and illustrative sermon using a 5-point scale as follows:

5 = I strongly agree with the statement
4 = I agree with the statement
3 = I am neutral about the statement
2 = I disagree with the statement
1 = I strongly disagree with the statement

The following questions appeared on the “State of Justice vs. Humanity” survey:

1. Did you enjoy the dramatic presentation?

2. Do you believe that your spirituality (Belief in God, Love for God, Understanding of God’s Word) was strengthened and enhanced because of this dramatic presentation?

3. Did the dramatic presentation make the Bible come “ALIVE” in a creative way?

4. Did the dramatic presentation move you to want to know more about the Word of God?

5. Would you like to see more dramatic presentations from our Youth & Young Adult Ministry that will bring the Bible “ALIVE” in a creative and innovative way?

For more details regarding the survey submitted on September 25, 2011, please see Appendix J (p. 120).

The presentation received a standing ovation from the congregation. Indeed, this was a glorious moment in the life of God’s church. From what the researcher observed from the body language of the membership and sporadic applause throughout the presentation, the program was well received by all age groups. At its conclusion, 91 surveys were collected.
Dramatic Presentation/Activity #6

The sixth and culminating activity that was a part of the researcher’s Doctor of Ministry project was presented on Sunday, October 30, 2011, during the morning worship service at the Greater Solid Rock Baptist Church. The name of this dramatic presentation was “Making the Bible Come ‘ALIVE’ Through the Arts.” Its purpose was to make the Bible come alive using four Biblical stories and musical, mime, and dance presentations in a creative and innovative manner. In addition, the purpose was to convey the Biblical message using creativity and some contemporary wording in the scripts. The rehearsal dates for the dramatic presentation were as follows:

- October 15, 2011, at 11:00 AM
- October 17, 2011, at 7:00 PM
- October 19, 2011, at 7:00 PM
- October 24, 2011, at 7:00 PM
- October 27, 2011, at 7:00 PM
- October 29, 2011, at 12:00 PM

The select cast had a short period of time to pull everything together, but they made it happen. With their excitement and energy, the process went smoothly over the course of six rehearsals. At the end of each Biblical story in the dramatic presentation, its narrator summed it up by offering words of encouragement to the youth, using the message of the Biblical text combined with modern wording that focused on contemporary issues and challenges faced by the youth. The Biblical stories that were used in the production are as follows: Adam and Eve, David and Goliath, Daniel in the Lions’ Den, and Lazarus. For the script used to present the Story of Adam and Eve,
please see Appendix K (p. 121); for the Story of David and Goliath, see Appendix L (p. 124); for the Story of Daniel in the Lions’ Den, see Appendix M (p. 128); and for the Story of Lazarus, see Appendix N (p. 131).

In this dramatic presentation, it was the researcher’s aim to combine all of the arts into one production. After the story of David and Goliath, the youth presented a liturgical dance presentation to the music “Our God is an Awesome God,” with the Negro spiritual, “Didn’t My Lord Deliver Daniel,” sung after the story of Daniel in the Lion’s Den. Finally, select members of the cast (Paula D. Wallace, Denika Taylor, and Nickole Johnson) presented a mime presentation to the song, “Oh Mary Don’t You Weep,” which was led by Minister Raymond Forte and Brother Irvin Barnett a capella style after the Story of Lazarus.

At the conclusion of the mime presentation, the researcher conducted a curtain call and introduced the cast, which was comprised of various age groups with the primary focus placed on youth between the ages of 13 and 19. [Please see Appendix O (p. 134) for detailed information regarding the cast.] Obtaining the number of youth within the desired age bracket was not as easy as the researcher would have liked, due to school and sporting activities that conflicted with rehearsals in the afternoons and on Saturdays. Therefore, the researcher had to use several young adults and adults in the production. In this way, the project took on another form by reaching across generational lines and allowing various age groups to work together on one stage. As with previous dramatic presentations that were a part of the Doctor of Ministry project, the researcher submitted surveys to those in attendance to evaluate the effectiveness of the presentation. On the
surveys, audience members were given an opportunity to rate the dramatic presentation using a 5-point scale, as follows:

- 5 = I strongly agree with the statement
- 4 = I agree with the statement
- 3 = I am neutral about the statement
- 2 = I disagree with the statement
- 1 = I strongly disagree with the statement

The following statements appeared on the “Making the Bible Come ‘ALIVE’ Through the Arts Featuring Music, Mime, Dance, and Drama” survey:

1. The incorporation of music, mime, dance, and drama in this dramatic presentation really made the Bible come ALIVE!
   
   
   
   5 4 3 2 1

2. The dramatic presentations of the Biblical stories in the production made me learn more about the Biblical story in a creative and innovative way.
   
   
   
   5 4 3 2 1

3. The “Oh Mary Don’t You Weep” mime presentation really added substance and creativity to The Story of Lazarus.
   
   
   
   5 4 3 2 1

4. The spiritual message from the Biblical stories was clear and concise.
   
   
   
   5 4 3 2 1

5. Overall, after seeing several dramatic presentations throughout the course of the year which involved music, mime, dance, and drama, one can conclude that using the arts can indeed “ENHANCE” the spirituality of the youth.
   
   
   
   5 4 3 2 1

For details regarding the survey submitted on October 30, 2011, please see Appendix P (p. 137).
A Ten-Step Outline for Coordinating and Producing a Dramatic Presentation

In concluding this chapter, the researcher provides an outline that may prove beneficial to persons wanting to coordinate, produce, direct, and present dramatic presentations using the arts in their local ministry setting. The following presents the steps for coordinating and developing a dramatic presentation:

**Step 1:** Come up with a concept and idea that will convey a Biblical message and address some of the social and contemporary issues facing our society today. As the director, this is solely up to you, but the main idea is to convey a spiritual message via the arts.

**Step 2:** Place an announcement in the church bulletin and on the church’s website regarding a meeting for those interested in an upcoming dramatic presentation. Let this announcement run for 30 days before the actual meeting. This gives people time to adjust or re-adjust their schedules.

**Step 3:** While the announcement is running, secure dedicated volunteers to work in various capacities such as assistant director, stage manager, technical director, props coordinator, and costumes coordinator. If you are starting off small, simply having someone to assist with the props and set-up, sound, and video will help. However, this means that, as the director, you will have to put in a lot of time to make sure that things are in place and running properly according to your vision.

**Step 4:** After holding an initial information meeting regarding the dramatic presentation, set a time to meet again for casting parts and submitting scripts.

**Step 5:** After casting the spiritual production, set rehearsal dates that work well for the majority of the cast. You may not get 100% attendance each time, but strive
for at least 95% participation. At each rehearsal, submit and collect an attendance sheet to evaluate the effectiveness of the rehearsal dates set and the level of commitment to the dramatic presentation.

**Step 6:** During rehearsals, encourage the cast to focus more on the message than on their acting abilities. Indeed, acting and getting into character are both great processes, but the overall focus for all involved should be the clear delivery of the message.

**Step 7:** Get the congregation excited about the dramatic presentation by announcing it during Sunday services and posting flyers 30 days before the presentation. A PSA (Public Service Announcement) regarding the dramatic presentation may be beneficial, as it may pull in members of neighboring churches to share in the celebration.

**Step 8:** On the day of the dramatic presentation, relax and tell the cast to have fun and not worry about making mistakes. Pray with the cast, turn it over to God, and believe that the final outcome will be great!

**Step 9:** Evaluate the effectiveness of the dramatic presentation by submitting surveys to the congregation. This will give the director a sense of what can be improved for the next presentation. Questions can be as simple as, “What could have been done better to improve the dramatic presentation?” or “Was the spiritual message clearly communicated through the presentation?”

**Step 10:** If the budget allows, give a cast party and have a general debriefing regarding the dramatic presentation. This would also be a good time to get commitments for the next presentation. Keep the current cast’s excitement going
by pre-planning the next program three or six months ahead of time in order to produce the best presentation possible. Also, be prepared to receive newcomers and volunteers; a good production with a good message and enthusiastic presentation tends to draw in people of all ages.

**Summary**

Unlike the other dramatic presentations/activities that were presented as part of the Doctor of Ministry Project, the last one was directed and written by the researcher. Over the course of seven months, the researcher used every opportunity possible within the life of the church to introduce and evaluate dramatic presentations that involved music, mime, dance, and drama. The last activity was unique to the membership because they were able to see the researcher step out of the accustomed role of pastor into the role of drama instructor/director. It was a humbling experience to the researcher, as persons in the cast took time from their busy weekly schedules to make rehearsals or bring props and costumes and other needed items for the spiritual production.

Overall, the researcher felt good about the outcome of the presentation. During the rehearsal block, the researcher shared with the cast the “main purpose” and objective of the production. The researcher was very clear in explaining to the cast that it was not about their acting abilities, the costumes, the props, the lights, the camera, or the action, although all of these things were important. The researcher unapologetically told the cast that the main purpose of the dramatic presentation was sharing the Biblical message and demonstrating how using the arts could enhance the spirituality of the youth. The researcher also felt good about how this production not only met the goals and objectives set forth in the presentation, but even exceeded them.
In closing, the researcher would like to share additional pieces from the final dramatic presentation/activity. For persons who may be interested in presenting such a program within their own ministry context, the information in the appendices will provide some visual aids for the production. For the line-up, please see Appendix Q (p. 138). The reader can also view a photo from the Story of Adam and Eve in Appendix R (p. 139). A visual of David defeating Goliath can be seen in Appendix S (p. 140). A visual of the production’s mime dancers is shown in Appendix T (p. 141). (The researcher must pause to note that these young ladies, who were all under 12 years old, did a wonderful job!) A photo of Daniel praying in the Lions’ Den can be seen in Appendix U (p. 142), while a visual of Lazarus being loosed from his grave clothes and set free can be seen in Appendix V (p. 143). A photo of the adult mime dancers from the dramatic presentation/activity is in Appendix W (p. 144). The musical talents of the Sounds of Gospel can be viewed in Appendix X (p. 145).

The researcher has also shared the attendance sheets for each rehearsal. This was a very important tool, as it showed who was really serious and committed to the program. A copy of the attendance sheet is provided in Appendix Y (p. 146). Finally, a group photo of the cast can be seen in Appendix Z (p. 147). As can be seen, the researcher has attempted to cover all grounds from A to Z. The researcher gives God all the glory for the opportunity to serve and enhance the spirituality of the youth via dramatic presentations at the Greater Solid Rock Baptist Church.
In this chapter, the researcher reflects on the entire Doctor of Ministry project and provides the reader with detailed information regarding its evaluation. The chapter also discusses how the project was implemented. In addition, the researcher shares information regarding why he created the project and what he learned from it. Detailed graphs show how the participants at the Greater Solid Rock Baptist Church responded to each dramatic presentation/activity. Finally, the researcher presents a concluding statement regarding the process.

In reflecting on the entire Doctor of Ministry project and, the researcher must note that it was indeed a challenge, as it involved juggling teaching school, pastoring a church, and working on a doctorate program. However, the researcher is grateful to God for giving him the strength and energy to complete this process. The researcher is also grateful to the membership of the Greater Solid Rock Baptist Church for allowing this Doctor of Ministry project to be presented to the congregation. In the concluding section of this chapter, the researcher answers the following question: “Does Using the Arts Enhance the Spirituality of the Youth?”

**What Was Done to Implement the Project?**

The Doctor of Ministry project was executed over a period of seven months (April – October 2011). As previously noted, the researcher started the process by selecting key leaders in the church to dialogue about the church’s needs. Once the group
had identified and agreed upon the ministry issue, the researcher moved forward to execute a project that would present and promote the Biblical message via the arts.

In implementing the project, the researcher first had to obtain support not only from the membership, but also from the Youth & Young Adult Ministry. It would be the latter that would help the researcher execute the Doctor of Ministry project over the course of seven months. During this timeframe, the researcher met with the Youth & Young Adult Minister, Paula D. Wallace, on a regular basis to ensure that the vision of the Doctor of Ministry project was clearly communicated. The researcher was then able to communicate this vision to the Advisory Team of the Youth & Young Adult Ministry and to the youth involved. After making sure that the vision had been understood, the researcher also had to ensure that the activities/dramatic presentations were strategically scheduled throughout the course of the seven-month period.

**Why Was the Project Created?**

The Doctor of Ministry project was created to give the youth an additional outlet for expressing themselves in a creative and innovative manner during worship celebrations. In addition, the project was designed to offer an unconventional approach to making the Bible come alive in a creative and innovative manner; measure the effectiveness of the arts and how the arts could potentially enhance the spirituality of the youth; and give glory to God. Upon arriving at the Greater Solid Rock Baptist Church in 2004 as the Youth & Young Adult Minister, the researcher recognized a ministry need among the youth and young adults of the church. They were not acively involved there on an on-going basis. There were times throughout the calendar year when select events were presented that involved the youth and young adults, but the church lacked an
identifiable ministry for youth and young adults that was unique to their age group and interests. Therefore, as the Youth & Young Adult Minister, the researcher began to look for ways to offer an exciting, creative, interactive, and innovative ministry.

The vision to develop such a ministry for the youth and young adults took form with the development and coordination of the Youth Empowerment Program (YEP) each Wednesday night during the Bible study hour. This program was designed by the researcher to bring inspiration and information to the youth. Young boys and girls were thereby encouraged and empowered to go above and beyond the norm and read the Bible with clarity and understanding. The Youth Empowerment Program offered sessions and trainings that covered spiritual, social, political, emotional, and economic empowerment. In addition, this program offered the youth additional outlets to express their spirituality. The “YEP” was just the beginning of introducing the youth to creative and innovative ways of making the Bible come alive. During the sessions, there were times when skits, singing, dancing, and mime conveyed the message. The youth were very receptive to this approach and welcomed additional information regarding how they could be involved in a creative and innovative ministry beyond the Wednesday night Youth Empowerment session.

Unfortunately, after just one year, the researcher transitioned from the church’s Youth & Young Adult Minister to the Senior Pastor. The Youth Empowerment Program and its vision declined. However, after several years in the wilderness, the Youth Empowerment Program was revitalized with the hiring of Minister Paula D. Wallace as the Youth and Young Adult Minister during the first quarter of 2010. Minister Wallace brought with her a vast knowledge about the arts, especially dance and mime, as she
transitioned into the new position. The researcher met with Minister Wallace regarding the direction of the “YEP” and concluded that ongoing integration of the arts would be beneficial to the Youth & Young Adult Ministry. Minister Wallace immediately introduced the arts via a production called “Now, Behold the Lamb” during the Resurrection Sunday Service on April 24, 2011. It was a tremendous success! The congregation loved the spiritual message via the arts and gave the dramatic presentation a standing ovation. This activity was the beginning of the researcher’s Doctor of Ministry project.

What Was Learned from the Project?

The researcher learned that coordinating and presenting a dramatic presentation in a local church is not easy. As a matter of fact, it required the same kind of energy, dedication, and drive as was needed for the “big stage.” It was particularly challenging, because the cast had to be totally invested in the process. The same dedication and commitment that were expected of the casts at the Fox or Alliance theaters was expected of the casts performing at the Greater Solid Rock Baptist Church. We should give God our best in our everyday life as well as on the stage when making dramatic presentations.

In addition, the researcher learned that one must have a back-up plan in the event that cast members cannot follow through with their roles or responsibilities in the dramatic presentation. Throughout the process, the researcher learned that patience was a vital piece of the puzzle. Aside from the Youth & Young Adult Minister, volunteers who participated in the Doctor of Ministry project’s process did not have former training in the arts. Therefore, the researcher had to exercise patience when it came to helping the volunteers understand their roles and the characters in the selected presentation. Often the
volunteers had a desire to learn more about the arts and getting into character, but perhaps did not necessarily understand how the process of getting into character worked. However, there were some volunteers who displayed strong acting abilities, and this encouraged those who needed assistance.

Finally, the researcher learned that an arts presentation created an energetic and excited atmosphere in the church. Just the announcement from the pulpit of an upcoming dramatic presentation brought smiles to the majority of the faces in the congregation. The excitement and energy were also seen in the cast rehearsals and when the sets were put in place. The researcher and other members of the congregation took pictures of the various dramatic presentations that brought even more excitement to the congregation and the cast. Some of these photos were mentioned in Chapter VI and are shared in the Appendixes (pp. 139-145).

What Might Have Been Done Differently?

If given the opportunity to start the Doctor of Ministry process over, the researcher would have made a few modifications. First, the researcher would have started the initial project earlier. While it began in April 2011, an earlier communication to the congregation about the forthcoming dramatic presentations would perhaps have yielded a higher turn-out during the Sunday morning worship celebrations. Given that this first dramatic presentation was held on Easter Sunday, the church was almost full, but it could have been standing room only if the dramatic presentation had been promoted earlier.

Secondly, the researcher would have sought sponsors for the various dramatic presentations/activities that were a part of the project. Sponsorships from individuals and businesses would have given the researcher and those working with the project additional
funds, which could have been used to purchase costumes, acquire additional items for the sets, hire a professional videographer and photographer, and employ a graphic designer to design and create professional flyers and posters. The researcher also wanted to do a mini-commercial, but funding issues prevented this. Given the current economic condition of the nation and the church, the researcher knew that the funds needed to accomplish some of the creative and innovative ideas connected to the project would not be obtainable.

Thirdly, the researcher would have invited arts professionals to come and talk with the volunteers working with the project and the membership of the Greater Solid Rock Baptist Church. This would have been beneficial, as it would have given the membership additional information regarding various areas of the arts. Securing noted artists and teachers would have brought additional visibility to the project and might have encouraged sponsors. It would have been a tremendous blessing to secure noted speakers such as Tyler Perry or Bill Cosby to speak to the congregation regarding the arts, including their personal stories or testimonies. Moving forward, the researcher will examine ways to make this a reality for future dramatic presentations within the ministry context.

**Does Using the Arts Enhance the Spirituality of the Youth?**

*(The Evaluation Process)*

In order to evaluate the Doctor of Ministry project, the researcher distributed surveys to the congregation at the end of each dramatic presentation/activity. In totality, six surveys were submitted to the congregants and friends of the Greater Solid Rock Baptist Church. On April 24, 2011, 91 surveys were collected at the end of the service
after the dramatic presentation of "Now, Behold the Lamb." After careful examination of the surveys, the researcher found that some of them were not fully filled out and could not be used. Unfortunately, this was true for all the surveys after each dramatic presentation/activity. Therefore, the number of surveys used in the final evaluation was less than the number collected at the end of each activity.

In evaluating the dramatic presentation, "Now, Behold the Lamb," the researcher found an extremely low number of survey submissions from males 26-35. Therefore, the data were inevitably skewed. Although one of the male survey respondents did not respond to questions one and two, the researcher still used the survey because of the low total number of submissions. To recapitulate, the following were the five questions used on the first survey:

1. I enjoyed the Resurrection Production, "Now, Behold the Lamb."
2. The incorporation of the arts (music, mime, dance, and drama) in the play gave me a deeper appreciation and understanding of the Biblical story.
3. I would like to participate at some level in a structured arts program at the GSRBC.
4. I would like to see a structured arts program at the Greater Solid Rock Baptist Church.
5. I feel that the arts will enhance the ministry of the Greater Solid Rock Baptist Church.

After evaluating the surveys for the male participants, the researcher discovered that the youth ages 13-17 yielded the highest percentages for each question on the survey.

On each survey, the researcher asked a question that was in line with the Doctor of Ministry project's topic, "Using the Arts to Enhance the Spirituality of the Youth." Even though the wording of the question changed, it was the researcher's aim to present a question on each survey to measure the effectiveness of the dramatic presentation/activity.
from a spiritual perspective. In addition, although the researcher surveyed the entire congregation, the primary focus was on receiving responses from the target group of the research, those in the age bracket of 13-17.

For the survey submitted on April 24, 2011, Question Two was the targeted question. It read, “The incorporation of the arts (music, mime, dance, and drama) in the play gave me a deeper appreciation and understanding of the Biblical story.” From the survey evaluations of Question Two, the researcher found high percentages in each age bracket (except for males aged 26-35). Boys aged 13-17 agreed 90% for this question – a successful percentage! Also, the researcher found that 93% of participants aged 56 and older agreed with Question Two of the survey. This was good news, because older adults can assist in helping the youth understand the Biblical message. Percentages of male participants responding to each question for the “Now, Behold the Lamb” dramatic presentation/activity and their age bracket can be seen in Chart #1 (p. 149).

For the female participants, percentages were once again relatively high. The lowest percentage was seen among those aged 18-25 and 56 and up for Question Three, which asked about participation in a structured arts program. For Question Two, which targeted the effectiveness of the Biblical message via the arts, females aged 13-17 responded with 100% approval; that is, all their responses to this question were marked with a 5. Those aged 26-35 and 36-55 yielded 91%. The lowest percentage for Question Two on the “Now, Behold the Lamb” survey came from those aged 18-25, with a score of 77%. For additional percentages related to each question on the survey for female participants, please see Chart #2 (p. 150).
On July 20, 2011, at the conclusion of the annual Youth Revival (Night #1), the researcher distributed surveys to the congregation that focused on the mime presentation presented during the service. The following questions were used to evaluate the mime presentation on that night:

1. Did you enjoy the mime presentation?
2. Do you believe that your spirituality (Belief in God and Love for God) will increase if you learn more about the creative and innovative dance form called mime?
3. Would you like to know more about the meaning of mime?
4. Does the incorporation of mime into the service keep your attention?
5. Would you like to become actively involved in the arts (music, mime, dance, and drama) ministry at the Greater Solid Rock Church or your local ministry?

There were no surveys submitted by males aged 26-35. However, those aged 13-17 submitted the highest number of surveys, providing an understanding of their evaluation of the mime presentation. For Question Two of the survey, the one about spirituality and the arts, 93% of males aged 13-17 believed that their spirituality (belief in God and love for God) would increase if they learned more about mime. For the female survey participants, 90% believed that their spirituality would increase if they learned more. The lowest positive percentage for this question, 66%, came from males aged 36-55. For additional percentages for each question on the survey for the male participants, please see Chart #3 (p. 151). For additional percentages for the female participants, see Chart #4 (p. 152).

On July 21, 2011, at the conclusion of the annual Youth Revival (Night #2), the researcher submitted more surveys to the congregation, with questions focused on
another mime presentation presented during the worship service. The following questions were used to evaluate that mime presentation:

1. Did you enjoy the mime presentation?

2. Do you believe that your spirituality (Belief in God and Love for God) will increase if you learn more about the creative and innovative dance form called mime?

3. Would you like to know more about the meaning of mime?

4. Does the incorporation of mime into the service keep your attention?

5. Would you like to become actively involved in the arts (music, mime, dance, and drama) ministry at the Greater Solid Rock Church or your local ministry?

The researcher would like to note that the same questions were used for both nights of mime presentations.

Only five male congregants submitted surveys, and the overall number of submissions was low. The lowest percent came from the 18-25 age bracket for Question Five. Those in the age category of 56 and up yielded 60% for Question Five. All the other questions and age groups yielded 80% and higher. For Question Two, the target group for the Doctor of Ministry project yielded 80%. Once again, this was a good percentage from that group. Please see Chart #5 (p. 153) for detailed information about the male participants. Unfortunately, there were no surveys submitted by males in the age brackets of 26-35 or 36-55.

For the females who submitted surveys at the end of the Youth Revival (Night #2), the lowest percentage came from those aged 36-55 for Question Five. This age group yielded 58% for this particular question. However, for Question Two (regarding the incorporation of the arts into the play giving the respondent a deeper appreciation and understanding of the Biblical story), the target group for the project yielded 84%. Those
under age 13 yielded 94%. The lowest yield for Question Two came from those aged 18-25, with 60%. For additional percentages for each question on the survey for the female participants, please see Chart #6 (p. 154).

On July 24, 2011, the annual Youth Day Celebration, the researcher once again submitted surveys to the congregants. The one submitted during this service was a general arts survey. The following questions appeared on that survey:

1. Do you have an appreciation for the arts (Music, Mime, Dance, and Drama)?
2. Do you think that our youth can benefit spiritually from being a part of an Arts Ministry that is creative and innovative, but still focuses on God’s Word?
3. Do you think the arts should be incorporated into the Worship Service?
4. The incorporation of the arts in the Worship Service can make the Bible come ALIVE.
5. The use of the arts (Music, Mime, Dance, and Drama) has “NO PLACE” in the church.

From evaluating the surveys submitted by the male participants, the researcher found that the percentages were rather high among all age groups for each question. The lowest percentage was seen for Question Four, with those aged 13-17 yielding 72%. In this same age bracket, which is also the target group of the project, 76% agreed with Question Two. For Question Five, 24% of those aged 13-17 felt that drama had no place in the church. There were only five surveys submitted by males in this age bracket. The researcher must note that Question Five was an inverted question and should have been written differently. After reviewing the surveys, it was clear that this question confused several respondents because of the way it was worded and the way the grading scale was arranged. To see additional percentages of male respondents for each question on the survey, please consult Chart #7 (p. 155).
In reviewing the female responses to the general arts survey, the researcher found the percentages to be extremely high for all age groups. The lowest percentage was found among those 56 and up for Question Three. This group of females yielded 80% approval for this particular question. For Question Two, those aged 13-17 yielded 100%. The lowest percentage for Question Two came from those aged 56 and up, with 84%. For additional percentages of female respondents for each question, please see Chart #8 (p. 156).

On September 25, 2011, the monthly Youth Sunday, the researcher submitted surveys to the congregants after the dramatic presentation of “The State of Justice vs. Humanity.” The following questions appeared on the survey:

1. Did you enjoy the dramatic presentation?

2. Do you believe that your spirituality (Belief in God, Love for God, Understanding of God’s Word) was strengthened and enhanced because of this dramatic presentation?

3. Did the dramatic presentation make the Bible come ALIVE in a creative way?

4. Did the dramatic presentation move you to want to know more about the Word of God?

5. Would you like to see more dramatic presentations from our Youth & Young Adult Ministry that will bring the Bible ALIVE in a creative and innovative way?

After collecting the surveys and having proper evaluation and calculation of the collected data conducted, the researcher found that, among the male participants, the percentages were high for each question. The lowest percentage was seen among those under age 13 for Question Three. For Question Two, which was the key question [Do you believe that your spirituality (Belief in God, love for God, and understanding of God’s Word) was strengthened and enhanced because of this dramatic presentation], the male
respondents for the target group of this project yielded 94%. Those under the age of 13 yielded 91%. Once again, these favorable percentages were clearly supportive of the researcher's thesis. These percentages also demonstrated the high level of interest among males regarding the arts and dramatic presentations/activities in the church. To see additional percentages of male respondents for each question, please consult Chart #9 (p. 157).

In reviewing the female responses to the surveys, the researcher found the percentages to be extremely high for all age groups. The lowest percentage was found among those aged 18-25 for Question Two, coming in at 86%. However, the target group for this project yielded 96% for Question Two, the key question on the survey. This dramatic presentation/activity yielded some of the highest percentages. Since it was the fifth dramatic presentation/activity of the project, by this stage the congregants seemed to have more knowledge of and appreciation for the arts. Although the percentages were not as high during the initial stages of the process, over time the surveys and evaluations suggested that the congregants' understanding of and level of comfort with the arts increased. For additional percentages of female respondents for each question, please see Chart # 10 (p. 158).

The final dramatic presentation/activity associated with the project was conducted on October 30, 2011. Called “Making the Bible Come Alive Using the Arts,” it was directed and written by the researcher. At the conclusion of the dramatic presentation/activity, the researcher once again distributed surveys to the congregants with specific questions regarding the spiritual production. The following statements appeared on the survey:
1. The incorporation of music, mime, dance, and drama in this dramatic presentation really made the Bible come ALIVE!

2. The dramatic presentations of the Biblical stories in the production made me learn more about the Biblical story in a creative and innovative way.

3. The “Oh Mary Don’t You Weep” mime presentation really added substance and creativity to the Story of Lazarus.

4. The spiritual message from the Biblical stories was clear and concise.

5. Overall, after seeing several dramatic presentations throughout the course of the year which involved music, mime, dance, and drama, one can conclude that using the arts can indeed “ENHANCE” the spirituality of the youth.

In reviewing the male responses to the surveys, the researcher found the percentages to be extremely high for all age groups. The percentages for the final dramatic presentation/activity were similar to those for the preceding dramatic presentation. Both of these last two presentations (September 30 and October 30, 2011) included music, mime, dance, and drama. On this survey, the lowest percentages came from those aged 26-35, with 80% for Question Three. For the targeted age group for this project, high percentages were reflected on each question. For Question Five, which was the paramount question (“Overall, after seeing several dramatic presentations throughout the course of the year which involved music, mime, dance, and drama, one can conclude that using the arts can indeed “ENHANCE” the spirituality of the youth”), those in the targeted age group yielded 92%. In fact, Question Five yielded 92% or higher across all age brackets. For additional percentages on male respondents for each question, please see Chart #11 (p. 159).

In reviewing the female responses to the surveys, the researcher found the percentages to be similar to those of the male responses. They were extremely high for all
age groups. On this survey, the lowest percentages came from those aged 56 and up, with 85% for Question Two. For the targeted age group, high percentages were reflected for each question. For Question Five, the most significant, the targeted age group yielded 100%. Those under 13 and those aged 18-25 also yielded 100%. Other age groups yielded 93% and above for Question Five. For additional percentages of female respondents for each question, please see Chart #12 (p. 160).

The percentages from this final survey validate the researcher’s claim regarding the arts enhancing the spirituality of the youth. Even among the older adults, the percentages were favorable, as they too showed an appreciation for the arts throughout the Doctor of Ministry project. By comparing the surveys from the first dramatic presentation/activity on April 24, 2011, to the last one on October 30, 2011, the researcher can confidently conclude that incorporating the arts will, indeed, enhance the spirituality of the youth. The youth of today are technologically sophisticated and visually driven. The incorporation of the arts gives them a creative and innovative way of approaching and understanding the Biblical text and the good news of Jesus, the Christ. Their level of faith and spirituality will be enhanced through a creative ministry with which they can identify, and they will learn Biblical principles in a visual, creative, technological, and innovative manner.

**The Conclusion of the Matter**

In conclusion, the researcher would like to note that this Doctor of Ministry project has been a tremendous blessing to the researcher and to the Greater Solid Rock Church family. Through the evaluation process of the various dramatic presentations/activities, the researcher’s thesis was proven to be true. Using the arts does enhance the
spirituality of the youth. In addition, through the research, the researcher learned that the majority of congregants 18 and older also have an appreciation for the arts in the worship service. It is the researcher’s desire to continue this work beyond the Doctor of Ministry project via workshops and seminars that will impart knowledge to churches and organizations regarding the incorporation of the arts into the worship service and throughout the life of the church as a creative ministry. Some congregations currently call this ministry “Worship and Arts.” Beyond this project, it is the researcher’s desire to see the theater space at the Interdenominational Theological Center, Atlanta, GA, revitalized and used to teach the importance of the arts in the local ministry context. The researcher believes that this will be a beneficial addition to the campus and to the lives of the numerous teachers and preachers who will enter through the hallowed halls of academia.

Finally, the researcher would like to say “Thank you” to God, who has given the researcher the strength to endure adversity and numerous challenges throughout the Doctor of Ministry project. Being at the same time a schoolteacher, the pastor of a church, and a student in the Doctor of Ministry program at the ITC was not an easy task. The strength and encouragement needed to complete this dissertation/project were present from family and friends, but most of all, ever-present from God. The researcher is humbled and honored to be among those who are on the record as a Doctor of Ministry of the Interdenominational Theological Center. What has taken place in this document is the Lord’s doing, and it is marvelous in our eyes!
Minister Paula Wallace is a native of Phoenix, Arizona. At the age of six, she accepted Jesus Christ as her personal Lord and Savior. At the age of eight, Min. Wallace acknowledged that God had placed an anointing for ministry on her life. This anointing was first seen in the areas of dance and mime ministry. As she began to cultivate and develop in movement ministry by the age of thirteen, the Spirit of God began to use her in other ministry areas, including praise and worship, Bible study, and youth ministry development at Son Rise Faith Community Center in Mesa, Arizona, where Dr. Frederick R. Browning is the Senior Pastor. While working in youth ministry, Minister Wallace developed and taught youth Bible study curricula, organized numerous choirs, praise and worship teams, dance teams, and nurseries, and served on the organizational committees of several youth conferences. In March of 2000, Minister Wallace accepted a call to preach under the leadership of the Pentecostal Assemblies of the World. Over the years, she has been blessed to have various opportunities to minister to the people of God through dancing, preaching, and teaching across the nation.

In 2006, Minister Wallace earned a Bachelor of Science Degree in Criminal Justice, with a special focus on Juvenile Justice, from Arizona State University. During that same year, Minister Wallace relocated to Atlanta, Georgia, to continue her ministerial development and training. In May 2010, Minister Wallace graduated from Emory University, Candler School of Theology, with a Master’s in Divinity Degree. Upon relocating to Atlanta in 2006, Minister Wallace had the privilege of serving at the Greater Travelers Rest Baptist Church, where E. Dewey Smith, Jr., is Pastor/Teacher, in several ministry areas including youth ministry, dance ministry, women’s ministry, curriculum development, and new members’ assimilation. She is excited to be currently serving as the Youth & Young Adult Minister at the Greater Solid Rock Baptist Church, under the leadership of Pastor Will D. Hayes, III, in Riverdale, Georgia.

Minister Wallace is anointed to assist Christian believers in identifying and developing their purpose in Christ. As she herself has been faced with the many challenges of growing up saved, she loves to encourage youth who may be new to the Body of Christ to reach maturity, as well as minister to those already established in the faith to continue towards their God-given destinies. Minister Wallace enjoys nothing more than extending a loving arm to the hurting and the wounded who hide themselves in our church pews.

In addition to serving the Body of Christ, Minister Wallace takes great joy in being a mother and pouring into the lives of her three beautiful girls: Chayil Destiny, Charity Joy, and Cherish Faith.
APPENDIX B

Biographical Sketch for Ms. Donna Seals Maye

Donna Maye currently serves as a dance specialist for the DeKalb County School System. She holds a Bachelor of Arts degree in Elementary Education and a Master of Education degree in Reading, both from Rollins College, as well as a Specialist in Education degree from Mercer University. She is certified in dance, reading, and gifted education, Pre-K through grade 12. Ms. Maye has served as a Dancer/Actress in “King of Glory,” “Burning in Mississippi,” “The Amen Corner,” “The Savior Lives,” “Black Nativity,” and “In the Heat of the Night,” and also appeared in the movie, “The Gospel.”

She has conducted Dance Education Workshops for Dance Educators of Georgia (DEGA), Mercer University, the DeKalb County School System, and the 2007 Georgia Math Conference. Ms. Maye specializes in liturgical dance workshops, for ages 6-12, and has presented in venues such as Dance Gospel Dance, St. Philip AME church (Decatur, GA), and other churches in the South.

Her affiliations as a dancer, instructor, and choreographer include Barbara Sullivan’s Atlanta Dance Theatre, the Victory Sanctuary Dancers, the African Dance Connection, and the Conyers School of Ballet and Dance on the Move, Inc. In 2008, Ms. Maye published her first book, titled I Can Do My Ballet, by Olivia D’Josef (pen name).

Ms. Maye, who has one son, currently resides in Ellenwood, Georgia.
APPENDIX C

Biographical Sketch for Elizabeth Kimble, Ph.D.

Elizabeth P. Kimble is an honors graduate of Decatur High School in Georgia and was graduated summa cum laude from Queens College of Charlotte, North Carolina, where she received a B.A. with a major in music. She earned the Master’s of Music Education degree from Florida State University as an N.D.E.A. Fellow, and received her doctorate in Education from the University of Georgia while fulfilling a graduate assistantship. She has also studied at Westminster Choir College in Princeton, NJ, the University of Miami, and Georgia State University. A respected and gifted choral director, Dr. Kimble has taught music to students from kindergarten through college in the United States and abroad. She was Supervisor of Music in Cobb County, GA, and administered the Performing Arts programs offered to students at the Civic Center. Her chorus groups have achieved Superior rankings and performed for Southern Division ACDA.

Dr. Kimble has founded and directed four non-profit children’s choruses: the Cobb Youth Chorale, the Charlotte Children’s Choir, HARMONY: Atlanta’s International Youth Chorus at Emory University, and the Georgia Children’s Chorus at the University of Georgia. Her choirs have been selected to perform at events including Disney Candlelight, the Cultural Olympiad, a UNICEF benefit, the United Nations anniversary, the Piccolo Spoleto Festival, the Charlotte Symphony, and Opera Carolina. Concert tours were presented in England and Canada, leading to a PBS documentary.

Church music has influenced Dr. Kimble from her youth as a choir member, church camp counselor, and college choir singer. She has held numerous church choir jobs including with the youth and parish choir at St. Philip’s Cathedral (Episcopal) and with Presbyterian churches in North Carolina and Georgia.
APPENDIX D

Biographical Sketch for Reverend Cynthia J. Rivers

The Rev. Cynthia J. Rivers is an extremely versatile personality, who has outstanding achievements to her credit as a public servant. She is an exceptional preacher of the gospel and a talented coloratura soprano, with extensive experience as a minister of music, a composer, a music therapist, a vocal music educator, and a performer of classical and gospel music. She has been dedicated to Christian service and ministry all her life. Currently she serves as an Adjunct Instructor of Music and Worship at the Inter-denominational Theological Center and as Director of Music at Radcliffe Presbyterian church; she is also founder/pastor of a home-based mission, Imani Ministries LLC. All are located in Atlanta, Georgia. In addition to these regular charges, she frequently serves as a consultant to individuals, churches, and institutions in the areas of vocal performance, Christian worship, and music therapy. In the past, she has also served as instructor and/or administrator in the fields of secondary, undergraduate, and graduate education, mental health, undergraduate residence life, and vocational rehabilitation.

Her love for education motivated her to earn a degree as Bachelor of Music in music therapy from Michigan State University in East Lansing Michigan; a degree as Master of Science in music education from Tennessee State University; and degrees as Master of Church Music and Master of Divinity from the Interdenominational Theological Center in Atlanta, Georgia. She also studied at Texas Women’s University, Denton, Texas, for two years as a graduate teaching assistant in music therapy.

A native of Thomasville, Georgia, Rev. Rivers has a commendable track record of vocal performances, which include being recording soloist for the Georgia Mass Choir, the Johns Hopkins University Gospel Choir, and the Blake Opera Company of Ohio. She has composed and arranged numerous pieces for use in therapy and for children and adult choirs. In addition, she has written curriculum plans, contextual skits, and dramas at all her places of employment. The recipient of numerous honors and awards, she holds membership at the Greater Solid Rock Baptist Church in Riverdale, Georgia, Theta Phi national theological honor society, and Delta Sigma Theta Sorority, Inc.

She is the proud mother of two adult children, Amelia Kathleen Turner and Howard James Turner, III. Her hard work and outstanding track record are a testimony to her dedication to the divine Reign of God. She acclaims as a daily Scriptural motto, I can do all things through Christ who strengthens me.
APPENDIX E

Biographical Sketch for Mrs. Betty Burnsed

Mrs. Betty Burnsed received Top Graduate Honors (4.0 GPA) and her Bachelor of Arts degree from the University of Tennessee in Music, Education, and Psychology. She holds a Master of Religious Education degree from Christian International University and a Master of Arts in Humanities from Central Michigan University. She completed the Discipline Based Arts Education (DBAE) program at Kennesaw State College and is certified to teach music to grades Pre-K through 12.

Mrs. Burnsed was music director for the last segment of the Friday Night Grand Ole Opry (Grand Ole Gospel) in Nashville, Tennessee, for nine years, where she worked with many great country and gospel artists (and some pop artists as well: the Spinners, Little Richard, etc.). She arranged and directed vocal and instrumental music along with performing on keyboards and providing vocal back-up. She has recorded numerous albums as a back-up musician and vocalist (RCA and private labels). In addition, Mrs. Burnsed has myriad television and radio credits under the stage name of B. J. Allen.

Mrs. Burnsed has served as Minister of Music and Children's Music director for several churches, and has taught general music classes in public and private schools. As a member of the adjunct faculty, she taught piano and voice at Southwestern Assembly of God College in Waxahachie, Texas. She has taught piano classes and private lessons in studios throughout Tennessee, Texas, and Georgia. She is the founder/director of the Sing-sationals, Eagleaires, and Dansaires, and currently assists with K.A.S.T – Kidding Around on Stage – a tour group for the lower grades.

Mrs. Betty Burnsed has taught a staff development keyboard class for music teachers and has held workshops on the Nashville System of notation. Due to her television, radio, and recording performances as well as her teaching positions, she is a member of the American Federation of Musicians (Local 257), the American College of Musicians (Piano Guild), and the Music Educators National Conference and its Georgia affiliate. She is also a member of the Professional Association of Georgia Educators (P.A.G.E.), Chaplain and Co-President Elect of Alpha Delta Kappa Honorary Sorority for Women Educators (Georgia-Nu Chapter), and member of the Golden Key National Honor Society.
APPENDIX F

"Now, Behold the Lamb" Survey

Saints of God, we would like your feedback on the Resurrection Production, “Now, Behold the Lamb,” that was held at the Greater Solid Rock Baptist Church on Sunday, April 24, 2011, at 10:45 AM.

Please answer the brief statements below by placing a circle around the numbers. Please use the following scale:

5 = I strongly agree with the statement.
4 = I agree with the statement.
3 = I am neutral about the statement.
2 = I disagree with the statement.
1 = I strongly disagree with the statement.

6. I enjoyed the Resurrection production, “Now, Behold the Lamb.”
   
   5  4  3  2  1

7. The incorporation of the arts (music, mime, dance, and drama) into the play gave me a deeper appreciation and understanding of the Biblical story.
   
   5  4  3  2  1

8. I would like to participate at some level in a structured arts program at the GSRBC.
   
   5  4  3  2  1

9. I would like to see a structured arts program at the Greater Solid Rock Baptist Church.
   
   5  4  3  2  1

10. I feel that the arts will enhance the ministry of the Greater Solid Rock Baptist Church.
    
    5  4  3  2  1

Please fill in the following information:

Date: ________________

Age:
   _____13 to 17   _____18 to 25   _____26 to 35
   _____36 to 55   _____56 & up

Gender: _____Male   _____Female
APPENDIX G

MIME PRESENTATION SURVEY 1

Saints of God, we would like your feedback on the "MIME PRESENTATION" during our annual Youth Revival on Wednesday, July 20, 2011.

Please answer the brief statements below by placing a circle around the numbers. Please use the following scale:
5 = I strongly agree with the statement.
4 = I agree with the statement.
3 = I am neutral about the statement.
2 = I disagree with the statement.
1 = I strongly disagree with the statement.

1. Did you enjoy the mime presentation?
   
   5   4   3   2   1

2. Do you believe that your spirituality (Belief in God and Love for God) will increase if you learn more about the creative and innovative dance form called mime?

   5   4   3   2   1

3. Would you like to know more about the meaning of mime?

   5   4   3   2   1

4. Does the incorporation of mime into the service keep your attention?

   5   4   3   2   1

5. Would you like to become actively involved in the arts (music, mime, dance, and drama) ministry at the Greater Solid Rock Church or your local ministry?

   5   4   3   2   1

Please fill in the following information:

DATE: JULY 20, 2011 (YOUTH REVIVAL – NIGHT #1)

Age:

_____ 13 to 17  _____ 18 to 25  _____ 26 to 35

_____ 36 to 55  _____ 56 & up

Gender: _____ Male  _____ Female

117
APPENDIX H

MIME PRESENTATION SURVEY 2

Saints of God, we would like your feedback on the “MIME PRESENTATION” during our annual Youth Revival on Thursday, July 21, 2011.

Please answer the brief statements below by placing a circle around the numbers. Please use the following scale:

5 = I strongly agree with the statement.
4 = I agree with the statement.
3 = I am neutral about the statement.
2 = I disagree with the statement.
1 = I strongly disagree with the statement.

1. Did you enjoy the mime presentation?
   5 4 3 2 1

2. Do you believe that your spirituality (Belief in God and Love for God) will increase if you learn more about the creative and innovative dance form called mime?
   5 4 3 2 1

3. Would you like to know more about the meaning of mime?
   5 4 3 2 1

4. Does the incorporation of mime into the service keep your attention?
   5 4 3 2 1

5. Would you like to become actively involved in the arts (music, mime, dance, and drama) ministry at the Greater Solid Rock Church or your local ministry?
   5 4 3 2 1

Please fill in the following information:

DATE: JULY 21, 2011 (YOUTH REVIVAL – NIGHT #2)

Age:
   ______13 to 17 _______18 to 25 _______26 to 35
   _______36 to 55 _______56 & up

Gender: _______Male _______Female
APPENDIX I

ARTS SURVEY FOR GENERAL CONGREGATION

Saints of God, we would like your feedback regarding a possible Arts (Music, Mime, Dance, and Drama) Ministry at The Greater Solid Rock Baptist Church.

Please answer the brief statements below by placing a circle around the numbers.
Please use the following scale:

5 = I strongly agree with the statement.
4 = I agree with the statement.
3 = I am neutral about the statement.
2 = I disagree with the statement.
1 = I strongly disagree with the statement.

1. Do you have an appreciation for the arts (Music, Mime, Dance, and Drama)?
   
<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
</table>

2. Do you think that our youth can benefit spiritually from being a part of an Arts Ministry that is creative and innovative, but still focuses on God’s Word?
   
<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
</table>

3. Do you think the arts should be incorporated into the Worship Service?
   
<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
</table>

4. The incorporation of the arts in the Worship Service can make the Bible come ALIVE.
   
<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
</table>

5. The use of the arts (Music, Mime, Dance, and Drama) has “NO PLACE” in the church.
   
<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
</table>

Please fill in the following information:

DATE: JULY 24, 2011 (ANNUAL YOUTH DAY CELEBRATION)

Age:

_____13 to 17  _____18 to 25  _____26 to 35  
_____36 to 55  _____56 & up

Gender: _____Male  _____Female
APPENDIX J

“THE STATE OF JUSTICE VS. HUMANITY” SURVEY

Saints of God, we would like your feedback on the dramatic presentation conducted by the Youth & Young Adult Ministry titled, “The State of Justice vs. Humanity,” which was ministered on Sunday, September 25, 2011.

Please answer the brief statements below by placing a circle around the numbers.

Please use the following scale:

5 = I strongly agree with the statement.
4 = I agree with the statement.
3 = I am neutral about the statement.
2 = I disagree with the statement.
1 = I strongly disagree with the statement.

1. Did you enjoy the dramatic presentation?
   5  4  3  2  1

2. Do you believe that your spirituality (Belief in God, Love for God, Understanding of God’s Word) was strengthened and enhanced because of this dramatic presentation?
   5  4  3  2  1

3. Did the dramatic presentation make the Bible come ALIVE in a creative way?
   5  4  3  2  1

4. Did the dramatic presentation move you to want to know more about the Word of God?
   5  4  3  2  1

5. Would you like to see more dramatic presentations from our Youth & Young Adult Ministry that will bring the Bible ALIVE in a creative and innovative way?
   5  4  3  2  1

PLEASE FILL IN THE FOLLOWING INFORMATION:

**Age Category:**
- _____ Under 13
- _____ 13 to 17
- _____ 18 to 25
- _____ 26 to 35
- _____ 36 to 55
- _____ 56 & up

**Gender:**
- _____ Male
- _____ Female
APPENDIX K

THE SCRIPT FOR THE STORY OF ADAM AND EVE

Will’s 4 Real Productions in Conjunction with
The Greater Solid Rock Baptist Church

Presents

"Making the Bible Come "ALIVE" Through the Arts Featuring
Music, Mime, Dance, and Drama"

Story #1 - The Story of Adam & Eve

(Story adaptation written by Rev. Will D. Hayes, III)

Scriptures used to develop the storyline in this presentation are taken from the
Contemporary English Version of The Learning Bible.

List of Characters:
Adam: Cranston Thomas, Jr. (Age) 15
Eve: Shay Stell (Age) 13
Snake: Vaughn Williams (Age) 17
Narrator: Jackie Jones (Age) 16

Narrator: In Genesis 1, the Bible says, "In the Beginning, God created the heavens and the earth. The earth was barren, with no form of life and it was under a roaring ocean covered with darkness. But the Spirit of God was moving over the water and God said, "I command light to shine!" And the light started shining. God looked at the light and saw that it was good. God separated light from darkness and named the light "Day" and the darkness "Night." Evening came and then morning – that was the first day."

After six days of creation, God rested on the seventh day from God's work. In the second creation story found in Genesis 2:7 and following, the Bible says that God took a handful of soil and made a man. God breathed life into the man, and man
started breathing. The Lord made a garden in a place called Eden, which was in the east, and God put the man there.

**Adam:** God, what's up? There are a lot of beautiful trees and fruit trees in the garden, but something is missing. God, you have instructed me to take care of this garden and not to eat fruit from the tree that has the power to let me know the difference between right and wrong. God, I understand that, if I "**DISOBEY**" you and eat from the forbidden tree, I will die before the day is over.

**Narrator:** Genesis 2:18 says that the Lord God said, "**It isn't good for the man to live alone. I need to make a suitable partner for him.**" And the Bible says that God caused a deep sleep to come upon Adam and God took out one of Adam's ribs. Then, after closing Adam's side, the Lord made a woman out of the rib. The Lord brought the woman to the man and the man exclaimed, "Here is someone like me! She is part of my body, my own flesh and bones. She came from me, a man. So, I will name her Woman!"

**Eve:** Hey, why are you just staring at me? You act like you've never seen a woman before.

**Adam:** I haven't!

**Eve:** Well, stop all of that staring and let's go and find something to eat. I'm hungry.

**Adam:** OK, sweetie! I'm a little hungry myself. However, we can eat from any tree in this garden except that tree over there. It is off limits and, if we eat from that tree, the consequences are going to be severe. As a matter of fact, God has said that we will surely die!

**Narrator:** So after Adam and Eve safely ate from the trees that were not forbidden, the Bible says that one day the snake who was sneakier than any of the other wild animals that the Lord God had made came to the woman and began to use snake game to persuade the woman to go against what God had commanded.

**Eve:** Mr. Snake, why are you trying to get me in trouble with God?

**Snake:** Sweetie, did God tell you not to eat fruit from any tree in the garden?

**Eve:** God said we could eat fruit from any tree in the garden except the one in the middle. If we eat from that tree, God says we will die!
**Snake:** Darling, trust me, you will not die. Just look at how good the fruit looks on that tree. It's fresh and juicy! It's just what you want and need. Don't pay God no mind, go ahead and eat that fruit and enjoy your life!

**Eve:** My, my, my.... That fruit does look good! It almost looks better than Adam. Besides, I want the wisdom that will be gained from eating the forbidden fruit. WOW, this fruit is good! Adam, where are you? Come taste this fruit! It will blow your mind!

**Adam:** Baby, you're right, this fruit is delicious! Why did we wait so long to eat from this tree? Honey, I don't feel good!

**Eve:** I don't feel good either, Adam! Something is seriously wrong!

**Adam:** Honey, you're right, something is wrong. We have made a horrible mistake and there will be severe consequences for disobeying God! If we had done what God told us to do, everything would have been all right.

**Narrator:** Right away, Adam and Eve saw what they had done and they realized they were naked. Then they sewed fig leaves together to make something to cover themselves. This disobedient act by Adam and Eve gravely displeased God, causing God to bestow serious life consequences upon the man and the woman. This act of disobedience caused God to dismiss both Adam and Eve from the Garden of Eden.

**Narrator (The Concluding Statement):** Young people, disobeying God is “NOT” a good thing! When God's Holy and Divine Word commands you to do something, then it is your responsibility to ensure that you are doing what the Bible instructs you to do. Not only should you “OBEY” God and God’s Word, but obeying your parents, teachers, and mentors is a step in the right direction. Please do not be like Adam and Eve and get on God’s bad side by disobeying God, but make up in your mind that you’re going to do all you can do to make God and your parents, teachers, and mentors proud of you!
Will's 4 Real Productions in Conjunction with
The Greater Solid Rock Baptist Church

Presents

"Making the Bible Come "ALIVE" Through the Arts Featuring
Music, Mime, Dance, and Drama"

Story #2 - The Story of David & Goliath

(Story adaptation written by Rev. Will D. Hayes, III)

Scriptures used to develop the storyline in this presentation are taken from the
Contemporary English Version of The Learning Bible.

List of Characters:
David: Irvin Barnett  (Age) 30
Goliath: Michael Jackson  (Age) 35
Narrator: April Lockett  (Age) 33
King Saul: Maurice Sharps  (Age) 47

Narrator: Once again, disobedience has reared its ugly head in yet another Biblical
story. At this point in Biblical history, Saul was king, but, unfortunately, Saul kept
disobeying God. Eventually God asked Samuel to find a new king because of Saul's
behavior and disobedience. God said to Samuel, Go to Bethlehem and there you will
find a man by the name of Jesse with eight sons. Out of the eight, one will be the next
king. Scripture tells us that Samuel had an opportunity to meet all of Jesse's sons,
but after he met David, who was the youngest, out in the field looking after sheep,
the Lord spoke to Samuel and said, "This is the one."

So Samuel anointed David with oil, which was a unique way of promising him that
he would be the next king. And from that day forward, the power of the true and
living God was with David.
David: Well, since I have finished tending to the sheep in the field, I think I will take a break and play my harp. There’s a praise on the inside and I can’t keep it to myself.

Even as a young man, I can truly say that God has been good to me.

Excuse me for a minute; I think I’ve received a text message. Oh no, this cannot be happening! The message says, “There is a Philistine giant by the name of Goliath who is coming out each morning and evening shouting to the Israelites, ‘Find me someone who I can fight and beat down to the ground! As a matter of fact, if you all can find someone who can defeat me, we (the Philistines) will become your servants, but if not, you all (the Israelites) will become our servants.’” Oh no, this cannot be happening. I know I’m the youngest one in the group, but what kind of contribution can I make to this fight?

Narrator: When Saul and his men heard this, they were angered by the words of the Philistine giant. From the Israelite army, three of the men were David’s oldest brothers. These men were the only ones in David’s family who could fight in the army because they were old enough to stand on the battlefield. However, God had some interesting plans, and God’s plans involved the youngest brother David.

David: I’ve got to hurry up and get out of here! My father has asked me to take my oldest brothers some hot wings and fries since they are on the battlefield and will definitely need nourishment for their bodies.

Narrator: So David set off to visit his brothers. As David approached them, he heard the Philistine giant shouting his challenge, trying to encourage someone to come onto the battlefield for battle. In anguish, David asked the question, “Is anyone going to stand up against this bully?”

Then David said, “If no one else will fight this giant and defend the armies of God, then I will stand on the battlefield, toe to toe with Goliath, and give him the fight of his life!” One of the men overheard David and ran to Saul to tell him what David had said.

Saul: David, you cannot fight Goliath, you’re only a young boy, and Goliath has been fighting for many years. David, there are some things that young people cannot do.

David: Saul, with all due respect, yes, there are some things that young people may not want to do, but young people such as myself can do whatever we put our minds to if we are only given a chance. So, with that said, give me a chance to prove the God-given power within me to defeat this uncircumcised giant. Besides, I have a
proven track record. I have had to fight lions and bears to protect my father's sheep. The same God who protected me then is the same God who will protect me now. Even at a young age, I know that God does not look at age, but God looks at what is on the inside.

**Narrator:** It was unfortunate that King Saul didn't know what to do to beat Goliath, but it took a courageous young boy by the name of David to come with a plan of attack. It took a young lad named David to believe that God would protect him and provide him victory against the Philistine giant. This is one reason why God loved David's heart and wanted David to be king. Saints of God, in life, it's not always about the age and size of a person, but sometimes it's about how big their faith is to succeed and overcome the giants in their life.

Scripture tells us that Saul dressed David in heavy armor to protect him from the giant Goliath, but David took it off because he could barely walk with all of this weight holding him down. Instead of putting on a war uniform, David opted to retrieve five smooth stones from a nearby stream and he put them in a pouch around his waist. With a slingshot in his hand, David confidently headed towards the battlefield to face Goliath.

**David:** Come out, come out, wherever you are! Goliath, where are you?

*(The audience will actually hear Goliath walking before they see him.)*

**Goliath:** Here I am! Is this a joke? (Goliath is laughing.) Are you seriously going to try to fight me? Look at you with your little self: you're only a little boy! I was expecting a man! I was expecting a warrior!

**David:** Goliath, what you fail to realize is that I *am* a warrior! I'm a young warrior for God!

**Narrator:** As David slowly approached Goliath, the giant continued to laugh, thinking that little David didn't have a chance against his skills, experience, and size. But David said to the giant, without hesitation or reservation:

**David:** Goliath, you fight with a sword on your side, but I come with God on my side and today, everyone will know that the God I serve is the true and living God in this land.

**Goliath:** Little boy, go home and play with your toys! I don't have time for these games!
David: Bring it on Goliath! I'm not afraid of you! Even though I'm young, God has given me everything I need to win against you and against anyone or anything that comes against me!

Goliath: Since you're talking all of that trash, I'm going to have to show you who is the boss around these parts! I'm going to tear you to pieces and allow the birds of the air to eat your remains.

Narrator: David quickly ran towards the giant Goliath. When David was in close proximity to the giant, he reached into his pouch and pulled out a stone. Putting the stone into his slingshot, David shot it at the giant Goliath. Traveling at an unknown rate of speed, the stone hit the giant right between his eyes (sound effect from keyboard). Immediately, Goliath, the big bad warrior, started losing his balance.

Goliath: Oh no, this cannot be happening! How is it that a little boy can defeat a warrior with experience and size? I cannot believe this! REALLY? (Goliath falls to the ground.)

David: (Looking towards Heaven) God, once again, you have delivered me from the hand of the enemy. Lord, this shows me more now than ever before that you are a God of all people, regardless of their age, race, or size. Thank you, God, for entrusting a young person to accomplish what some thought only an adult could bring about.

Narrator (the concluding statement): When the rest of the Philistines saw the defeat of their warrior Goliath, they were astonished and ran away. David became a young warrior and a hero to the people in Israel. Young people, don't let the giants in your life prevent you from becoming what God has called you to be in life. Giants can come in many forms. Giants can come in the form of alcohol, drugs, sex before marriage, gang involvement, and peer pressure, just to name a few. However, you must make your minds up that the giants that will step on the battlefield against you will be defeated by the power of God within you! “Little children, you are from God and have overcome them, for He who is in you [The Holy Spirit] is greater than he [Satan] who is in the world” (1 John 4:4, ESV).
APPENDIX M

THE SCRIPT FOR THE STORY OF DANIEL IN THE LIONS’ DEN

Will’s 4 Real Productions in Conjunction with
The Greater Solid Rock Baptist Church

Presents

“Making the Bible Come “ALIVE” Through the Arts Featuring
Music, Mime, Dance, and Drama”

Story #3 - The Story of Daniel in the Lions’ Den
(Story adaptation written by Rev. Will D. Hayes, Ill)

Scriptures used to develop the storyline in this presentation are taken from the
Contemporary English Version of The Learning Bible.

List of Characters:

Daniel: Coland Person (Age) 13
Narrator: Nevelyn Thomas (Age) 13
King Darius: Sonny Stell (Age) 10
Hater #1: Chayil Williams (Age) 9
Hater #2: Cherish Williams (Age) 7
Hater #3: Charity Williams (Age) 9

Narrator: The story about Daniel is a profound one because it depicts the power of
God even in the midst of hungry lions. Daniel was an honest man who believed in
prayer. Daniel did not let a day go by without praying to God. Because of his hard
work, King Darius placed Daniel in charge of the whole county. Unfortunately, there
were some who were hating on Daniel because of this promotion. Therefore, they
set out to do whatever they could do to cause Daniel to lose favor with the king.

Daniel: Lord, I thank you for the promotion. This is a big responsibility, but I’m up
for the challenge. As long as I can continue to pray to you on a daily basis, I will be
OK in this new position.

Narrator: In an aggressive effort to destroy Daniel, his haters tried to find
something on Daniel to present to the king, but they could not find anything. Finally,
they decided to come up with an idea to present to King Darius regarding prayer. This new law would not allow Daniel to pray to God, and those who stepped outside of the perimeters of the new law would be thrown into the lions’ den.

Daniel: (praying) God, I thank you for the ability to continue doing what you have called me to do in this land. God, thank you for giving me the strength to be your servant. God, please keep me strong and keep all hurt, harm, and danger away from me and away from your people. AMEN!

Narrator: Daniel’s haters went to the king and convinced him to make a law that could not be changed regarding praying to another god. When Daniel heard about the new law, he continued to pray to his God from the comfort of his home three times a day. His haters went as a group to his house and found him there praying to his God. Immediately, they ran back to tell the king that Daniel was ignoring and disobeying the new law regarding prayer.

Hater #1: Oh, King Darius, we have come bearing some very disturbing news!

King Darius: Please share more concerning your news.

Hater #2: We all had a chance to drop by Daniel’s house and we overheard Daniel praying to his God. King, as you know, this is against the new law that you instituted.

King Darius: Did you all really hear Daniel praying to his God?

Hater #3: Yes! We all heard Daniel, loud and clear! He was praying like it was his last time.

King Darius: It grieves me to have to say this, but Daniel is out of order and must be punished as the new law commands. *(All of the haters are smiling and laughing.)*

Narrator: King Darius liked Daniel and did not want to see anything bad happen to him. However, because of the pressure from Daniel’s opposition, the king gave the order to have Daniel thrown into the lions’ den. After having him placed there, the king said to Daniel, “I hope your God whom you serve and pray to daily will rescue you!” After that, a large stone was placed in front of the den, and the king left with tears in his eyes because of the decision that had to be made concerning Daniel.

Daniel: WOW, I can’t believe that I’m really in a den full of hungry lions! However, I know that the God whom I serve will protect me in the midst of them. My God is a God who will come through right on time. Therefore, instead of worrying about these lions, I’m going to relax and believe that everything is going to be all right!
As a matter of fact, I’m going to go to sleep in the midst of my problems. I’m going to rest while trouble is all around me, because I know that the God I serve is going to protect me even while my eyes are closed.

**Narrator:** Early the next day, the king got up and hurried to the lions’ den. Upon arriving, the king shouted, “Daniel, has your God whom you serve and pray to delivered you from the lions?” Waiting for a response, the king grew nervous, perhaps thinking that Daniel had died overnight in the lions’ den, but, all of a sudden, the king heard a voice.

**Daniel:** O king, live forever! My God sent an angel, and the angel shut the mouths of the lions. They have not hurt me! As a matter of fact, I made some new friends overnight.

**Narrator:** The king was glad to know that Daniel was okay and ordered that he be removed from the lions’ den. When Daniel came before him, the king, along with those present, noticed that Daniel did not have one scratch on him because of the power of the true and living God! From this day forward, the king ordered everyone in the kingdom to respect and honor the God of Daniel, who became known as a DELIVERER GOD!

**Narrator (the concluding statement):** Therefore, the message of this story is to know that God will deliver you from situations that seem hopeless. Young people, even in your studies, God can deliver you from poor studying skills. God can deliver you from the lack of wanting to read. The same God that delivered Daniel is the same God that can deliver you from anything that may be hindering your progress in school, home, or church. However, you MUST believe and know that, no matter what comes your way, God is still in total control of the outcome when it comes to your life.
APPENDIX N

THE SCRIPT FOR THE STORY OF LAZARUS

Will’s 4 Real Productions in Conjunction with
The Greater Solid Rock Baptist Church

Presents

"Making the Bible Come “ALIVE” Through the Arts Featuring
Music, Mime, Dance, and Drama"

Story #4 - The Story of Lazarus
(Story adaptation written by Rev. Will D. Hayes, III)

Scriptures used to develop the storyline in this presentation are taken from the
Contemporary English Version of The Learning Bible.

List of Characters:

Mary: Qiana Phillips (Age) 26
Martha: ToNiya Scott-Smith (Age) 41
Jesus: Vaughn Williams (Age) 17
Lazarus: Raymond Forte (Age) 23
Narrator: Nickie Hemphill (Age) 26

Characters Who Untie Lazarus

Character #1: Chayil Williams (Age) 9
Character #2: Charity Williams (Age) 9

Narrator: It was a quiet day in the town of Bethany until a brother by the name of
Lazarus took ill. This illness was a sudden one that caused his sisters Mary and
Martha to panic. Therefore, they hurriedly sent a text message to Jesus asking him to
come immediately, because their brother Lazarus was severely ill.

Mary: What is taking Jesus so long?

Mary: Honey, I wish I knew, but if he doesn’t get here soon, our brother is going to
die!
Martha: Mary, it has been a whole day, and we still haven’t heard anything from Jesus! This is ridiculous! Just wait till I see Jesus; I’m going to give him a piece of my mind!

Narrator: So the Bible says that Lazarus eventually died and Jesus was still nowhere to be found. After 2 days, Jesus arrived on the scene and was greeted by Martha with words of anger and disappointment!

Martha: Lord, if you had of only been here, my brother Lazarus would not have died. However, even now, I know that God will do anything that you ask!

Jesus: Martha, do not worry, your brother will live again!

Martha: Jesus, I know that he will be raised to life on the last day when all the dead are raised.

Jesus: Martha, I am the one who raises the dead to life! Everyone who has faith in me will live, even if they die, and everyone who lived because of faith in me will never really die. Martha, do you believe this?

Martha: Yes, Lord! I believe that you are Christ, the Son of God!

Narrator: After Martha talked with Jesus, she then went privately to her sister Mary and told her that Jesus had finally arrived and that the teacher wanted to see her. Quickly, Mary went to where Jesus was and knelt at his feet.

Mary: Lord, if you had of only been here, my brother would not have died!

Jesus: Where have you put his body?

Narrator: The people replied, “Lord, come and you will see.” Jesus started crying, and the people said, “See how much he loved Lazarus.” Upon arriving at the tomb, Jesus told the people to roll the stone away.

Martha: But Jesus, you know that Lazarus has been dead for four days and there will be a bad smell!

Jesus: Hold on one minute! Didn’t I tell you that, if you had faith, you would see the glory of God?
Narrator: After the stone had been rolled away, Jesus looked towards heaven and prayed to God. When he had finished praying, Jesus shouted with a loud voice, “Lazarus, come out!” And scripture tells us that the man who had been dead for four days came out. However, his hands and feet were wrapped with strips of burial cloth and a cloth covered his face.

Jesus: Untie him and let him go! (Character 1 and Character 2 untie Lazarus.)

Narrator (the concluding statement): After Lazarus was freed from his grave clothes, he was once again able to move with life and live more abundantly! Lazarus was free to move without the hindrance of anything holding him down. Young people, in life, there will be times when it seems like you are being held captive in your own body. There will be times when you will feel like life has left your body because of the many tasks and demands that will be placed upon you. However, don’t forget that, even if the worst may happen, God is still able to bring you back to life spiritually, physically, and financially. Always remember that God’s time is not our time. Our time may be too late, but God’s time is never too late! Look up and live and know that your physical and spiritual life is in God’s hands!
APPENDIX O
THE CAST LIST
“MAKING THE BIBLE COME ALIVE THROUGH THE ARTS”

(The Story of Adam and Eve)

Adam: Cranston Thomas, Jr.

Eve: Shay Stell

The Snake: Vaughn Williams

Narrator: Jackie Jones

(The Story of David and Goliath)

David: Irvin Barnett

Goliath: Michael Jackson

King Saul: Maurice Sharps

Narrator: April Lockett

(The Story of Daniel in the Lions’ Den)

Daniel: Coland Person

King Darius: Sonny Stell

Hater #1: Chayil Williams

Hater #2: Cherish Williams

Hater #3: Charity Williams
(The Story of Lazarus)
Mary: Qiana Phillips
Martha: ToNiya Scott-Smith
Jesus: Vaughn Williams
Lazarus: Raymond Forte
Narrator: Nickie Hemphill
Character #1: Chayil Williams
Character #2: Charity Williams

(Mary Don’t You Weep Mime Dancers)
Paula D. Wallace
Nickole Johnson
Denika Taylor

(The Sounds of Gospel)
Denika Taylor
April Lockett
Qiana Phillips
Irvin Barnett
Michael Jackson
Tonia Morris
(Our God Is an Awesome God Liturgical Dancers)

Chayil Williams
Charity Williams
Cherish Williams
Jariah Barclay
Nya Gresham

<Props/Stage Set-Up>

ToNiya Scott-Smith
Geraldine Jones
APPENDIX P

“MAKING THE BIBLE COME ALIVE THROUGH THE ARTS” SURVEY

Saints of God, we would like your feedback on the Production, “Making the Bible Come “ALIVE” Through the Arts Featuring Music, Mime, Dance, and Drama” that was held at The Greater Solid Rock Baptist Church on Sunday, October 30, 2011 at 10:45 AM.

Please answer the brief statements below by placing a circle around the numbers. Please use the following scale:

5 = I strongly agree with the statement.
4 = I agree with the statement.
3 = I am neutral about the statement.
2 = I disagree with the statement.
1 = I strongly disagree with the statement.

1. The incorporation of music, mime, dance, and drama in this dramatic presentation really made the Bible come ALIVE!

5 4 3 2 1

2. The dramatic presentations of the Biblical stories in the production made me learn more about the Biblical story in a creative and innovative way.

5 4 3 2 1

3. The “Oh Mary Don’t You Weep” Mime presentation really added substance and creativity to The Story of Lazarus.

5 4 3 2 1

4. The spiritual message from the Biblical stories was clear and concise.

5 4 3 2 1

5. Overall, after seeing several dramatic presentations throughout the course of the year that involved music, mime, dance, and drama, one can conclude that using the arts can indeed “ENHANCE” the spirituality of the youth.

5 4 3 2 1

Please fill in the following information:

Age: 
13 to 17
18 to 25
26 to 35
36 to 55
56 & up

Gender: Male Female
APPENDIX Q

THE PRODUCTION LINE-UP (OUTLINE OF DRAMATIC PRESENTATIONS)

The Greater Solid Rock
Baptist Church

Presents

"Making the Bible Come "ALIVE" Through the Arts Featuring

Music, Mime, Dance, and Drama"

Pastor Will D. Hayes, III, Director & Story Adaptation Writer

October 30, 2011

THE PRODUCTION LINE-UP

The Story of Adam & Eve

The Story of David & Goliath

“Our God Is an Awesome God” Dance Presentation

Minister Raymond Forte, Vocal Lead

The Story of Daniel in the Lions’ Den

Negro Spiritual – “Didn’t My Lord Deliver Daniel”

The Sounds of Gospel

The Story of Lazarus

“Oh Mary Don’t You Weep” Mime Presentation

Minister Raymond Forte & Bro. Irvin Barnett – Vocal Leads

Curtain Call/Introduction of Cast

Congregational Surveys
APPENDIX S

DAVID AND GOLIATH (A VISUAL AID)
APPENDIX T

YOUTH MIME DANCERS (A VISUAL AID)
APPENDIX U

DANIEL IN THE LIONS’ DEN PRAYING (A VISUAL AID)
APPENDIX V

LAZARUS BREAKING OUT OF GRAVE CLOTHES (A VISUAL AID)
APPENDIX W

ADULT MIME DANCERS
APPENDIX Y

COPY OF ATTENDANCE SHEET FOR REHEARSALS

The Greater Solid Rock Baptist Church

6280 Camp Road
Riverdale, GA 30296
www.gsrbaptistchurch.org

October 15, 2011

10:00 AM

Attendance Sheet

Rehearsal for Mini Production

<table>
<thead>
<tr>
<th>Name</th>
<th>E-mail Address</th>
<th>Name</th>
<th>E-mail Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td>14.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td>15.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td>16.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td>17.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td>18.</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td>19.</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td></td>
<td>20.</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td></td>
<td>21.</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td></td>
<td>22.</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td></td>
<td>23.</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td></td>
<td>24.</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td></td>
<td>25.</td>
<td></td>
</tr>
<tr>
<td>13.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX Z

THE CAST OF “MAKING THE BIBLE COME ALIVE VIA THE ARTS”
"Now, Behold the Lamb" – April 24, 2011 – Males

CHART #1

<table>
<thead>
<tr>
<th>Ages</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
</tr>
</thead>
<tbody>
<tr>
<td>13-17</td>
<td>95%</td>
<td>65%</td>
<td>50%</td>
<td>85%</td>
<td>80%</td>
</tr>
<tr>
<td>18-25</td>
<td>90%</td>
<td>80%</td>
<td>50%</td>
<td>90%</td>
<td>93%</td>
</tr>
<tr>
<td>26-35</td>
<td>85%</td>
<td>85%</td>
<td>50%</td>
<td>80%</td>
<td>63%</td>
</tr>
<tr>
<td>36-55</td>
<td>90%</td>
<td>95%</td>
<td>90%</td>
<td>85%</td>
<td>86%</td>
</tr>
<tr>
<td>56 &amp; UP</td>
<td>90%</td>
<td>100%</td>
<td>100%</td>
<td>85%</td>
<td>83%</td>
</tr>
</tbody>
</table>

Percentages
"Now, Behold the Lamb" – April 24, 2011 – Females

CHART #2

<table>
<thead>
<tr>
<th>Ages</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
</tr>
</thead>
<tbody>
<tr>
<td>13-17 (7)</td>
<td>100%</td>
<td>100%</td>
<td>97%</td>
<td>100%</td>
<td>97%</td>
</tr>
<tr>
<td>18-25 (7)</td>
<td>86%</td>
<td>77%</td>
<td>63%</td>
<td>94%</td>
<td>100%</td>
</tr>
<tr>
<td>26-35 (7)</td>
<td>91%</td>
<td>91%</td>
<td>86%</td>
<td>97%</td>
<td>97%</td>
</tr>
<tr>
<td>36-55 (22)</td>
<td>98%</td>
<td>91%</td>
<td>75%</td>
<td>91%</td>
<td>92%</td>
</tr>
<tr>
<td>56 &amp; UP (23)</td>
<td>91%</td>
<td>80%</td>
<td>59%</td>
<td>84%</td>
<td>87%</td>
</tr>
</tbody>
</table>
Mime Presentation – July 20, 2011 – Males

Chart #3

<table>
<thead>
<tr>
<th>Ages</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
</tr>
</thead>
<tbody>
<tr>
<td>13-17 (8)</td>
<td>90%</td>
<td>93%</td>
<td>90%</td>
<td>85%</td>
<td>95%</td>
</tr>
<tr>
<td>18-25 (1)</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>36-55 (1)</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>56 &amp; UP (1)</td>
<td>80%</td>
<td>80%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

Percentages
## Chart #4

Mime Presentation – July 20, 2011 – Females

<table>
<thead>
<tr>
<th>Ages</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 13 (5)</td>
<td>100%</td>
<td>90%</td>
<td>95%</td>
<td>85%</td>
<td>100%</td>
</tr>
<tr>
<td>13-17 (14)</td>
<td>83%</td>
<td>90%</td>
<td>74%</td>
<td>93%</td>
<td>97%</td>
</tr>
<tr>
<td>18-25 (5)</td>
<td>96%</td>
<td>80%</td>
<td>100%</td>
<td>96%</td>
<td>88%</td>
</tr>
<tr>
<td>26-35 (1)</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>36-55 (10)</td>
<td>94%</td>
<td>66%</td>
<td>80%</td>
<td>84%</td>
<td>78%</td>
</tr>
<tr>
<td>56 &amp; UP (2)</td>
<td>90%</td>
<td>70%</td>
<td>80%</td>
<td>90%</td>
<td>70%</td>
</tr>
</tbody>
</table>
Mime Presentation – July 21, 2011 – Males

Chart #5

<table>
<thead>
<tr>
<th>Ages</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 13 (1)</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>13-17 (1)</td>
<td>100%</td>
<td>80%</td>
<td>80%</td>
<td>80%</td>
<td>80%</td>
</tr>
<tr>
<td>18-25 (2)</td>
<td>100%</td>
<td>80%</td>
<td>80%</td>
<td>80%</td>
<td>80%</td>
</tr>
<tr>
<td>56 &amp; UP (1)</td>
<td>100%</td>
<td>80%</td>
<td>80%</td>
<td>80%</td>
<td>60%</td>
</tr>
</tbody>
</table>
Mime Presentation – July 21, 2011 – Females

Chart #6

<table>
<thead>
<tr>
<th>Ages</th>
<th>Under 13 (7)</th>
<th>13-17 (9)</th>
<th>18-25 (4)</th>
<th>26-35 (3)</th>
<th>36-55 (12)</th>
<th>56 &amp; UP (8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q1</td>
<td>100%</td>
<td>100%</td>
<td>95%</td>
<td>87%</td>
<td>95%</td>
<td>88%</td>
</tr>
<tr>
<td>Q2</td>
<td>94%</td>
<td>84%</td>
<td>60%</td>
<td>73%</td>
<td>75%</td>
<td>89%</td>
</tr>
<tr>
<td>Q3</td>
<td>100%</td>
<td>89%</td>
<td>70%</td>
<td>93%</td>
<td>78%</td>
<td>89%</td>
</tr>
<tr>
<td>Q4</td>
<td>91%</td>
<td>100%</td>
<td>75%</td>
<td>93%</td>
<td>88%</td>
<td>93%</td>
</tr>
<tr>
<td>Q5</td>
<td>100%</td>
<td>93%</td>
<td>65%</td>
<td>100%</td>
<td>58%</td>
<td>73%</td>
</tr>
</tbody>
</table>
General Arts Survey – July 24, 2011 – Males

Chart #7

<table>
<thead>
<tr>
<th>Ages</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 13</td>
<td>100%</td>
<td>100%</td>
<td>80%</td>
<td>100%</td>
<td>0%</td>
</tr>
<tr>
<td>13-17</td>
<td>88%</td>
<td>76%</td>
<td>88%</td>
<td>72%</td>
<td>24%</td>
</tr>
<tr>
<td>18-25</td>
<td>100%</td>
<td>90%</td>
<td>80%</td>
<td>90%</td>
<td>0%</td>
</tr>
<tr>
<td>26-35</td>
<td>100%</td>
<td>95%</td>
<td>85%</td>
<td>100%</td>
<td>0%</td>
</tr>
<tr>
<td>36-55</td>
<td>84%</td>
<td>87%</td>
<td>77%</td>
<td>84%</td>
<td>2%</td>
</tr>
<tr>
<td>56 &amp; UP</td>
<td>97%</td>
<td>93%</td>
<td>80%</td>
<td>93%</td>
<td>7%</td>
</tr>
</tbody>
</table>
General Arts Survey – July 24, 2011 – Females

Chart #8

<table>
<thead>
<tr>
<th>Age</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 13 (5)</td>
<td>100%</td>
<td>92%</td>
<td>100%</td>
<td>96%</td>
<td>8%</td>
</tr>
<tr>
<td>13-17 (7)</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>97%</td>
<td>9%</td>
</tr>
<tr>
<td>18-25 (6)</td>
<td>97%</td>
<td>100%</td>
<td>93%</td>
<td>93%</td>
<td>10%</td>
</tr>
<tr>
<td>26-35 (6)</td>
<td>97%</td>
<td>97%</td>
<td>93%</td>
<td>97%</td>
<td>6%</td>
</tr>
<tr>
<td>36-55 (19)</td>
<td>98%</td>
<td>97%</td>
<td>93%</td>
<td>94%</td>
<td>6%</td>
</tr>
<tr>
<td>55 &amp; UP (18)</td>
<td>92%</td>
<td>84%</td>
<td>80%</td>
<td>83%</td>
<td>2%</td>
</tr>
</tbody>
</table>
The State of Justice vs. Humanity – September 25, 2011 – Male

Chart #9

Ages

<table>
<thead>
<tr>
<th>Ages</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 13</td>
<td>95%</td>
<td>91%</td>
<td>78%</td>
<td>89%</td>
<td>89%</td>
</tr>
<tr>
<td>13-17</td>
<td>97%</td>
<td>94%</td>
<td>91%</td>
<td>86%</td>
<td>97%</td>
</tr>
<tr>
<td>18-25</td>
<td>80%</td>
<td>80%</td>
<td>90%</td>
<td>90%</td>
<td>90%</td>
</tr>
<tr>
<td>26-35</td>
<td>95%</td>
<td>100%</td>
<td>100%</td>
<td>90%</td>
<td>100%</td>
</tr>
<tr>
<td>36-55</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>56 &amp; UP</td>
<td>95%</td>
<td>90%</td>
<td>90%</td>
<td>95%</td>
<td>100%</td>
</tr>
</tbody>
</table>
Making the Bible Come Alive – October 30, 2011 – Males

Chart #11

Percentages

Under 13 (2)  13-17 (5)  26-35 (2)  36-55 (11)  56 & UP (6)

- Q1  100%  96%  90%  91%  90%
- Q2  90%  92%  90%  84%  87%
- Q3  100%  88%  80%  91%  97%
- Q4  90%  100%  90%  93%  87%
- Q5  100%  92%  100%  96%  93%

Ages

159
Making the Bible Come Alive – October 30, 2011 – Females

Chart #12

<table>
<thead>
<tr>
<th>Ages</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 13 (5)</td>
<td>96%</td>
<td>100%</td>
<td>100%</td>
<td>92%</td>
<td>100%</td>
</tr>
<tr>
<td>13-17 (7)</td>
<td>94%</td>
<td>100%</td>
<td>97%</td>
<td>91%</td>
<td>100%</td>
</tr>
<tr>
<td>18-25 (3)</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td>26-35 (13)</td>
<td>98%</td>
<td>95%</td>
<td>92%</td>
<td>100%</td>
<td>98%</td>
</tr>
<tr>
<td>36-55 (15)</td>
<td>95%</td>
<td>89%</td>
<td>89%</td>
<td>89%</td>
<td>93%</td>
</tr>
<tr>
<td>56 &amp; UP (12)</td>
<td>92%</td>
<td>85%</td>
<td>88%</td>
<td>95%</td>
<td>95%</td>
</tr>
</tbody>
</table>
SELECTED BIBLIOGRAPHY


