

THE PENTECOSTAL EDUCATOR



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The Pentecostal Educator

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Aims and Scope

The Pentecostal Educator biannually e-publishes scholarly and practical articles related to theological education within the Pentecostal tradition to encourage the continuing maturation of Pentecostal theological education. It is intentionally practical, applied and international.

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Editorial

Paul R. Alexander, PhD, Senior Editor

I am delighted to present yet another edition of *The Pentecostal Educator*.

From its inception this journal was intended to address the unique and challenging world of the educator. Many educators are scholars and, of course, many scholars are educators but it was felt that the two worlds needed more connection and the particular challenges associated with Theological Education addressed more consistently. The response to previous editions of this journal has been very encouraging. I was recently attending a gathering of college presidents and my neighbor at the dinner table began to enthusiastically espouse the great help he had received after reading a new academic journal. He was talking about this journal little realizing that he was sitting next to the Senior Editor. It was a very gratifying moment.

In this edition our very capable editor, Rick Wadholm has drawn together several pieces that address the characteristics and qualities of the Pentecostal Theological Educator. Each one of these contributions will, I trust be informative and helpful. They reinforce again the inextricable link between who we are as servants of God and what we teach. I trust that, in this sense, the journal takes on a somewhat prophetic role for the Pentecostal educator. I am suggesting that there should be something provocative about the material that not only stimulates better practice but requires Christ-like character and Spirit empowered activity.

As this edition is published the World Alliance for Pentecostal Theological Education will be holding its consultation concurrent with the Pentecostal World Fellowship conference in Sao Paolo, Brazil. I invite you to check out the [WAPTE website](#) and engage with us in any way that you can.

May this edition of our journal help you in the high calling of Pentecostal theological education.

Paul R Alexander, PhD
Chair, WAPTE

Volume Editorial

Rick Wadholm Jr., Executive Editor

As a journal committed to addressing subjects pertinent to Pentecostal theological educators, this issue offers three articles targeting the person beyond the pedagogy as one who is a “teacher” empowered by the teacher: the Spirit. While it is helpful to focus on such things as the classroom, techniques, or methodologies, the person of the educator must always be kept in mind. Those who give themselves to the transformation of others in a formal educational setting must themselves be transformed and transforming. Such responsibility should not be taken lightly as those charged to teach within the broader church. Such are Pentecostal theological educators.

The “Full Gospel” message that Jesus saves, sanctifies, baptizes in the Spirit, heals and is soon coming king offers a historically rooted Pentecostal avenue for envisioning the core orientation (Jesus-centered) in constructing just such a notion of the Pentecostal theological educator.¹ How does this message play out in relation to the educator? The Pentecostal theological educator is Christo-centric in the now/not-yet of how they live: holistically redeemed-and-redemptive, cleansed-and-cleansing, empowered-and-empowering, sojourning royal priests and emissaries of the King. While the contents of the following articles begin to describe and discuss such characteristics they offer only a glimpse into the horizon of what it might look like to be a Pentecostal theological educator who takes seriously the task of life and service in this broad Jesus-centered theological stream.

Steven M. Fettke addresses specifically what it might look like to be an “excellent teacher” as one who not only teaches well, but lives well demonstrating the life of the Spirit in the various contexts a Pentecostal educator might find themselves. He writes from the richness of one who

¹ The work of the Centre for Pentecostal Theology located in Cleveland, Tennessee, demonstrates just such an understanding of applying such Pentecostal interpretive matrices to developing constructive Pentecostal theologies by means of its growing influence through the publication of the *Journal of Pentecostal Theology*, the numerous monographs bearing its publishing imprint (CPT), and the Centre offering a research community for Pentecostal scholars globally to pursue doctoral and post-doctoral research on topics from Pentecostal perspectives. As an example of such a publication see Kenneth J. Archer’s contribution, “The Fivefold Gospel and the Mission of the Church: Ecclesiastical Implications and Opportunities,” in *Toward a Pentecostal Ecclesiology: The Fivefold Gospel*, John Christopher Thomas, ed. (Cleveland, Tennessee: CPT Press, 2010).

has served in a formal teaching capacity within the Pentecostal higher academic setting. Fettke does not focus on pedagogical techniques in order to describe his idea of “excellence” in teaching, but instead addresses the place of community as essential to the educator’s holistic health, maturation and wider contributions. This focus on community reflects the intentional vision of those who live as citizens of Kingdom now/not-yet expressed within a Pentecostal spirituality as described by Stephen Land’s groundbreaking work.²

Jon M. Dahlager’s contribution pushes the conversation forward with a brief examination of Paul and Timothy as representative of the dual roles of the teacher as a person who both mentors and is mentored. This dual function offers a Pentecostal appropriation of the charismatic endowment of the entire community as the body of Christ. A Pentecostal understanding of the learning community is a prophetic community that is mutually ministering to one another and receiving ministry.³ The Pentecostal theological educator thus plays a role of mutuality in the equipping of the saints (in this case students) for the wider work of the full gospel ministry.

Finally, Zachary M. Tackett’s contribution utilizes a testimonial format of his experiences in learning piano with “Mamma Smith” and its correlation to teaching historical theology. The various ways in which he was shaped by this process of being disciplined as a pianist offer an avenue of reflection upon the ways in which the educator passes on the aesthetic side of studying historical theology (or any theology for that matter) along with an impact upon the affections of the student. As such, it bears noting that an affective and narratological approach to understanding and expressing Pentecostal perspectives has been contended for on numerous fronts.⁴

² Land, Steven J. *Pentecostal Spirituality: A Passion for the Kingdom* (JPTSUP 1; Sheffield, England: Sheffield Academic Press, 1993).

³ Stronstad, Roger. *The Prophethood of All Believers: A Study in Luke's Charismatic Theology* (Cleveland, TN: CPT Press, 2010); and the overall presentation of the commentary by John Christopher Thomas, *The Apocalypse: A Literary and Theological Commentary* (Cleveland, TN: CPT Press, 2012).

⁴ On the affections and Pentecostalism see: Martin, Lee Roy, “‘Oh give thanks to the Lord for he is good’: Affective Hermeneutics, Psalm 107, and Pentecostal Spirituality,” *Pneuma* 36.3 (2014): 1-24; “Rhetorical Criticism and the Affective Dimension of the Biblical Text,” *Journal for Semitics* 23.2 (2014): 339-53; “Longing for God: Psalm 63 and Pentecostal Spirituality,” *Journal of Pentecostal Theology* 22.1 (April 2013): 54-76; and “Delighting in the Torah: The Affective Dimension of Psalm 1,” *Old Testament Essays* 23.3 (2010): 708-727. On the narratological approach see Archer, Kenneth J. *A Pentecostal Hermeneutic: Spirit, Scripture and Community* (Cleveland, TN: CPT Press, 2009). To be fair, there are numerous articles and books which contend for this approach, but Archer was a primary voice who has widely contended for such a methodology as central to a Pentecostal approach to hermeneutics and thus I have shifted this from a narratological reading/hearing method only to a narratological (or narratological-testimonial) “testimony” as an identity marker and maker of Pentecostal

The ways in which the Pentecostal theological educator is shaped bears impact upon the ways in which they will educate their students and minister within their given contexts. To think that the person of the educator can be disjunctive from the education which they believe to offer is to miss that we create what we are, just as we are being renewed to be who we have been called to be like. It is hoped that this volume will benefit Pentecostal theological educators who are being molded into the image of Christ Jesus by God's Spirit.

What Makes an Excellent Teacher?

Steven M. Fettke

Abstract: Everyone who attends any place of education on any level wants an “excellent” teacher; however, is that word—“excellence”—ethereal, mystical, or just entirely subjective? In this essay I wish to propose a definition of what excellent teaching entails by referring to the spiritual and social formation of the teacher. Central to my thinking is how the work of the Holy Spirit affects “excellence.” Reflecting on my long years of experience teaching in a Pentecostal college/university and as someone in pursuit of “excellence” in my own teaching, I think I have something to say about it which involves teachers, students, and a whole community.

Keywords: excellence, faith integration, community, foundational signs, life-long learning

Introduction

When I was hired to teach at Southeastern in May, 1979, the Academic Dean at the time gave me only two pieces of advice: “Make your own way,” and “Kill your own snakes.” In other words, you’re on your own. Such was the new faculty orientation in those days. Thankfully, I had an undergraduate education degree and had taught in middle and high school. Otherwise, I would have been utterly lost.

It is true that we teach the way we were taught and the teacher is the curriculum, not the actual course. I taught the way I had been taught—almost entirely lecture format—and I covered the course content in terms of my preferences instead of what needed to be covered and covered well. My attitude was that I was the “king” of the classroom and everyone had to do what I said they had to do. I am not ashamed to admit that. It was not a good thing.

I could list my many accomplishments through the years, including those accomplishments I was proud of during the time I spent in public schools. However, I guess I am more cognizant of my failings and failures than I am of any accomplishments. Although many students through the years have praised my name, I am afraid just as many have taken my name in vain...and for good reason.

In my reflection in this paper, I am remembering more of my hubris, need for control, and droning on and on with the lecture style than I am of class discussions, collaborations, or student presentations. I confess I took too many years to come to those practices. I suppose I could blame very large classes during the early years—even junior and senior classes I taught might have as many as 100 students in them—and I could also blame the overloaded course schedule faculty were required to teach. But I don't want to make excuses. Sometimes I wish I could go back and apologize to those disappointed students I had my first decade of teaching.

One of my “accomplishments” of which I am proud during those early years was my total dedication to preparation, making clear lesson plans, and insisting on quality work from my students. I had graduated from a strong teaching program in a state university that emphasized those qualities and they served me well despite my failings. Another “accomplishment” of which I am proud during my time teaching in the public schools—a poor country school—and at Southeastern is my full dedication to my call to teach despite the Spartan facilities and years and years of very low pay. Somehow, the grind of that atmosphere and my own family stress of a severely mentally challenged son did not “do me in.” I was doggedly faithful, both to my call and to my own sense of excellence. Many of my colleagues became depressed about the facilities, low pay, and lack of support; they began to “mail it in,” neglecting their work and failing to improve. I could never do that. It would have weighed too heavily on my conscience and my deep desire to serve and honor God no matter what the environment or circumstances.

And so, after 30+ years, I am still doggedly determined to do my very best and be an example to students and colleagues alike. I am still learning how to be a good teacher. I refuse to look back on my awards for good teaching. I am still excited about what my colleagues and my students might teach me. Gone is my hubris and need for control. It is so much better now!

Excellence in Teaching

In my senior undergraduate class on Teaching Techniques for my BA in English Education at a state university, the professor began the first day of class by posing the question that is the title of this essay: “What makes an excellent teacher?” His response to his question was to hold his hand out and rub his thumb and forefinger finger together. “This is what makes a good teacher,” i.e. it is mysterious and indefinable, in his opinion. No doubt, there are mysteries associated with achieving excellence in teaching that defy explanation; however, undaunted by such mysteries, I offer this humble essay to chart some of the broad parameters of excellence in teaching.

Many seek to stress the *techniques* of good teaching. Somehow, just by using the right technique, faculty can reach effectively each generation of students. Sadly, the idea that technique alone leads to good teaching remains elusive. After all, in the past, faculty were “sold” on the use of power point only to be told lately that the use of power point is not effective at all. Faculty were told at one point that readings, lectures, and quizzes are not effective, only to be told later that *podcasts* of lectures, readings, and quizzes over the podcast lectures and readings *are* effective and necessary. It would seem that the *techniques* of teaching are far from settled and are still matters of experimentation. In addition, it would seem obvious that the best *techniques* would still require an excellent *teacher*.

Thus, back to the main question: what makes an excellent teacher? In this essay I wish to present a kind of strange alchemy of ingredients: formation of and participation in true community, life-long learning, a sense of call and faith integration, a healthy family life, and genuine collaboration. I must be careful not to reduce all of these into a set of moral principles, guidelines, or, worse, clichés. There are no “Seven Steps to Excellent Teaching” and no programs that guarantee success. Many would like everything in life to be settled for all time with no unanswered questions and nothing left to learn. The reality is that almost nothing in real life is ever completely settled. The “adventure” of life and the teaching profession is that so much remains in flux, in the process of creative (we hope!) change. Nevertheless, what I want to propose in this essay might be called *foundational signs* that can point to what might be described as a *journey* toward excellence in teaching.

Foundational Signs in the Journey Toward Excellence in Teaching

The first two of these *signs* presented here are *the formation of and participation in true community* and *a sense of call and faith integration*. I am committed to the notion that God gives gifts and calls people to true

service to others.¹ A sense of call implies an experience with God that has been integral to one's faith. However, because North American culture is obsessively individualistic and private, the tendency among the faithful is to imitate that private and individual attitude in one's private and public life, including church life. It is my contention that a call of God *requires* an affirming *community*.² Faith integration includes the importance of the work of the Spirit in providing believers a sense of call as well as helping them understand the importance of making connections with each other. Such "connections" are called "fellowship" in the church and such is a true work of the Spirit (Acts 2:42). In addition to the fellowship of faith, colleagues with similar callings also share a kind of "community of call."

I would hope that faculty at a Christian college or university can work toward *the formation of and participation in true community*. Such a community has to begin with a sense of welcome, of hospitality, creating for others "safe space."³ People need to feel welcomed and comfortable in each other's presence. In a sense, the offer of hospitality mirrors God's own hospitality, the welcome of God's Spirit to those who wish to respond to divine love. Let me hasten to say that, while the offer of hospitality is important, it is also important that people humble themselves and accept the role of recipient of hospitality. It is what Amos Yong calls "Free Space."⁴

Christians must discern the Spirit's presence and "perform" appropriate practices in concert with the hospitable God. They must embody Christ's incarnational vulnerability and open up theological and relational "free space" not only to serve as hosts for the gospel but also risk being guests of others.⁵

Such an atmosphere of hospitality and genuine concern for the participation of all in a faithful community is a tangible way called people can integrate their faith with their calling.

But what kind of community can be formed? I would suggest that—without condescension or sounding simplistic and in keeping with the faculty call to be teachers—the community might be known as a *learning* community. Parker Palmer has said that academic leaders "should be

¹ Steven M. Fettke. *God's Empowered People: A Pentecostal Theology of the Laity* (Eugene, OR: WIPF & Stock, 2010).

² Ibid. chp. 3, "Who are 'the Called'?": Mission, Commission, and Accountability," 18-44.

³ Letty M. Russell. *Just Hospitality: God's Welcome in a World of Difference* (Atlanta: Westminster/John Knox, 2009), 86f.

⁴ Amos Yong. *Hospitality and the Other: Pentecost, Christian Practices, and the Neighbor* (New York: Orbis, 2008).

⁵ Ibid., 132.

creating a space centered on the great thing called teaching and learning around which a community of truth can gather.”⁶ How such a community is “gathered” or created by the Spirit can be as different and creative as the eternal Spirit, who is working through those called to teach *and* called to learn. Simply put, people need each other; called people need others who are similarly called.

To illustrate, consider how Kathleen Norris speaks of the way of those who are artists, in her case a poet. Her description of the formation of her art speaks volumes to those called to teach.

Art is a lonely calling, and yet paradoxically communal. If artists invent themselves, it is in the service of others. The work of my life is given to others; in fact, the *reader completes it*. I say the words I need to say, knowing that most people will ignore me, some will say, “You have no right,” and a few will tell me that I’ve expressed the things they’ve long desired to articulate but lacked the words to do so.”⁷

It is the phrase, “the reader completes it,” that so fascinates me and resonates within me as well as convicts me.

In describing this “completion,” Norris uses the phrase, “necessary other,”⁸ by which she means the process that completes the “transaction” (my term) between poet and reader. As a teacher, I can become so enamored with my learning and research I can isolate myself and become entirely self-serving in both my research and teaching. In my selfishness I can say, “I am the only ‘necessary other’ and the ‘others’ in my sphere of influence will just have to adjust to me.” It is this attitude that poets—and teachers—have to resist. The Spirit who calls us to teach also calls us into a community in which others are necessary. Faculty resist the call to community to the detriment of the Spirit’s work and their call to teach. Here is how Norris describes it.

How dare the poet say “I” and not mean the self? How dare the prophet say “Thus says the Lord?” It is the authority of experience, but by this I do not mean experience used as an idol, as if an individual’s experience of the world were its true measure. I mean experience tested in isolation, as by the desert fathers and mothers, and also tried in the crucible of community. I mean “call” taken to

⁶ Parker Palmer. *The Courage to Teach* (San Francisco: Jossey-Bass, 2007), 166.

⁷ Kathleen Norris. *The Cloister Walk* (New York: Riverhead Books, 1996), 43, emphasis mine.

⁸ *Ibid.*, 42.

heart, and over years of apprenticeship to an artistic discipline, *developed into something that speaks to others.*⁹

What faculty say or teach to others is developed within a learning community. This learning community involves lots of “necessary others”: ourselves, our students, experts in our fields, and our colleagues in our discipline as well as in all disciplines. It is in a learning *community* of peers and students that the “transaction” among all in the community occurs. Isolated individuals may create wonderful “art,” but they cannot complete their work without the necessary others, without whom the art would be lost.

Creating community, any kind of community, is fraught with pitfalls—human pride, human indifference, “busyness,” work and family overload. Any community-creating has to be intentional, arising from fervent prayer and trust that the Spirit will make possible for diverse people a community of truth, love, and learning despite our pride, selfishness, and personal agendas. Thus, any effort from us to create true community will have to include a focused intentionality and energy on the part of all of us. Otherwise, we are just meeting (for whatever reason we meet) to satisfy yet another requirement for our employment, going through the motions in the fiction that community exists just because we meet regularly. Such an atmosphere of indifference and fiction would not be worth my time or yours.

This leads naturally to the next *foundational sign* pointing to the journey toward excellence in teaching: *genuine collaboration*. Because some faculty at this university from across different disciplines have engaged in creating community among themselves, they have been able to collaborate on various projects: prayer services, writing projects, co-teaching classes. Each of those collaborative efforts enriches all involved and only enhances the depth and meaning of true community. Collaborative work is the fruit of true community and signals to students that a community of the Spirit is one that encourages people to work together creatively.

The next *foundational sign* on this journey toward excellence in teaching is *life-long learning*. In a Christian community the role of faith integration includes an emphasis on loving God with the mind (Mt. 22:37). A life of study can be an act of obedience to one’s calling as a professor. This means a university community promotes the best critical (analytical?) thinking skills for its students and provides opportunities and resources for faculty to attend continuing education events. One unique problem that

⁹ Ibid., 43 emphasis mine.

can arise at a Pentecostal university is the pressure to be “Spirit-driven” in the colloquial sense of always having to create something “new” or innovative or to neglect the disciplines of careful and “unexciting” study. Fred Craddock has eloquently addressed this.

“Obligation” remains in the vocabulary of those who know the profound satisfaction that follows tasks often begun with no appetite and much anxiety...Ecstasy is the self’s experience of delight; awe is the experience of that which is greater than the self and before which the self-recedes. The present point is simply that study and knowledge do not dull one’s capacity for the immediate or render one less appreciative of a full engagement of life. Of course, there are always the bad models, the caricatures of the thinker, equipped with impressive quotations, overloaded with information, and off to nowhere brilliantly. But the fact remains, study to the point of understanding sharpens rather than dulls one’s appetite for and capacity to engage life with all one’s faculties.¹⁰

What kinds of things should faculty study? Are studies limited to one’s discipline? How do faculty model the best kinds of study habits for their students who would seldom see faculty in the “act” of studying? It seems that the best well rounded faculty would be curious about lots of things and not be strictly limited to the works in their discipline. In fact, perhaps the best quality of faculty is that of curiosity. Faculty work best when they remain curious about many things, willing to examine journals, books, magazines, and articles from all disciplines. This is not to suggest that faculty become collectors of eclectic and random materials or that they should be unfocussed. Rather, it is to call for faculty to widen their studies to include all kinds of materials, all of which help them become persons of greater depth and insight. In so choosing various reading materials, faculty might discover new insights that can impact their disciplines and which also can be presented to students. The better students will notice that such a wide knowledge in the professor did not spring up magically; it must have involved the discipline of study and the wonder of a curious mind.

The final *foundational sign* on the journey to excellence in teaching concerns a healthy family life. This might seem an obvious strength and necessary quality, but perhaps healthy family lives are taken for granted. Some can get so caught up in their duties and responsibilities that they forget there are people at home who miss them and love them. And some can become so advanced in their studies that they forget to “take their spouses along with them” in the sense of making them full partners in

¹⁰ Fred Craddock. *Preaching* (Nashville: Abingdon, 1985), 75.

their intellectual lives. The old joke about the best spouse being the one with a happy mother-in-law does not take seriously the importance of the spouse with whom one is living. A happy home life makes for a happy person is not just a tired cliché sewn into a frame and collecting dust on the wall.

Conclusion

I feel I can say these things out of the integrity of 30+ years of experience at Southeastern in all kinds of social and political environments which have existed here at one time or another. If I can still summon up the energy and intentionality to offer and receive hospitality to work toward true community despite my political battle scars and vivid memories of deep disappointment of failed attempts at creating community, then I would hope that others with less experience and who are much less jaded than I may be inspired or motivated to do the same. Yes, I still believe in the possibility of a hospitable community of truth and love where both teaching and learning can take place. Here is why I can still believe that.

Dear friends, let us love one another, for love comes from God. Everyone who loves has been born of God and knows God. Whoever does not love does not know God, because God is love (I John 4:7-8 NIV).

Community...cannot grow out of loneliness, but comes when the person who begins to recognize his or her belovedness greets the belovedness of the other. The God alive in me greets the God resident in you. When people can cease having to be for us everything, we can accept the fact they may still have a gift for us. They are partial reflections of the great love of God, but reflections nevertheless. We see that gift precisely and only once we give up requiring that person to be everything, to be God. We see him or her as a limited expression of an unlimited love. To live and serve and worship with others thereby brings us to a place where we come together and remind each other by our mutual interdependence that we are not God, that we cannot meet our own needs, and that we cannot completely fulfill each other's needs. There is something wonderfully humbling and freeing about this. For we find a place where people give one another grace. That we are not God does not mean that we cannot mediate (if in a limited way) the unlimited love of God. Community is the place of joy and celebration where we are willing to say, "Yes, we have begun to overcome in Christ." Such is the victory of the Cross. Gratitude springs from an insight, a recognition that something good has come from another person, that it is freely given to me, and meant

as a favor. And at the moment this recognition dawns on me, gratitude spontaneously arises in my heart.¹¹

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¹¹ Henri Nouwen. *Turn My Mourning into Dancing: Finding Hope in Hard Times* (Nashville: W. Publishing, 2001), 83-84.

Timothy and Paul: A Case Study in Spiritual Formation and Mentoring

Jon M. Dahlager

Abstract: The New Testament portrait of Timothy provides a case study of the spiritual formation of a young Christian who had a rich spiritual heritage and early ministry opportunities, and who chose to pursue a sincere faith to fulfill his God-appointed ministry in his generation. The apostle Paul played a key mentoring role as he identified God's hand on the young man, poured into him relationally, trusted him with key assignments, and offered him long-term support. The relationship between Paul and Timothy offers insights for all Christian leaders as they invest in the next generation of men and women of God.

Keywords: Paul, Timothy, mentoring, spiritual formation, next generation

The New Testament portrait of Timothy provides a case study of the spiritual formation of a young Christian who had a rich spiritual heritage and early ministry opportunities, and who chose to pursue a sincere faith to fulfill his God-appointed ministry in his generation. The apostle Paul played a key mentoring role as he identified God's hand on the young man, poured into him relationally, trusted him with key assignments, and offered him long-term support. The relationship between Paul and Timothy offers insights for all Christian leaders as they invest in the next generation of men and women of God.

Family and Relational Context

Timothy grew up in Lystra, an obscure Roman colonial town in the high plains of the district of Lycaonia in the province of Galatia.¹ The Apostle Paul preached in Lystra on his first missionary journey, suffering acute persecution while establishing a church in the community (Acts 14:8-23).

¹ *New Bible Dictionary*, s.v. "Lystra."

The fact that he did not preach first in a synagogue may indicate that Lystra had no formal Jewish community.² Timothy's unnamed father was a Greek, or pagan, and his mother, Eunice, and grandmother, Lois, were both devout Jews with "sincere faith" (Acts 16:1; 2 Tim. 1:5). In the absence of a synagogue, these special ladies presumably taught him the "sacred writings since childhood" (2 Tim. 3:15).

Timothy, his mother, and grandmother probably converted to Christianity on Paul's first visit to Lystra. Quite possibly, they witnessed Paul's persecution and suffering as he was stoned by a mob (Acts 14:19-20; 2 Tim. 3:10-11). By the time of Paul's second missionary journey, the young man Timothy had earned such respect among the believers in Lystra and Iconium that he drew the attention of Paul and Silas; they decided to take him on as an apprentice and ministry associate (Acts 16:1-3). The community of believers received prophetic utterances setting Timothy apart for the ministry, and Paul laid hands on him in blessing and to impart spiritual gifting (1 Tim. 1:18; 4:14; 2 Tim. 1:6). To prevent trouble with the Jews on account of Timothy's pagan father, Paul had him circumcised before setting out on his journeys (Acts 16:3).³

Over the following years of ministry, Timothy and his mentor, Paul, developed a most profound respect and affection for one another. The Apostle trusted Timothy with many critical assignments: to encourage the Thessalonians under persecution (1 Thess. 3:2), to confirm the faith of the new converts in Corinth (1 Cor. 4:17), and to pastor the church in Ephesus (1 Tim. 1:3). His name appears with that of Paul in the salutations of seven of the epistles (Rom. 16:21; 2 Cor. 1:1; Phil. 1:1; Col. 1:1; 1 Thess. 1:1; 2 Thess. 1:1; Philem. 1:1).⁴ Paul came to call him his *gnēsio teknō*, literally his "legitimate child" in the faith (1 Tim 1:2).⁵ Paul frequently commends Timothy for his loyalty (1 Cor. 16:10; Phil. 2:19; 2 Tim. 3:10), and it is fitting that the Apostle's final letters should be addressed so affectionately to his godly, but reluctant successor.⁶

The Apostle Paul's two letters to the young pastor offer clues about Timothy's personality. He was affectionate and sensitive (2 Tim. 1:4); he

² Since Paul and Barnabas in Lystra did not preach first in a synagogue, as was their custom, there may not have been enough adult Jewish males to establish one (Acts 14:8-18). David S. Dockery et al., *Holman Bible Handbook* (Nashville, TN: Holman Bible Publishers, 1992), 649.

³ *New Bible Dictionary*, s.v. "Timothy."

⁴ F. L. Cross and Elizabeth A. Livingstone, *The Oxford Dictionary of the Christian Church*, 3rd rev. ed. (Oxford, England: Oxford University Press, 2005), 1634.

⁵ *Theological Dictionary of the New Testament*, s.v. "γνησίος."

⁶ *New Bible Dictionary*, s.v. "Timothy."

may have struggled with a timid personality, along with occasional fear and hesitance to take risks (1 Tim. 4:12-16; 2 Tim. 1:7-8). Paul shows fatherly concern, warning him not to give way to youthful lusts (2 Tim. 2:22), to take care of his stomach ailments (1 Tim. 5:23), and not be ashamed of Paul or the gospel in difficult times (2 Tim. 1:8). Young Timothy's ministry clearly started strong. He had the advantages of a godly heritage, a highly influential apostolic mentor, the unanimous trust and admiration of those who met him, and influence that extended throughout the whole church.

The Sincere Faith of Timothy

The young disciple Timothy enjoyed a strong spiritual heritage and an early start in ministry, but he also made a series of choices to help him fulfill God's destiny for his life. He chose to develop his own sincere faith, handle his life with purity, and fan his God-given gifts into flame with self-discipline.

Timothy chose to nurture the sincere faith that he had observed in his mother and grandmother, finding his own place in the people of God. The defining statement about Timothy's character comes at the beginning of Paul's second letter, when he writes, "I am reminded of your sincere faith, a faith that dwelt first in your grandmother Lois and your mother Eunice and now, I am sure, dwells in you as well" (2 Tim. 1:5). The Greek word translated "sincere," *anypócritos*, is the negative adjective of the noun "hypocrite," the term for a stage actor in Greek drama "acting in a role that was not his or her own."⁷ Jesus criticized some of the religious leaders who behaved like common actors, giving charity, praying in public, and fasting while more concerned with their public image than with genuine fidelity to God.⁸ The sons of Eli during the formative years of the prophet Samuel (1 Sam. 2-3) had certainly behaved like stage actors, prancing around the tabernacle in their priestly garments while secretly plotting evil. Timothy's faith was *anypócritos*, "genuine and sincere, lacking in pretense or show."⁹

⁷ I. Howard Marshall, "Who is a Hypocrite?" *Bibliotheca Sacra* 159 (April-June 2002): 131.

⁸ Richard A. Batey, "Jesus and the Theatre," *New Testament Studies* 30 (1984): 563. Batey's much-quoted article describes the discovery of the Roman theatre in Sepphoris, six kilometers from Nazareth and lists the many references to theater and acting in the words of Jesus.

⁹ Johannes P. Louw and Eugene Albert Nida, eds., *Greek-English Lexicon of the New Testament: Based on Semantic Domains*, 2nd ed. (New York, NY: United Bible Societies, 1988), s.v. "73. Genuine, Phony."

The theme of purity of heart permeates Paul's letters to Timothy, as if this was a core value they had discussed many times. The Apostle affirms sincerity of spirit as one of the principal goals of all Christian teaching: "The aim of our charge is love that issues from a pure heart and a good conscience and a sincere faith" (1 Tim. 1:5). He encourages his protégé to let no one despise him for his youth, and to keep on setting "an example in speech, in conduct, in love, in faith, in purity" (4:12). Paul notes that some other leaders, having rejected a good conscience, "have made a shipwreck of their faith" (1:19). Timothy must flee from the love of money and instead "pursue righteousness, godliness, faith, love, steadfastness, gentleness" (6:11). A humble sincerity of spirit extended to the way he was to treat other believers in the church, especially the younger women, "as sisters, in all purity" (5:2).

God had clearly placed natural and spiritual gifts into Timothy's life, but the young man had to work hard to develop them. Paul advised him to not neglect his "charisma" or gift (1 Tim. 4:14) and to "fan into flame the gift of God, which is in you through the laying on of my hands" (2 Tim. 1:6). Although Paul does not specify the nature of his protégé's gift, he clearly charged Timothy to study, preach, and teach the Word of God (1 Tim. 4:11-14; 2 Tim. 2:15, 24-25; 4:2), as well as to exercise the work of an evangelist (2 Tim. 4:5). Timothy must eschew silly diversions and train himself for godliness (1 Tim. 4:7) and make an effort to "fight the good fight" (1 Tim. 6:12). He should devote himself to Scripture reading, exhortation, and teaching (1 Tim. 4:13-14). Neither should he be intimidated because of his youth, for God had not given him a spirit of fear, but of power, love, and self-control (2 Tim. 1:7).

The "Man of God" Equation

The Scriptures provide a glimpse into the transformation of Timothy from a young man in Lystra into a "man of God" (1 Tim. 6:11; 2 Tim. 3:17). Most certainly, several external factors helped him along. He enjoyed the advantages of a godly heritage, training in the Scriptures, a godly mentor, and early leadership opportunities.

Beyond these factors, Timothy chose attitudes that would help make him into a man of God. He chose to reject cynicism and nurture a sincere personal faith, remembering his supernatural encounters with the Lord and developing personal spiritual discipline. He chose to exercise purity of heart instead of pursuing greed and the passions of youth. Timothy knew that his supernaturally endowed gifting was no guarantee of God's favor, but he developed and exercised those gifts with discipline. The attitudes chosen by Timothy add up to his reputation and long ministry as a

recognized man of God: Sincere Faith + Pure Heart + Developed Gifts = Man of God

Practical Advice for Mentors

The apostle Paul's actions in mentoring Timothy offer insight into the role of pastors and teachers of all times as they invest in the next generation of men and women of God.

1. *Reflect on your own place in the chain of grace.* The history of the people of God is an unbroken chain of believers who receive a godly heritage, grow in their own sincere faith, and pour it into the next generation. Paul affirmed that he serves God with a sincere conscience "as my ancestors did" (2 Tim. 1:3). Acknowledging our spiritual mentors with gratitude can make each of us realize that we have a responsibility to do for the next generation what our forebears did for us. Our place in the Kingdom of God is a temporary stewardship, and we are responsible to those who come behind us.

2. *Invest relationally in a few.* The apostle Paul, like Jesus himself, preached to multitudes, worked with an extended group of ministry companions, and invested his heart and soul into a few. Mentoring involves relationship: listening to the family history of our protégés, understanding their personal strengths and weaknesses, hearing their dreams, supporting them in difficulty, believing in God's work in their lives, making ourselves personally available to them, and praying *with* them and *for* them. Mentoring helps to shape character and produce integrity. Pray that God will help you find a handful of younger people that you can accompany as they walk the life of faith.

3. *Believe in the ministry of the next generation.* Older leaders have the benefit of experience, and may be tempted to use it as a weapon to criticize young leaders for their mistakes, which they often make in projects born of enthusiasm and faith. Mentors understand that when they open doors of ministry for their protégés, the young leaders will certainly make some mistakes, and it takes courage to stand with them, defend them when necessary, and help them move forward. Paul sent Timothy on several sensitive assignments, then supported him with advice as he worked hard and navigated the uncertain tasks and relationships of ministry, even after he was known as a leader in his own right. Mentors invest continually in the leadership development process, and can rejoice in the success of their protégés.

4. *Offer long-term support.* Short-term leaders will never know the joy and power of long-term ministry relationships, but a mentor's commitment can produce influence for a lifetime. During some moments in their lives Paul and Timothy could talk sitting by the campfire, while at others their communication was more occasional and long distance. Some ministry settings offer short bursts of intense interaction to build mentoring relationships, such as serving on a team or teaching in a ministry preparation school. The influence multiplies if the teacher or leader makes him or herself available over the long haul, speaking into the mentoree's spiritual life, ministry, and family over years and even decades.

Conclusion

The biblical case study of the spiritual development of Timothy and his mentor the apostle Paul powerfully illustrates the chain of relationships that transmit faith from one generation to the next in the people of God. Each Christian leader is partly Timothy, needing a wiser older leader to love, encourage, and guide him or her through the maze of life and ministry. In the same way all Christian leaders, no matter their age, can serve in a mentoring role like Paul, listening to, believing in, and guiding those who come behind them. May the Lord use each of us to raise up a new generation of "true children in the faith."

Mama Smith's Studio: Reflections on the Study of Piano as a Matrix for Teaching Historical Theology

Zachary Michael Tackett

Abstract: The study of historical theology in this reflection on pedagogy is approached as an art, with the study of piano engaged as a matrix for studying historical theology. Comparison is made between the participatory learning that is engaged in the piano studio and a participatory learning that can be developed in the study of historical theology. The teacher guides the student in developing the necessary analyzation skills of the historical theologian. Yet most importantly, the teacher guides the student in learning to love the art of historical theology. From this engagement of skills and love for the art, the teacher guides the student in interpreting the artifacts, contextualizing the historical expressions of theology, and reengaging the theological expressions into contemporary contexts.

Keywords: historical theology, pedagogy, art, participatory learning

I teach historical theology at a faith-based institution of higher learning within the Pentecostal tradition. Many of my students will become members of the clergy or other professionals in Christian ministry. Some of my students will integrate their theological learning into other fields of study, to become leaders in the church and society at large. My goal as a professor is to engage my students in such a way that they become artists of historical theology that they may translate their learning into their particular fields. I desire that my art becomes their art. I desire that they come to love the art that I love. They may or may not become professional historical theologians. Each of my students, however, can participate in the art of theology and church history and become a better artist of historical and theological thought and practice. Some will narrow the field further into Pentecostal studies or other particular expressions of history and theology. Some will expand their thought to enhance other fields. The

purpose of the present paper is to reflect upon my values of teaching, many of which I received from my first piano instructor. From the piano studio of Mama Smith, I learned the value of developing artists. Studying piano in my youth will be used as a matrix for reflecting upon teaching historical theology, of developing artists of historical theology. After engaging the framework of teaching that I learned in the piano studio of Mama Smith, I will provide a few examples of how those concepts translate into my teaching practices.

A Visit to Mama Smith's Studio

My desire in teaching is to encourage and to help develop students to become better artists of historical theology. The pedagogical expectation is based upon my earliest formal learning experiences, in which learning was participatory and involved creating art. My first formal learning was at the piano. A piano today sits beside the bookshelves in my office at the college where I teach, though I do not play it nearly as often as I should. A piano also greets me as I walk to my home each day. I began learning to read the symbols that make up our written languages. Mrs. Virginia Smith was my teacher, the teacher of others in my family, and the teacher of generations of students in the community of my youth. Students knew her as Mama Smith. She loved music. She loved people. She loved teaching. She loved the community where she was instrumental in founding the local arts center. She loved her church. She loved the God she experienced in her church and in her art.

Mama Smith taught me through her actions to love music, to love people, to love teaching. She showed me what a love for God and people should look like. She helped found a community of artists and their arts, what is now known as the Arts Center of the Ozarks. She was foundational to my coming to understand that I could communicate art in many ways and in many venues, including via the church. Further, she taught me that the arts expanded well beyond the musical and visual arts. That includes the particular field of study that I chose as a profession, that of historical theology. She taught her students that her art—that of music—could become our art. I came to love the music of Ludwig von Beethoven because she loved the music of Ludwig von Beethoven. I came to love the musical theater because she loved the musical theater and encouraged me to participate in musical theater at the Arts Center of the Ozarks. Further, and perhaps most importantly, Mama Smith taught me that her particular art—music expressed via the piano and other instruments—could spill into the wholeness of life. That spillover for me resulted in my directly serving the church for many years in pastoral work, particularly in music and in

Christian formation, and now serving through my teaching historical theology.

Mama Smith helped me to embrace and love music. She helped me to understand that beauty could be produced through my own hands at the piano. Mama Smith used the technology of her heart—the musical score, the metronome, the piano, vinyl records, and even the bust of Beethoven that sat upon her piano. A bust of Beethoven now sits upon my piano. The symbols on the musical score and the striking of keys on the piano were to help me understand and produce the art of music. I was encouraged to listen to recordings of great artists, to hear the beauty and grandeur of the sounds that were projected through the piano. The hearing of the great artists was to inspire and to instruct. As a student of the piano, I was learning that the goal was to become an artist, producing music through my hands via the eighty-eight ebony and ivory keys set before me. Whether other of Mama Smith's students and I would become professional musicians was secondary to her goal of helping us to become artists. Many of her students became professional musicians. Many of her students, like myself, would convert the artistry that she taught us into other fields. Creating music was the immediate goal. She taught us what it meant to become an artist of music, a musician. Becoming an artist was the overarching goal of her teaching.

Music is neither the instrument, nor the written score. Striking the piano does not correspond to making music. Placing symbols upon the page of a musical score, or reciting the lexical meaning of one or a collection of those symbols, is not to create music. Certainly, the appropriate engagement of the concepts expressed via those symbols is important. Such actions contribute to what can become music. Music is the result, however, of developed skills used to produce the beauty of sounds, interpreting the composer, giving continuing voice to the composer. Learning is participatory, with the eschatological goal of producing music and expressing oneself as an artist.

Finding Middle C

I vividly remember my first piano lesson at the age of five. Mama Smith sat me in front of what appeared as an enormous keyboard on her grand piano, pointing to a particular key. She gave it the name *middle C*. She had me strike that key. She showed me a piece of paper with several lines. Between the lines Mama Smith drew a circle and placed a line through the circle. She called that circle a note, which she also called *middle C*. The circle on the page signaled that I was to play the middle C on the piano. Mama Smith then instructed me on how I could find middle C again, and

how I could find middle C on any piano, including on the piano in my home. She then showed, and allowed me to hear, several other keys that she also said were C's. But they were different than middle C. I played these different C's. I began to play and recognize the similarities and differences in these C's that were up and down the keyboard. Immediately thereafter, Mama Smith joyfully proclaimed that I was beginning to make music. This was the beginning. Over time, and with much practice, I learned to better understand the score and to better engage the instrument that I used to interpret the score. Further, I learned to accompany soloists. I learned to play the piano with a community of musicians. As an accompanist, I learned to help vocal and instrumental soloists and ensembles to better express their art.

Today, as a professor, I flourish when my students do theology. Students of historical theology observe, evaluate, and reengage theological thoughts within historical perspective. These actions of observation, evaluation, and reengagement of theologies in their historical, cultural settings lead to renewed and revised expressions of theology in new settings. To accomplish the goal of performing the art of making of theology, we engage the thought and roles of persons, communities of persons, and the places and events of theological thought. Theologians interpret those concepts anew, integrating historic theological concepts into contemporary contexts. This is making theology.

The Practice Room

My students often come to their first class thinking that if they can memorize definitions, dates, facts, and carious concepts of this new subject, that they can successfully pass the course. History and theology, seemingly a deadly combination to many of my new students, tend to strike fear in those who have not had the opportunity to engage either subject well. I commonly hear from students coming into my class that they hate history or that they have not done well in previous history classes. Theology, many often think, may have theoretical value, but doesn't relate well in to their day-to-day lives. Their ideas of history commonly have revolved around memorizing things. Cheers ring out shortly after we begin our first class when I exuberantly proclaim that they will not need to memorize a single date during the course of the semester. I further state that we all have thoughts about God. Thus, we are theologians. Our goal for the class is to become thoughtful, reflective historical theologians, whose interpretation of historic theology provides value to contemporary thought and practices. Facts are foundational to interpreting, writing, and proclaiming historical theology, I explain, but facts are neither history nor theology. During the semester, Students learn

dates. They learn many dates, places, people, and events. They also learn theory. Ultimately, through use, students memorize many of the dates associated with these places, people, and events. Yet, they learn that the memorization of facts and the learning of these theories does not make one a historical theologian. A historical theologian performs art by engaging the artifacts in such a way that enables the persons to evaluate ideas of those who have gone before us, for the purpose of learning how to better engage life in the present and in the future.

Dates, places, people, and events are historians and theologians what the symbols for staff, notes, and breath marks are to musicians. The artifacts that identify elements such as dates, places, people, expressions of thought, and events are the particularities of the score for historical theology. The artifacts are neither history, nor theology. We often speak of the musical score as music. But we understand that the score is not the music. It symbolizes the music. The score provides symbols for the skilled musician to engage her or his instrument and perform music, sometimes as an individual and sometimes in concert with others. Similarly, dates, places, people, events, artifacts, and practices are the symbols that the historian and theologian use to develop historical perspective of historical figures, events, dates, and artifacts to express historical theology.

My goal as a professor of historical theology is to encourage students in such a way that they learn to do historical theology in a way that their practices contribute positively to church and society. The goal is to give meaning to dates, places, people, artifacts, events, actions, and thought. The making and doing of historical theology begins with acquiring the particularities of the art of history and theology and continues through interpreting the meaning of persons, events, and artifacts. The skills of the artist contextualize these expressions within a new community. In a similar manner that the skillful musician interprets the score in a way that results in the beauty of music, the skillful historical theologian interprets the particularities of historical events, practice, and thought in such a way the interpretation contributes to contemporary thought and practice.

Making Music

The first day that I sat at Mama Smith's piano, with my feet dangling from the piano bench, she began teaching me three things. She taught me 1) to value the relationship of the score to the instrument, 2) that particular sounds could be voiced by the piano, providing different textures and tones, and 3) that the pianist and composer work together to produce music, the pianist interpreting the composer. These dynamics would be

enhanced and developed over the years as Mama Smith guided my study, practice, and performance.

Over time I would be introduced to complex musical patterns and expressions. I would be encouraged, sometimes quite strongly, to practice ... practice ... practice. Mama Smith gradually introduced me to various genres. Composers from various eras enabled me to interact with the piano in various ways. As I was introduced to each composer, Mama Smith encouraged me to appreciate the composer and the composition. In this process of learning new music, initially I would sight-read the score. This was a very difficult practice. Gradually, I became better at sight-reading. I also learned new music through listening to other artists. Usually, Mama Smith required me to sight-read prior to my listening to someone perform the music. She desired that I interpret the score for myself. She desired fresh interpretation. Thereafter, I practiced the musical piece to the point where the composer, the composition, and my interpretation were integrated. This commonly would take hours ... and hours ... and hours. Eventually, the composer's score would become my score. The work of the composer and the performer merge together. My interpretation of the composer would be what people would hear when I performed at the piano. In many cases the composer had lived many years earlier. My interpretation would give life again to the composer. Together, Mama Smith, the composer, and I produced music.

My goal in teaching historical theology is similar. The goal of the teacher is to prepare and encourage the student to interpret the history of theological thought in such a way that it leads to producing theology, to doing theology. I desire that my students will communicate quality theology, that they have studied within historical perspective and incorporate that theology into actions of life within a contemporary setting.

My Studio

The first action for producing music in Mama Smith's studio was via sight-reading the score. After I had sight-read the score and gained a solid feel for what the symbols were asking me to do, I was encouraged to listen to masters perform the score. I listened to records ... those vinyl records in which my colleagues performed, and to attend productions at the community arts center. Similarly, in the historical theology classroom, I introduce students to persons, places and concepts. Students of history and theology are encouraged to interact with secondary sources. More often, students are encouraged to engage in primary sources and secondary

sources together. The following are some of the means I use to introduce and develop students' skills.

Significant to learning theology are theological practices. To introduce these practices, I commonly ask my students to observe traditions of which they are unfamiliar. Most of my students are from non-liturgical traditions. Further, many come to my class with misperceptions of liturgy. I commonly ask students to observe, as a participant, a Roman Catholic, Orthodox, Episcopal, or Lutheran worship experience. I ask my students to participate in other expressions of the church of which they have not had participatory experience. Commonly I ask my students to participate in worship experiences outside their ethnic tradition. Many for the first time will attend African American churches, Hispanic churches, or Asian churches. I recall one student, from central Florida, who stated that she had always attended church where the language of worship was Spanish. As a result of this project, she attended an English-speaking church for the first time. I recall another report from three students who for the assignment attended a Korean-speaking church. They reported of having been given a personal interpreter. After the worship experience, the members of the church insisted that the students participate in the after-worship meal. The students told me later that in this experience, in which they understood few of the activities, they came to understand church in a way that they had never known before. "If I understood any of the Korean language at all," stated one of the students, "this would become my home church."

Another project that I commonly use is the often-dreaded group presentation. Commonly, I have students present information on persons or events that are not addressed, or only minimally addressed, in their reading materials and in my lectures. I have two basic requirements for the students' presentations. First, the presentations are to provide a quality, but a brief, survey of the material. Second, the presentations are to be participatory, not only fully involving each of the presentation members, but involving in some manner everyone in the class. I have had the students prepare projects as simple as developing a game-show atmosphere. Some students write and perform dramas, incorporating "guests" from within the class. A fascinating project that I recall was when some of the students enlisted colleagues who were film students. The students prepared an interactive film that included live elements; historical characters in costume "came out" of the screen, walking and talking with the class. In a different intriguing group presentation, the class was given a "tour" of historical sites. We walked to different places on campus where students performed short skits about historical characters. Through encouraging historical perspective as art, and encouraging the students to

produce a collective art, often these group projects-the dreaded group projects-become highlights of the semester's learning.

Often I incorporate presentations from digital sources into my lectures, using www.youtube.com and other Internet sources. I engage these video presentations, commonly ten minutes or less, to illicit interaction. Millennials have grown up in a video environment. Not only have they participated in passive video, such as watching television and film, but also have engaged in interactive video, such as video games. The Internet is a norm for information-retrieval by millennials. These technologies have not only brought new venues for learning, but also new challenges for evaluating information. I see a significant part of my role as helping students learn how to evaluate sources, including Internet sources.

Historians and theologians read. Historians and theologians write. I expect students to read quite a bit and write quite a bit. Students know, whether from having taken a class with me previously or from talk at the college coffeehouse, that they will read and write ... and read ... and write. I engage two methods of readings: large scale and small scale. Returning to the piano practice studio helps us to understand the distinction. In the practice studio, playing a complete movement of a sonata, beginning to end, provides a sense for the scope of the composer's art. It provides a large-scale overview of the musical movement. Yet, the performer must also pay attention to the details, the difficult technical elements. This requires close attention to a short passage, rehearsing the technically difficult segment over and over again. I approach reading in the same manner. Often I have my students reading a large section of a book, reading several chapters, to gain the writers scope. Commonly, I will ask my students when they are reading in this manner not to reread passages. Rather, they are to focus on the whole. The second approach I use is the small-scale approach, in which a short passage is read, perhaps several times to gain appreciation for the details of the writing. Having gained an appreciation for the reading, students participate in writing.

The Recital

As a very young student, I recall performing in Mama Smith's studio recitals. I was intrigued by the skills of the older students. Mama Smith was proud of each of us, encouraging us to perform at our highest level. The recital represented the work of the year, the culmination of study, practice, and rehearsal of a particular musical piece. Yet, this was only a once a year event. During the year Mama Smith also expressed her appreciation for her students, recognizing their accomplishments throughout the year. The most common method that she used for

recognizing an accomplishment was with a gold star placed on the sheet music. The star symbolized our mastery of the piece.

Giving opportunity for students to demonstrate their accomplishments in the art of historical theology is one of the most rewarding aspects of my teaching. Grading the students' accomplishments, however, is one of the most difficult aspects of teaching. This gets to the question of how we evaluate learning. This process should reward students who have taken the time and energy to engage the material. This process should also reward quality work, not just recognize time spent in the practice room. At the same time, it should be a means of encouragement and further learning. A few students will faithfully complete each assignment on time with little to no prompting. But for many, continual encouragement is not only valuable, but also necessary. I have used various methods to encourage and evaluate quality work—quizzes, journal writing, reading reports and reading critiques, presentations as an individual and presentations by a group, short answer and essay exams, and research essays. One of the most productive methods that I have used is the open-notes exam. Sometimes these are taken in class and sometimes they are taken online.

José Antonio Bowen contends that traditional assessments in the college classroom—taking tests—fail because they are seldom attached to motivational dynamics that are related to relevance.¹ Bowen contends that other methods of evaluation need to be used. He indicates that a positive example of such evaluations is that provided at law schools. Classroom furniture is curved in such a way that students may see each other. Students of law orally present legal cases that they are studying, restating arguments from those cases to their colleagues and to the professor. Bowen further points out that law schools use open-book exams, designed to replicate how lawyers will engage their profession. In a similar manner, I have found exams, in which students have access to their readings and notes, to be quite valuable. This process replicates the type of study that students of historical theology will use in their professions, such as the pastor in her study preparing a sermon.

Further Practice

Mama Smith demanded practice ... practice ... practice. In the process of my practice, the music of the composer gradually would become my music. This required an appreciation for the scope of the musical piece. It

¹ José Antonio Bowen, *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning* (San Francisco: Jossey-Bass, 2012), 182-184.

also required close attention to technical detail, practicing a measure or a phrase over and over again. For the student of historical theology, one must analyze ... analyze ... and analyze, and then must write ... and write ... and write. For in the analyzing and writing, the scholar engages the material in new and detailed ways. The study of the art of historical theology, similar to the study of music, requires an appreciation for the overall dynamic and it requires attention to details. Various methods for analyzing and writing are practiced. Among the types of writings that I incorporate to demonstrate the findings of a student's analysis include writing short summaries, writing critical evaluations of academic journal articles or monographs, and writing research essays.

One of my favorite methods for developing critical analysis is to shift the analysis and writing from its original context to another context to which the student would be more familiar through the common knowledge. Students often initially are hesitant in their approach to these types of assignments. Yet, when finished, they often express their appreciation. I have written a project for this purpose that I have named "Letters from Aunt Livedwell." This is a semester-long project in which students write a series of letters, using the method of C. S. Lewis's novel, *Screwtape Letters*.² In Lewis's writing, he presents the advice of a master demon named Screwtape to his apprentice nephew, Wormwood. Uncle Screwtape encourages his nephew in the art of nymphing. This includes belittling his "patient," a Christian. The goal of Wormwood and his Uncle Screwtape is to turn his patient away from the Christian faith. Wormwood is enthusiastic about his demonology task, both because he wants to please his uncle and because his general desire is to become good as an evil nymph. In the letters, Wormwood's actions continually are being foiled. Uncle Screwtape presents theologically informed, or perhaps ill-formed, advice to his nephew on practices that should move the patient away from Christian faith. Lewis's goal in writing is to encourage persons of Christian faith, or those considering the Christian faith, to encounter and evaluate everyday life experiences in a new light. Lewis is not making a comment on the viability of demons. That plays little, if any, role in his intentions. Lewis is calling upon persons to view their life experiences through new lenses.

This brings us to the Aunt Livedwell, project. Based upon the concept behind Lewis's letters, students assume the role of a loving Aunt Livedwell, writing letters to her niece. A major distinction of the Lewis writing and the student project is that Uncle Wormwood was evil, with his advice constantly being foiled. Aunt Livedwell write a series of letters—or

² C. S. Lewis, *Screwtape Letters* (New York: Macmillan Publishing, 1961).

emails—to her niece, Agatha (etymology of Agatha; the good one). Alternatively, students may write letters from the perspective of an Uncle Goodlife to his nephew, Ernest. Aunt Livedwell explains various theological concepts in a manner that can be understood by her niece. The purpose of the letters is to encourage Agatha to make positive decisions, ones based upon theological principles that are being studied in our class. This project requires students to ask questions, via Agatha, and to provide theological evaluation. The theological concepts from the historical contexts of various theological writings are translated to a contemporary setting. The students' skills of analysis grow through their writings in the series of letters.

Another method that I have used is the incorporation of historic creeds, prayers, and hymns. The purpose is to move students toward contextualizing theological issues. Historical theology engages theologies written over the course of the two millennia of the church. These theologies are based, either directly or indirectly, upon the interpretation of biblical sources and sources of the Christian tradition. Creeds, prayers, and hymns have been used by the church to express and teach these concepts. Creeds, such as the Apostles' Creed and the Nicene Creed, have been used as an expression of worship and have been used to provide a testimony of the community's faith. In one project, I ask students to write a creed for the contemporary church, to be written in the tradition of early creeds.

The purpose of these interactive projects is for students to discover, analyze, and recite historical and theological concepts. Significantly, students are asked to translate their learning to contemporary settings. In a similar manner that making music is contextual and participatory, I attempt to engage historical theology in a manner that is contextual and participatory. The musician brings symbols on the score to life; the historical theologian brings symbols found in the artifacts to life anew.

Reminders of Mama Smith's Studio

Sitting on my desk at the office is a most cherished gift, bookends of praying hands, given to me by Mama Smith when I graduated from college. They represent the gift of the love of teaching and the love of her art. They are a sign of the gift that she gave me over many, many years. They are the continual reminders to me of the significance of her studio and the lessons that I learned. They encourage me to reflect upon integrating learning into new contexts. From sight-reading to contextualization, I desire to incorporate Mama Smith's studio into my teaching. The beauty of the bookends lies in their source, a gift from Mama Smith. Further, they are the symbols of the art I teach. They remind

me of Mama Smith's words that she spoke to me many, many times: "Those who have been gifted to teach have a responsibility to teach." The bookends also remind me of Mama Smith's personal practice. She gave her art and she gave herself, participating in her students' learning. They remind me of her prayers for her students. Mama Smith was gifted to teach, and she chose to teach well.

BOOK REVIEWS

Alexander, Estrela Y., ed. *Black Fire Reader: A Documentary Resource on African American Pentecostalism*. Eugene, OR: Cascade, 2013. xvi + 242 pp. US\$30. Paperback. ISBN 978-1-60899-562-2.

Estrela Y. Alexander's publication, *Black Fire Reader: A Documentary Resource on African American Pentecostalism*, is a companion contribution to her initial monograph, *Black Fire: One Hundred Years of African American Pentecostalism* (2011). Written as a source guide, it is suitable for lay and scholarly readers alike and contributes significantly to the growing repository of literature on African-American Pentecostal themes. It recognizes that African-American Pentecostals offer a unique historical and theological perspective and affirms the diverse spiritualities within that tradition. This text is practical, including documents and primary source literature in an effort to augment any reader's understanding of African-American Pentecostal life.

Divided into nine chapters, this distinctive volume compiles primary resources that chronicle various dimensions of the often-overlooked contributions of African Americans to the Pentecostal movement. In it, Alexander confirms that there are multiple tributaries through which African Americans have enhanced the development of Pentecostal spirituality, theology, and fervor. The main objective of this book is to insert voices from within the African-American Pentecostal tradition—voices from the margins—into the scholarly conversation that has tended to exclude their voices or mute their sound.

Using documentary resources, the first three chapters of the book chronicle three distinct eras in the development of African-American Pentecostalism. The next three chapters delineate between denominations and the spiritualities that emerged from within the tradition. Chapters 7, 8,

and 9 each take up a different dimension of African-American Pentecostal life. Each chapter provides documents and resources that demonstrate the diversity of the tradition, exposing its theological *gestalt* and contribution to the larger Pentecostal conversation. By providing these resources, Alexander raises awareness within the scholarly community and the Pentecostal church, challenging some of the normative understandings of Pentecostal faith, history, and tradition.

There is much to be appreciated in this volume, for in it Alexander systematizes the information in an historical and theologically ordered chronology. In so doing, she not only invites the readers to see the historical development of the tradition but also to live into the moments, reading the documents and vicariously experiencing the chronological events through the readings. This text provides a theological schematic for understanding African-American Pentecostal movements and framing them within the socio-cultural framework of the times within which they were being developed. It includes a great deal of resources germane to African-American Pentecostal worship and song, which are significant aspects of African-American Pentecostal spirituality. Finally, Alexander narrates this afro-pneumatological epic with a view to introducing the readers to obscure but important figures who contributed greatly to the development of the African-American Pentecostal tradition, bringing them from the margins to the center.

While there is much to be appreciated in this text, there is also reason to have some concern. The mammoth task of discerning which documents lead to a clarion hearing of African-American Pentecostal claims and should be included in a volume such as this is daunting at best. This herculean mission was fraught with choices and redactions. On one hand, there are so many things needful of inclusion. But space limitations make it impossible to include everything available and keep the volume readable. Alexander made every effort to synthesize the information into this compendium of resources, but one has to ask which sources may have inadvertently been omitted?

Black Fire Reader chronicles the Spirit's work within the African-American Pentecostal tradition. It provides primary sources that inform and instruct on the spirituality of the African-American Pentecostalism. In some ways, reading the historical documents of the tradition provides a prophetic vision of what Pentecostal life was and the potential for what it could be. When read with a view toward pneumatological engagement, this text provides a window into the already-and-not-yet realities of life in the Spirit as understood by African-American Pentecostals. Church leaders and laity as well as students of theology will benefit from the materials

contained herein. This compelling work calls the Church to take seriously the claims of African-American Pentecostals and to broaden the family hearth for the inclusion of their stories.

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Kärkkäinen, Veli-Matti. *Creation and Humanity*. Vol. 3 of *A Constructive Christian Theology for the Pluralistic World*. Grand Rapids: Eerdmans, 2015. xix + 554 pp. US\$40. Paperback. ISBN 978-0-80286-855-8.

This is the third volume of a projected five-volume systematics by Veli-Matti Kärkkäinen, professor of systematic theology at Fuller Theological Seminary and docent of ecumenics at the University of Helsinki. The first volume covered Jesus Christ and reconciliation, and the second volume covered the doctrines of revelation and God. This volume takes up creation and theological anthropology. In keeping with the methodology set for the entire series, Kärkkäinen attempts to integrate classical formulations and new developments in various doctrinal loci. With respect to creation, this means appropriating six elements. First, theology needs to resist modern dualistic accounts of creation by rediscovering holistic and cosmic accounts of the created order in both biblical traditions and early Christian thought. Second, theology of creation must be held together with theology of the Creator, who, in Christian perspective is a relational, triune community. Third, creation theology must be ecological theology, formulated with honesty about human degradation of creation and with an eye towards the renewal of the entire cosmos. Fourth, and perhaps most important for Kärkkäinen, Christian theology of creation should be marked by interdisciplinary relationships, especially with the natural sciences. Science is now the primary context for articulating Christian ideas, and any notion of treating creation solely as a matter of faith should be rejected. Fifth, a constructive theology of creation is to be ecumenical, including the various voices of global Christianity. Women and men of

various church traditions, races, and geographic locations will balance the dominant theologies of creation offered by white males. Sixth, all theology in the twenty-first century is best when it is comparative theology. Theology of creation, then, requires consideration of creation myths of numerous religions and cultures.

With respect to theological anthropology, Kärkkäinen situates humans within the broader context of the natural order instead of over against the rest of the created order. He also considers humans in connection with evolutionary biology and asks what the gospel does and does not insist that Christians affirm about human origins and human nature. While Kärkkäinen largely postpones theodicy until his treatment of eschatology in the fifth volume, he does examine the questions surrounding human free will and determinism in theological, philosophical, and neuro-scientific perspectives.

Like the first two volumes, the third is funded heavily by European theological voices from a generation ago, especially Wolfhart Pannenberg and Jürgen Moltmann. Some of the major voices now shaping conversations in systematic theology on both sides of the Atlantic are less prominent. For example, more substantial engagement with Kathryn Tanner, particularly her account of the noncompetitive relation between God and creation, would have improved Kärkkäinen's discussions of the God-world relationship. Similarly, Sarah Coakley would have proved a valuable guide on many issues, not the least of which are sexual identity and sexual desire, two indispensable elements of a theological anthropology in the present climate. Kärkkäinen does spend far more time, however, with interlocutors shaping current conversations on the religion and science dialogue, figures such as Philip Clayton, Alister McGrath, John Polkinghorne, and Nancey Murphy. Equally as strong as in the first two volumes is Kärkkäinen's commitment to comparative theology, and the relationship between religion and science is one of the issues that he integrates with insights from Jewish, Muslim, Hindu, and Buddhist voices. And, yet again, on this score, it is interesting that Kärkkäinen does not investigate extensively the works of Amos Yong that also bring together interreligious engagement with religion and science conversations, especially in light of Kärkkäinen's and Yong's shared Pentecostal background.

Kärkkäinen's own insights come through clearest in his contributions to human nature in the form of a position that he calls "multidimensional monism" (ch. 12). The proposal is offered as an improvement on nonreductive physicalism that, according to Kärkkäinen, is similar to "emergentist monism" (Philip Clayton) and "emergent holism" (Ted

Peters). Although rejecting substance dualism, Kärkkäinen recommends maintaining use of the term *soul* for a few reasons. First, it is not uncommon for Christian theologians to redefine standard terminology tailored to different philosophical frameworks. Second, since the biblical texts are replete with *soul* and similar terms, jettisoning it may cause a rejection of monism out of hand at grassroots levels. Third, abandoning the term would be detrimental to interreligious dialogue, since numerous religious traditions employ *soul* language, even if sometimes invested with different meanings. Kärkkäinen thinks it unwise to substitute *spirit* for *soul*, since it may encourage polarization of *spirit* and *matter* in general. Kärkkäinen also insists that rejecting the idea of disembodied human existence does not preclude life after death or the continuity of the person after death. Christian commitment to life after death requires belief in everlasting life as a gift from God, not in the immortality of the soul. Similarly, an immortal soul is not essential for establishing personal identity, for the same God who is able to create out of nothing can also reembody human selves as themselves in spite of the decay of their bodies after death.

These constructive contributions notwithstanding, with more volumes now complete than remaining, all indications so far are that the greatest lasting value of Kärkkäinen's magnum opus will be its ability to expose readers to a wealth of resources in contemporary systematic theology. Like a skilled pilot, Kärkkäinen navigates complex issues and directs those interested to thousands upon thousands of pages of primary sources for further reading on traditional and new systematic loci. Upper-level undergraduate and graduate students are those most likely to benefit from Kärkkäinen's efforts, but it is difficult to imagine how anyone who has taken up Kärkkäinen's first three volumes could fail to take up the last two as well. I know that I am looking forward to both of them.

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Brueggemann, Walter. *Reality, Grief, Hope: Three Urgent Prophetic Tasks*. Grand Rapids: Eerdmans, 2014. xiv + 165 pp. US\$15. Paperback. ISBN 978-0-8028-7072-8.

“Where were you when the world stopped turning?” That line from Alan Jackson’s hit song from his 2002 album, *Drive*, is perhaps the best summary of the impact of the Sept. 11, 2001 al-Qaida terrorist attacks on the World Trade Center, the Pentagon, and on the American national consciousness. I remember precisely where I was: sitting next to my soon-to-be fiancé in a Bible college classroom. We found out when a board member interrupted the class to speak with our professor; I don’t think I’ll ever forget how his face clouded over and then he turned to the class and said, “Apparently, there’s been a terrorist attack in New York.” The next class hour, the entire college met in the chapel, where our President gave us the basic outline of events and then led us all in a time of prayer. To be honest, I don’t remember much else from that day. Truly, it seemed time and life had frozen into a prolonged moment of horrified, puzzled shock.

It is that horrific event that provides the starting point of Walter Brueggemann’s work, *Reality, Grief, Hope: Three Urgent Prophetic Tasks*. More precisely, Brueggemann is occupied with teasing out important correlations between 9/11 and its impact on the United States and the biblical record of the culture-shifting impact of the fall of Jerusalem to the Babylonians in 587/6 BCE. For Brueggemann, both events are cut from the same cloth and had the same kind of “world-stopping” effect. However, what has been conspicuously missing from the U.S. experience of 9/11 is the Church’s prophetic response. Brueggemann sets himself to the much-needed task of proposing, in broad outline, what such a response should be.

In the first chapter, Brueggemann introduces the topic by briefly lining out three parallels he sees between American culture at the time of and post-9/11 and Judean culture at the time of and after the fall of Jerusalem, as recorded in Scripture. Those three defining elements include:

- 1) A pervading ideology (in the Marxian sense of perception that distorts reality) of “chosenness” or “exceptionalism.”
- 2) An unthinking but, nonetheless, powerful denial that these ideologies are false, dying, and, worst of all, poisonous and oppressive.
- 3) Unremitting despair at the idea that the world once thought to be known is gone.

Brueggemann argues that the biblical prophetic response to the Judean elite in light of these cultural claims was the three stages for which he titles his book: reality, grief, and hope. By extension, the Church’s response should also consist of these three stages. The term “reality” nicely summarizes for Brueggemann the prophetic attack on world-skewing, people-oppressing ideology. It is divine Word as blunt instrument, as “hammer that breaks a rock in pieces” (Jer 23:29 NRSV), in the words of the prophet Jeremiah. “Grief,” then, is not so much focused on the wailings of the wealthy but, rather, on the cries of the oppressed for whom the ideology of the “American Dream” has become a lie. Finally and stunningly, the prophets dared to offer “hope,” defined by Brueggemann as “the prospect of fresh historical possibility assured by God’s good governance of the future” (p. 119).

The book is nicely structured with each of the three main chapters sequentially addressing those themes. Furthermore, each chapter follows an identical structure of correlating an ancient Israelite to a contemporary American ideological claim, analyzing the biblical prophetic response to that specific claim, and concluding with suggestions on what a contemporary prophetic response might resemble. The fourth chapter is, in a sense, a “pulling together” of those final chapter sections into what Brueggemann describes as “an effort at quite practical theology concerning the life of the church” (p. 162).

The book’s strengths are best summed up by Louis Stulman’s remark in the foreword, that this work is “vintage Brueggemann . . . theologically rich, passionately said, deeply disturbing, and timely” (p. xi). While this book is not strictly a work of Old Testament (OT) exegesis, it nonetheless showcases Brueggemann’s breadth of familiarity and depth of insight into

OT texts. Brueggemann is surely at his rhetorical best when working with the biblical text. The book also reveals a scholar who is admirably aware of current cultural debates and social issues; again, both the range and evident depth of his interactions with key social critics is almost wondrous to behold.

Brueggemann often plays the role of (righteous) provocateur. It is difficult to simply “like” Brueggemann and much easier to love or despise him. (Sometimes, I think, it is even possible to *simultaneously* love and despise him.) Though certainly not a reactionary—he’s much too careful a thinker to fall prey to cheap antics, he does, like the prophets he so clearly loves, write to provoke reaction. Here, probably, more than elsewhere, he betrays some of his personal political leanings. For example, more than once, he remarks on the origins and ideological commitments of the tea party movement. While his observations are trenchant and certainly worthy of consideration, no such comments were directed toward other concomitant movements, such as the Occupy Wall Street movement. Overall, it has no real negative impact on the truth of what he actually says, but it is a silence that could be interpreted as bias.

In the end, though, this book perhaps succumbs to its own critique. Brueggemann’s insights on the insidious nature of “American exceptionalism” and its impact on economic, foreign, and military policy are assuredly correct, undoubtedly timely, and, in the best sense of the word, prophetic. However, his choice of paralleling 9/11 with the destruction of Jerusalem seems to participate in that very exceptionalism. The fact is, however, as much as I may empathize with Alan Jackson’s lament, the world did *not* stop turning because the United States was attacked by terrorists. Americans were *not* sent into exile. The United States was *not* crushed by an invading force. As horrific a tragedy as that was, there are people around the world who have experienced “world-ending” events of much greater scope and with much greater frequency. The parallels he draws are certainly insightful for U.S. citizens, but, frankly, half of this book has little relevance for non-American readers. In that sense, Brueggemann fails a bit to practice the “universal” perspective he promotes.

I deeply enjoyed this book, because I understand Brueggemann to be a scholar who aims not to convince me to *agree* but to spur me to *think*. He succeeds admirably on that count. This book is probably not sufficient to be a core text for a college course but would be an amazing supplementary text for courses in OT prophets, pastoral theology and care, North American ecclesiology, or, possibly, if paired with his earlier *Out of*

Babylon,¹ a course that explores the broad “cultural theology” currently operative in the United States. Brueggemann has again provided us with a work that calls us back to renewed faithfulness to YHWH, expressed as “neighborliness” in a world of “empire.”

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¹ Walter Brueggemann, *Out of Babylon* (Nashville: Abingdon, 2010).

Frolov, Serge. *Judges*. Edited by Rolf P. Knierim, Gene M. Tucker and Marvin A. Sweeney. Vol. 6B. The Forms of the Old Testament Literature. Grand Rapids: Eerdmans, 2013. xv + 374 pp. US\$55. Paperback. ISBN: 978-0-8028-2967-2.

In Serge Frolov's contribution to *The Forms of the Old Testament Literature* (FOTL) series, he follows its pattern, offering to apply form criticism to the texts of the Old Testament (OT). This is emphatically stated in the author's methodological introduction with the claim that "form criticism is the beginning of all biblical exegesis" (p. 2). He contends that this work is presented in order to offer a thorough-going form critical approach to Judges via a synchronic reading of the text as a diachronic combination of texts "without hermeneutical consequences" (p. 3). This objectivization of a hermeneutical approach seems to ignore the implications of such a reading methodology and the presuppositions which underlie such claims. While it offers a helpful analysis of literary features, which might otherwise be missed, it presupposes the advantaging of this reading methodology over others that might be more pertinent given the book's inherent literary presentation.

Frolov is to be commended for his contribution to reading the longer narrative of the Former Prophets, to which the text of Judges is typically included (particularly when paying careful literary attention to the ending of Joshua and the opening chapters of 1 Samuel). It is an aid to the reader to consider the manner in which the book of Judges fits into the overall structure and flow of the eight books of the Former Prophets (i.e., Joshua, Judges, 1–2 Samuel, and 1–2 Kings). Frolov actually emphasizes the superstructure of the Enneateuch (i.e., Genesis, Exodus, Leviticus, Numbers, Deuteronomy, and the Former Prophets) through his reading of Judges. This even broader structure offers an avenue of study that moves beyond attempting to discern every minute fragment of earlier versions of portions of these texts as was popular in previous eras (see his Appendix, pp. 333–46). Frolov's work demonstrates the ways in which the narrative flow of the book of Judges is not haphazardly edited together with repetitions of previous materials or its own material by ancient

editors/redactors, but, instead, is intentionally shaped to reframe the narrative structure of the book of Judges, the Former Prophets, and the Enneateuch as a whole.

One of the helpful features in this volume is its detailed offering of structural outlines, which attempt to frame the form analysis of the narrative flow (noting stage setting, movements, and speeches, among numerous other literary features). Also helpful are the extensive bibliographies for each section that engage literature specific to literary and form-critical analysis as well as numerous German language works, opening up the potential for this volume to be a resource for further study.

The audience who would most benefit from a careful reading of this text would consist of persons teaching advanced courses on the Hebrew exegesis of Judges and those writing commentaries on Judges or technical papers/articles pertaining to literary analyses of Judges. This volume (as the series in general) belongs decidedly to the field of technical studies in literary reading methodologies. This volume is highly technical and would not likely benefit a large base of Judges commentary readers—those preparing to preach or teach in the local church and those in undergraduate courses. The language used throughout is highly specialized, thus requiring one not adept at literary analysis to make regular use of term descriptions, which are not provided. There is a helpful (although brief) glossary of terms on pp. 363–7, but it only includes genre definitions. Including an expansion of the glossary that explains other technical literary terms would have further aided readers who may not be as familiar with such terms (e.g., diachronic, synchronic). It may be presupposed that a reader of the FOTL series is already adept at such concepts or else they would not have chosen such a work to study. However, such considerations would make these volumes more accessible.

The type of literary approach Frolov's work offers resonates with the larger scope of contemporary Pentecostal interpretive methods, which have emphasized the narrative approach to interpretation: see Kenneth J. Archer, *A Pentecostal Hermeneutic: Spirit, Scripture, and Community* (Cleveland, TN: Center for Pentecostal Theology, 2009); Lee Roy Martin, ed., *Pentecostal Hermeneutics: A Reader* (Leiden: Brill, 2013); Bradley Truman Noel, *Pentecostal and Postmodern Hermeneutics: Comparisons and Contemporary Impact* (Eugene, OR: Wipf & Stock, 2010); and Harlyn Graydon Purdy, *A Distinct Twenty-First Century Pentecostal Hermeneutic* (Eugene, OR: Wipf & Stock, 2015). The narrative approach proposed and used as a part of Pentecostal hermeneutics links with notions of the lived experience of Scripture rooted in the storied nature of much of Scripture. Pentecostals who find themselves living the text as a reading method

would at least benefit from the emphasis Frolov gives to following the narrative flow of the text.

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The Greek New Testament: 5th Revised Edition with Dictionary. Stuttgart: German Bible Society, 2014. xvii + 899 + 220 pp. US\$48.55. Hardcover. ISBN: 978-1619701397.

Beginning with the third edition of *The Greek New Testament* of the United Bible Societies (UBS), when the decision was made to conform its text to the twenty-sixth edition of the *Novum Testamentum Graece*, (typically called the Nestle-Aland [NA]), the text of the UBSGNT has been identical to the corresponding editions of NA. What sets them apart is that they are designed to serve different purposes. The NA is a scholar's text, with an apparatus that includes as many variation units as is practicable in a hand edition. (Online editions with potentially unlimited variation units are being developed, but more is not always better.) The UBS, on the other hand, is intended for Bible translators, with the apparatus limited mainly to the variation units that can potentially impact translation, but providing more information about each unit.

Teachers of first-year Greek frequently choose the UBS because of its user-friendly appearance, while encouraging advanced students to own both versions. When the UBS⁴ came out, I did not purchase it because the thin pages and spidery font reduced that "friendliness," and instead I allowed my students to continue using the sturdier third edition. When the committee was planning the UBS⁵, a session at SBL solicited feedback and a number of participants objected to the font of the UBS⁴. Consequently, UBS⁵ is much improved in this regard.

Apart from the more accessible font, the differences between UBS⁴ and UBS⁵ are not significant for the first-year student or the casual user. The

following adjustments (summarized from the Introduction, pp. 1–52) are, however, worth noting.

1. Ten recently published papyri are included as witnesses, bringing the number to 127.
2. In the Catholic Letters, conforming the text of the UBS⁵ to that of NA²⁸ has meant that the methods of the *Editio Critica Maior* (including the Coherence-Based Genealogical Method) are used. This has introduced thirty-three changes in the Greek text of the Catholic Letters, which are provided in a list, along with further explanation (pp. 2–4). The text of the rest of the New Testament (NT) is, however, unchanged from the UBS⁴ (and, therefore, the UBS³).
3. Punctuation and capitalization, as well as the few remaining spelling differences, were harmonized with the NA²⁸ for the first time. A related change is that the discourse segmentation apparatus that first appeared in the UBS⁴ has been revised to focus only on major and minor breaks. A helpful explanation is found on pp. 51–56.
4. Because the UBS is meant for translators, a new piece of information is included in the apparatus. Selected modern translations in English, German, French, and Spanish are cited when their translation committees have chosen a variant that is in the apparatus (i.e., they have made a different choice than the UBS committee). This new section will certainly be interesting to take note of in exegetical and translation work. The complexities involved in discerning which variant must have been used by a translation are reflected in a discourse on translation method and considerations (pp. 46–51).

The UBS⁵ retains the *ABCD* designations for variation units, with *A* meaning that the variant found in the main text is thought by the editors to almost certainly be the oldest form of the text (now called the *Ausgangstext*). Those rare units marked with a *D* were the most difficult for the committee to decide and are typically also placed in brackets in the text. New to the UBS⁵ are a few places marked with a diamond (♦) where “no final decision seemed possible,” thus designating the highest level of uncertainty (p. 9; see also pp. 4 and 7).

This raised the question in my mind as to whether a textual commentary would be produced for the UBS⁵. (The two previous commentaries,

produced by Bruce Metzger for the UBS³ and the UBS⁴, allow the user a window into the textual decisions made by the committee. This is especially interesting in places where committee members have disagreed.) Holger Struttwolf, director of the Institute for New Testament Textual Research, replied in a personal correspondence, “The current intention is to write a commentary when the UBS⁶ comes out, but the committee has not yet made a final decision.”

In the well-established tradition of the previous editions of UBS, the UBS⁵ is a valuable tool for translators, exegetes, and Greek instructors and their students.

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Gibbs, Jeremiah. *Apologetics after Lindbeck: Faith, Reason, and the Cultural-Linguistic Turn*. Eugene, OR: Pickwick, 2015. xvi + 178 pp. US\$25. ISBN 13: 978-1-4982-2497-0.

As its title suggests, Jeremiah Gibbs’s 2015 book, *Apologetics after Lindbeck: Faith, Reason, and the Cultural-Linguistic Turn*, innovatively appropriates George Lindbeck’s “cultural-linguistic” view of doctrine to the field of apologetic discourse. Derived from his dissertation, Gibbs suggests theological-methodological, philosophical, and catechetical-practice trajectories for orienting evangelical postconservative apologetics to postmodern modes of reasoning through diverse truth claims.

As a contribution to emerging postconservative apologetics, Gibbs is guided by two apologetic concerns. First, how can the truthfulness of Christianity be demonstrated to postmodern people? Second, what is required to demonstrate this truthfulness to an “interlocutor” who is representative of the growing postfoundationalist/postmodern epistemological context? Gibbs, therefore, proposes an apologetic framework for articulating the truthfulness of Christian faith in manners

responsive to postmodern epistemological concerns. This framework comprises four methodological elements, which correspond to the book's four chapters.

The first chapter, "The Postliberal Challenge to Apologetics," is integral to Gibbs's framework. He translates the postliberal stress on the descriptive role of doctrine and, thereby, its formational role as faith practices into an understanding of practiced catechesis being the Christian faith's prime apologetic. In this regard, Gibbs strives to develop a Christian apologetic response to the postmodern (and postliberal) awareness that truth claims and readings of truth are contextually embedded within a broader narrative or traditioned interpretive community. Throughout his investigative engagement with Lindbeck's cultural linguistic thesis, notion of ad hoc apologetics, and broader postliberal trajectories, Gibbs stresses that Christian apologetics would best proceed by affirming this awareness. Doing so means acknowledging that *how* we demonstrate the truthfulness of Christian faith emerges from the way we live within a traditioned interpretive community.

In the second chapter, "God of the Beautiful and the Good," Gibbs further responds to postmodern sensibilities by integrating into his apologetic method a metaphysical balancing of truth with concern for aesthetics and ethics, which are equally necessary criteria for apologetic discourse and persuasion. More specifically, Gibbs enlists the classical, Western "transcendental predicates [properties] of being—truth, goodness, and beauty" (p. 43) as simultaneously equal criteria for establishing truthfulness. Three variables prompt Gibbs's move here: 1) the past tendency within modern theology to grant the predicate of truth a premium over beauty and goodness (especially as ontological attributes of God); 2) challenging this modern dualism by positing aesthetic desirability as both an apologetic and teleological process; and 3) both his address of nihilistic tendencies within postmodernism and his affirmation of postmodern subjectivity as a necessary and valid reasoning mode for understanding and inquiry.

In his third chapter, "Rational Justification in a Postliberal Mode," Gibbs situates this framework within the "cumulative case" apologetic model. (Cumulative case apologists collate varied types of data not to *prove* any single aspect of Christian faith but to comprehensively demonstrate how Christian faith provides the best account of reality and teleological vision.) Gibbs situates his framework within a postfoundationalist rather than foundationalist notion of rationality. Here, it helps to stress that Gibbs shares in the desire of earlier modern conservative Christian apologists to construct a "rational defense of Christian faith" (p. x). Through his

framework, he strives to do so in manners that better respond “to the intellectual climate of our age” (p. x).

Noting how our lived pluralistic context comprises diversities of truth claims, Gibbs stresses this climate also demarks a shift from foundationalist to postfoundationalist notions of rational intelligibility. Modern apologetic models work from the foundationalist premise that some beliefs are universally and trans-contextually (i.e., context-free) foundational to other beliefs. In contrast, Gibbs offers an apologetic method that perceives rational intelligibility in light of the postfoundationalist premise that the reasonableness of a professed belief emerges from its traditioned coherency. In this sense, his framework proceeds from the postliberal premise that the reasonableness of Christian faith is foremost demonstrated through how well its adherents embody the Christian story.

With this overview in mind, clarification of how Gibbs positions his framework within cumulative case apologetics and his reason for doing so is in order. Unfortunately, in spite of his extensive analysis of notable cumulative case apologists, he does not clearly define this apologetic method. Gibbs’s primary reason for employing such a methodology, which he argues best describes a postliberal apologetic, is the postliberal thesis that a Christian apologetic and vision within the Western, post-Christian context best proceeds from a Christian community’s way of life. Gibbs argues that this communally lived and practiced apologetic exists as the “best place for non-Christian apologetic interlocutors to experience the paradigmatic Christian vision” (p. 124).

Chapter 4, “Worship, Apologetics, and the Need for Catechesis,” effectively converges the preceding three chapters’ themes, arguing that believers should live an embodied apologetic emerging from catechetical practices. Hence, Gibbs delineates four primary practices that apologetically embody the Christian vision—“the fourfold order of gathering, proclamation, response, and sending” (p. 127). Finally, he stresses that this approach requires that non-Christian interlocutors be welcomed as “non-participants” within the Christian community, so they may see and experience firsthand its truthfulness, goodness, and beauty.

This volume is not without some critical weaknesses, such as its clarity, flow, and explicated purpose. Most importantly, its attempt to both introduce and analyze major themes, concepts, and arguments, makes it quite dense. Adequate comprehension of Gibbs’s work necessitates that readers either possess beforehand or quickly acquire some understanding of the key topics, such as Lindbeck’s ideas, postliberalism, and current

developments and challenges pertaining to the field of Christian apologetics. The book's introductory sections and conclusions are weakly structured and not presented in a methodical manner (especially the third chapter). A revised edition should grant greater clarity to the introductory and concluding sections of each chapter. A concluding chapter would also strengthen this work.

Notwithstanding these concerns, Gibbs's work should be appreciated as an original and invaluable contribution to the development of evangelical postconservative apologetics. In this same vein, Pentecostal scholars and practitioners fairly conversant with the background literature will find Gibbs's work helpful. Gibbs developed his framework as an aspiring Pentecostal theologian with pastoral concerns toward the apologetic role and effectiveness of Pentecostal practices within the twenty-first-century missiological context. Pentecostals wanting to explore apologetic contours that reflect distinctive Pentecostal sensibilities and intuitions would benefit from considering the three themes Gibbs consistently engages: 1) aesthetics as a necessary criterion for truthfulness; 2) subjectivity as a needed reasoning mode; and 3) the truthfulness of the Christian faith may best be experienced by interlocutors via congregational worship life and life/faith practices. It is unfortunate that Gibbs does not engage Pentecostal scholarship, which could have bolstered the strength of his framework. However, this innovative contribution to apologetic literature possesses enough stimulating insights to inspire further work in this direction. This book is suited for graduate-level reading in apologetics, missiology, evangelism, congregational ministries, and Christian education.

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Wariboko, Nimi. *The Charismatic City and the Public Resurgence of Religion: A Pentecostal Social Ethics of Cosmopolitan Urban Life*. New

York: Palgrave Macmillan, 2014. xxiii + 268 pp.
US\$100. Hardcover. ISBN: 978-1-137-44934-4.

“What should be the nature of interreligious dialogue, social ethics, and urban design in the cosmopolitan secular city marked by the political implications of the religious turn in the twenty-first century?” (p. xi). Wariboko begins his *Charismatic City and the Public Resurgence of Religion* with this question; it may be the first question but it is certainly not the last raised (explicitly or otherwise) by this text. Due to the exploratory nature of the work, it is often filled with questions, hints, multiple tentative definitions, and word plays as Wariboko takes the reader on a journey that includes Harvey Cox, Max Stackhouse, Paul Tillich’s existential theology; critical social theory; and African philosophy of religion to flesh out the concept of the Charismatic City. The Charismatic City is Wariboko’s understanding of the emerging global networks of decentralized social relations, which (should) foster creativity, relationality, and opportunity for the actualization of human potential.

Because of the nature of the study, Wariboko structures his work by beginning with a broad and extensive overview of the total project. While he explicitly locates the overview in the first chapter (beginning on p. 19), in reality this overview incorporates the extensive preface and introduction before one actually reaches the first chapter: making this introductory overview close to fifty pages in length. The following seven chapters then revisit in more depth the ideas and themes expressed in the introduction until ch. 9, where he returns to the broad theme of the Charismatic City—seen as the true body of Christ—and a concluding summary with some additional thoughts (ch. 10). Due to the structure of this work and the location of this reviewer as a philosophical theologian, rather than strictly following a chapter-by-chapter summary this review will focus on the theological framework Wariboko develops, primarily in the first two chapters.

The central metaphor of the text is the Charismatic City, which Wariboko ultimately derives from Harvey Cox’s notion of the Secular City.¹ In light of the resurgence of religion in the twenty-first century, Wariboko proposes an admittedly “outside the box interpretation” (p. 82) of *Fire From Heaven*² as a way to salvage and extend the concept of the Secular

¹ Harvey Cox, *The Secular City: Secularization and Urbanization in Theological Perspective* (New York: MacMillan, 1965).

² Harvey Cox, *Fire from Heaven: The Rise of Pentecostal Spirituality and the Reshaping of Religion in the 21st Century* (Reading, MA: Addison-Wesley, 1994).

City. Instead of seeing the Secular City as secularism—as the drive for the elimination or exclusion of the divine (p. 32; also, ch. 4), Wariboko sees the Secular City as the dispersal of divine presence throughout the city. This insight is combined with Stackhouse’s theological understanding of the Church as a voluntary community (pp. 31, 43) to create a larger theological framework for understanding *city*.

Differing notions of relational patterns (*cities*) can be understood according to a schematic derived from “the tension and articulation between the *voluntary principle* of association and the *dynamic of divine presence*” (p. 31, italics in original). Wariboko arranges these elements on a coordinate system with high versus low voluntary association along one axis and concentrated versus dispersed divine presence along the other, creating a four-cell system (p. 33). The Church is in the cell where one finds high voluntarism and concentrated divine presence. The cell with low voluntarism and concentrated divine presence Wariboko calls “the Sacred City.” The Secular City has dispersed divine presence coupled with a low voluntary association, essentially inclusion in the modern nation-state. The fourth and final cell, the one of high voluntarism and dispersed divine presence is the Charismatic City, “the cosmopolitan common life plus the *improvisation, eventalization [sic], or eros-ticization [sic]* of charisma” (p. 36, italics in original). As a further development, Wariboko does not see each city as superseding the other(s), in some kind of historical progression from Sacred to Secular to Charismatic; for him the three cities exist simultaneously with the Charismatic City supervening on both the Secular and Sacred Cities.

Wariboko makes a major theological addition to the idea of the Charismatic City in ch. 2 with Stackhouse’s interpretation of (church) history as globalization, where “the Church is the originary image of globalization’s future,” including “new economic interdependence” and the creation of a “global civil society” (p. 44). Wariboko refines Stackhouse’s view, utilizing Jean-Luc Nancy’s differentiation between “globalization (globality, integrated totality) and mondialisation (creation of a more habitable world)” (p. 52), so that it is a pluralistic and ethically driven city. Using this fuller conception of the Charismatic City, he proceeds to reflect on the Charismatic City, exploring and suggesting its implications, especially for social ethics.

Wariboko provokes the reader to reflect and question; however, there are several areas of concern. The first revolves around the use of the word *city*. Wariboko’s use of *city* seems fairly malleable, so much so that one wonders what is excluded from the idea of city. For example, can a family be a city? It seems as if it could. At what point does its flexibility empty

the concept of meaning? Or is that part of Wariboko's point, to understand that city, especially the Charismatic City, as one of constantly erupting novel definition? Another example of this, from the text itself, is in the four-cell system of cities, where one of the cells is *Church*. Given the very flexible definition of *city* as *social structure/relationship*, one can see how Church is a city. How then is Church City related to the other cities, especially the Charismatic City? Does it subsist? Supervene? Is this what he is getting at in his proposal in ch. 9, where the Charismatic City is the body of Christ and there is a supersession of the Church into the Charismatic City?

Second, there is something unsettling about the way *S/spirit* is sometimes used in the text. This may be unfair to Wariboko, a guilt by association or an echo from some of his sources, but some statements regarding *S/spirit* are easily understood as *impersonal force* or even *the human spirit* in a way similar to how transcendental anthropology might understand *spirit*. This could be the ghost of Tillich whispering in one's ear; it could be due to the paucity of Christological content in the text. Regardless of the source, these are questions and concerns the text raises.

Finally, there is the question of the audience and purpose. If one comes to this book looking for concrete or practical suggestions for urban planning, one will be left wanting. Wariboko argues the Charismatic City should not be designed only for economic efficiency but also for human relationality and creativity (p. 30), should be *aweophilic* (p. 111), and should be improvisational (p. 122). Beyond these general notions, his proposal is neither particularly controversial nor strongly programmatic, but maybe this simply demonstrates this reviewer's relative lack of knowledge regarding contemporary urban design. Is his intention to provoke theological reflection? If so, his conclusions do not seem particularly revolutionary nor is his path the most natural or obvious route (e.g., communitarianism). These issues of audience and purpose make it difficult to immediately identify who to recommend this work to as a must read. Perhaps for those who are situated in a particular theological location, where Cox and company are driving the discussion, this book provides a way of exploring concepts such as mutuality, openness, and religious presence. For others, it offers a model of engaging voices not typically present in pentecostal theology, opening up interesting new vistas and generating reflection.

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