Response: Pray the Story
Keynote Session 2 – Sarah Agnew

Terminology reminder
Embodied Performance Analysis: method for interpretation

Embodied performance: lived enactment

Embodied Performance principles for shaping gathered worship

Our bodies in worship
• Prayer?
• Communion?
• Remembering our Baptism?
• Entrance to worship?
• Signs and symbols?
• Using our voices?
• Sit when we would stand or stand when we would sit?

Emotions in worship
• Lament?
• Emotional expression in Bible reading?
• Emotions in preaching?
• Emotions of preachers?

Relationships in worship
• Encourage us to see each other?
• Whose voices do we hear in the stories that are told?
• Whose voices do we hear leading us?
• Is our language affirming or alienating?

Beautiful Promise
Hold on now,
Hold on now, good earth, all creation; hold on now, it won’t be long. God has heard and will not abandon: gather ‘round, for hope is coming. Ah! Ah! Beautiful is the promise Ah! Ah! Beautiful is the peace.

11 ✇ Beautiful Promise
Wake up now, you people, get ready! Wake up now, the prophets have seen! Listen to the Spirit, she’s stirring, calling out, ‘Make haste, and follow!’ Ah! Ah! Challenging is the promise. Ah! Ah! Challenging is the peace.

12 ✇ Beautiful Promise
Christ will come, be born here among us, when we tell the story again. Angels came in dreams to whisper, angels sang in dazzling chorus: Ah! Ah! Beautiful is the promise! Ah! Ah! Beautiful is the peace.

words: Sarah Agnew (c) 2019
music: ‘Bring the torch, Jeanette, Isabella’ – Traditional French Carol
Calvary Rochester, Minnesota, 1 December 2019. Music Director Brian Williams.

13  

14 □ Embodied Performance

principles for Bible study

15  

16 □ Listeners, note:
  • what you see in the reader
  • what you feel from the reader
  • what you feel yourself
  • what stories from our time, place, world, community are evoked as you listen

17 □ EPA of Job 3: body
  • Gesture - ‘get up’, ‘go’ – suggests movement
  • Subtext in expression says ‘now will you go?’
  • Pauses – stillness and movement, waiting for word to reach the king for Breath of Life to see the peoples’ response
  • Pace – the king’s actions say more

18 □ EPA of Job 3: emotion
  • Fire and brimstone – Jonah judges
  • Fear in the hyperbole
  • Desperation – ‘who knows?’
  • Surprise
    we need time to become immersed in the story anew, when we are familiar with it already

19 □ EPA of Job 3: audience
  • Divine names
    Holy One (not God)
    Breath of Life (not the / Lord)
  • Cultural capital – explain sackcloth and ashes as the act of
EPA of Job 3: Critical Reflection

Collate your thoughts on the range of meaning. From the possibilities, what choices would you make for:
- posture, movement, gesture, voice
- emotional expression, tone, and range
- intonation, translation, comment

when mediating this portion through performance or reading it aloud for listeners today?

Prayer

‘God awaits our return’

*Jonah 3*