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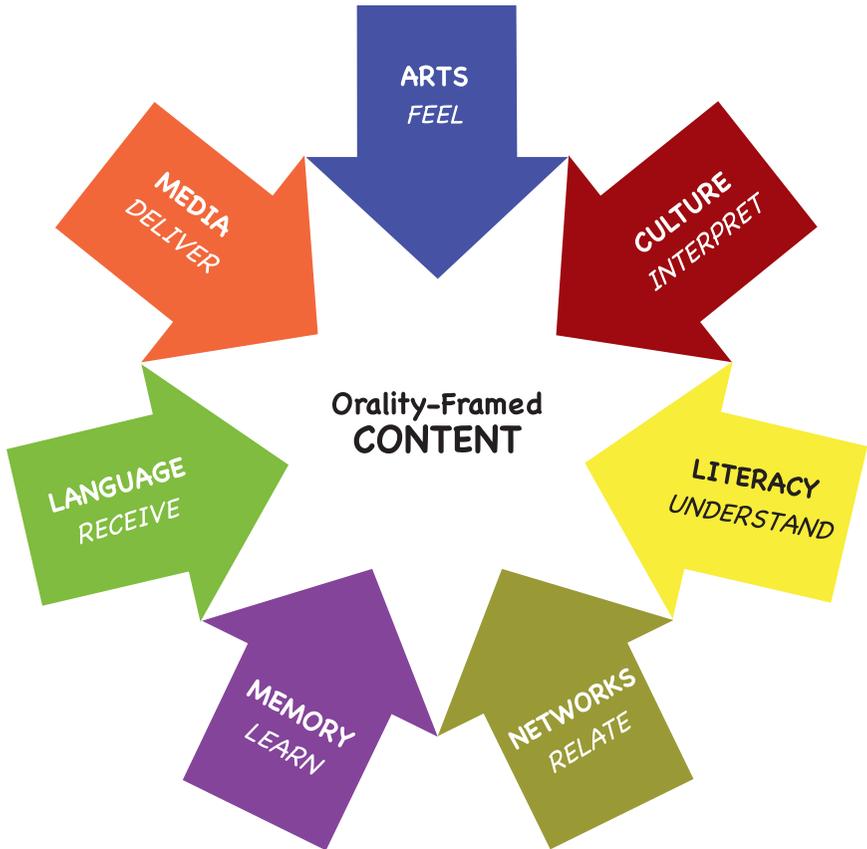
Orality Journal

The Word Became Fresh

Arts & Orality Part 1: Foundations and Applications

**Piper • Kreider • Hawn • Lim • Oswald • Pierce
Rowe • Carson • Rayl • Ferguson • Unseth
Hoogerheide • Krabill • Bowman • Lowther • Atkins**

The Seven Disciplines of Orality



Courtesy of Dr. Chuck Madinger who leads Global Impact Mission and serves on the International Orality Network's Leadership Team facilitating the Research Task Force.



ION

INTERNATIONAL ORALITY NETWORK

Orality Journal

The Word Became Fresh

Volume 5, Number 1, 2016

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Cover Photo

A group of women who are part of a choir react with delight as they hear a story told by pastor Elasi, in their mother tongue—Nyanga.

Additional Photos

All photos not otherwise credited have been contributed by members of the International Council of Ethnodoxologists (ICE).

Word Art

The word art at the beginning of each article was created using Wordle.net with the font *Loved by the King*.

Articles

All of the articles in this issue—aside from those by authors Atkins, Hoogerheide, and Unseth—have been adapted or directly reprinted with permission from William Carey Library from the volume *Worship and Mission for the Global Church: An Ethnodoxology Handbook*, edited by James R. Krabill, gen. ed., and Frank Fortunato, Robin P. Harris, and Brian Schrag (Pasadena: William Carey Library, 2013).

“The LORD said to Moses, ‘See, I have called by name Bezalel, the son of Uri, son of Hur, of the tribe of Judah, and have filled him with the Spirit of God, with ability and intelligence, with knowledge and all craftsmanship, to devise artistic designs, to work in gold, silver, and bronze, in cutting stones for setting, and in carving wood, to work in every craft.’”

Exodus 31:1-5 (ESV)

“You have turned for me my mourning into dancing; you have loosed my sackcloth and clothed me with gladness, that my glory may sing your praise and not be silent. O LORD my God, I will give thanks to you forever!”

Psalms 30:11-12 (ESV)

Orality Journal

The Word Became Fresh

Orality Journal is the journal of the International Orality Network. It is published online semi-annually and aims to provide a platform for scholarly discourse on the issues of orality, discoveries of innovations in orality, and praxis of effectiveness across multiple domains in society. This online journal is international and interdisciplinary, serving the interests of the orality movement through research articles, documentation, book reviews, and academic news. Occasionally, print editions will be provisioned. Submission of items that could contribute to the furtherance of the orality movement is welcomed.

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Editorial Email: oralityjournal@gmail.com

Website: www.oralty.net

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Co-Editors' Note

Samuel E. Chiang and William Coppedge

"In the beginning God created..." Genesis 1:1

"In the beginning was the Word..." John 1:1

The International Orality Network and the International Council of Ethnodoxologists are excited to collaborate in both 2016 editions of the Orality Journal. The two networks, through this publication, are exploring the relationship between orality and the arts.

The beginnings of both Genesis and the Gospel of John offer a natural starting point for a consideration of this unique relationship. God Himself is a creative God, creating not from impulse nor for mere utilitarian purposes, but *creatio ex nihilo*: he creates out of the overflow of his creative being. This Creator God is the Triune God - the Father, Son, and Holy Spirit. Thus far from being an individualized activity, divine creation maintains an inherent communal component as each member of the Trinity participates (Genesis 1:1-2; Isaiah 42:5; Proverbs 8:22-31; John 1:1-3; Hebrews 1:1-4, 11:6) in bringing creation into existence.

This Triune God creates by communicating though: *"All things came into being through the Word."*¹ Creation and communication are inextricably bound together in the nature of the Triune God. Naturally, every human person, made in the image of a Triune Creator, is inherently creative and communicative. The articles offered in this edition of the Orality Journal provide an array of opportunities to consider such creativity and artistic communication from various cultures around the world.

What needs to not be missed, though, is the Trinitarian component that threads its way through these case studies. Whether discussing henna art or music, these stories describe individual artists and their artistic expressions, yet every one of them creates and communicates within a communal network of relationships. Herein lies a subtle witness to Trinitarian nature of the creative God who made all human persons like himself.

The authors and participants within these case studies are seeking to probe the depths of the creative arts and oral communication as both a means to discovering echoes of the Triune Creator but also as a means to understand specific human cultures. Far from extracting human persons from their cultural context, they believe the Incarnation is a testimony to God's commitment to enter into human culture. Like Jesus, they are not mere observers of culture only. These writers and artists desire people from all cultures to be in communion with their Triune Creator which ultimately makes possible the restoration of human creativity (the arts) and human communication. For when one enters into communion with the Triune God, transformation becomes possible, not only for an individual person but for one's cultural community. As editors, we gladly commend these articles to you in the hope that they may stimulate godly artistic creativity in your current cultural context as well as deeper communion with the Triune Creator.

On the journey together,



¹John 1.3.

Note from Guest Editors

Katie Hoogerheide and James R. Krabill

Katie Hoogerheide serves as Associate Director of the Center for Excellence in World Arts at the Graduate Institute of Applied Linguistics in Dallas, Texas. Her work and graduate-level studies include experience in the areas of organ performance, ethnoarts, linguistics, and education. She also works as Associate Editor for the Global Forum on Arts and Christian Faith (artsandchristianfaith.org).

*James R. Krabill served from 1978–1996 as a Mennonite mission worker teaching Bible and church history in oral culture settings among African-initiated churches in West Africa. Currently serving as Senior Executive for Global Ministries with the Mennonite Mission Network, Krabill has authored or edited various works, including *Music in the Life of the African Church* (with Roberta King and others, 2008) and *Worship and Mission for the Global Church: An Ethnodoxology Handbook* (2013).*

Resonate. All of us who have a message we want to share with other people want that communication to resonate in their hearts. When the message is the greatest news ever to come to earth, the story of a Savior, the stakes seem particularly high. And so we seek knowledge, pursuing the wisdom of others who have reported some measure of success in their quest for sharing the message across boundaries.

In that quest for shared knowledge, the International Council of Ethnodoxologists has been asked to guest edit this volume of the Orality Journal. We have been tasked with sharing with you just how much impact the arts can have in cross-cultural communication. Their absence impoverishes communication; their distortion disrupts communication; their genuine presence enriches communication. As you read the articles in this edition, you will see over and over again how the arts help messages with brand-new content to be perceived as more familiar, less foreign. The arts form one critical component for making our messages resonate.

The three articles in the FOUNDATIONS section provide a grounding in biblical, historical, and cultural perspectives on engaging the arts. As Piper explains, the inclusion of indigenous artistic expressions in

worship emerges naturally from biblical principles. Looking at the Early Church, Kreider gives us a view of the timelessness of incorporating artistic expressions into worship. In order to introduce us to the range of physical senses that can be involved in worship through the arts, Hawn & Lim draw from various symbols used across cultural boundaries.

The arts have been identified by the International Orality Network as one of at least seven aspects influencing orality-framed content (see “The Seven Disciplines of Orality” graphic on the inside front cover). Although these seven aspects appear as discrete arrows, in reality each of the seven is inextricably woven through the others. None can carry a message independently. All join together to create effective oral communication.

The arts are no exception. This volume highlights the arts, but even a cursory glance through the articles in the APPLICATIONS section shows the great extent to which the arts play an indispensable role in strengthening the other six disciplines in the act of communication. As just a few examples:

- **MEDIA:** Oswald shares how “vivid indigenous arts” in Tibet have brought the story of Jesus to life through film. Authentic arts content makes even the best delivered media resonate more deeply with the local people.
- **LANGUAGE:** Hoogerheide and Unseth address the importance of using language with the nuances of form familiar to an audience. Relevant artistic structures, discourse markers, and storytelling conventions make even the most accurate pronunciation, vocabulary, and word order seem more familiar and less foreign.
- **MEMORY:** Both Unseth and Bowman tap into the arts as ways of internalizing biblical stories and their messages. Familiar artistic expressions provide vehicles for more rapid and satisfying retention of new content.
- **LITERACY:** Unseth mentions the value of written collections of proverbs for understanding how to communicate more naturally within a culture. Only locally-recognized forms and expressions will serve to inform connecting effectively with the oral traditions.
- **NETWORKS:** Pierce, Rowe, Carson, and Rayl (“Sharing Faith”) each illustrate natural relationship building around the arts. Well-loved art

forms draw people to connect with others through their hearts rather than only through their minds or their physical presence.

- **CULTURE:** Krabill and Krabill depict the power of interpreting biblical concepts through the lens of local cultural rituals. Everyday artistic elements speak into local people's lives organically from the rhythms in the place they call home.

In each scenario, we see how arts are part and parcel of communities, inseparable from so many contexts of communication. Our attempts at sharing about Christ in a way that resonates with any group of people will not ring true without the natural colors, gestures, sounds, and communication frameworks familiar to those people. Without them, any incarnation of the gospel remains incomplete, a robotic, lifeless framework, rather than a living creation.

Just as the arts saturate their communication contexts, so the different elements within the realm we call "the arts" also blend together. We often speak of artistic domains such as music, dance, or drama. In reality, any artistic element is nearly always accompanied by several more, blurring our attempts at drawing boundaries between types of artistic expression. Consider the Balinese paintings inspired by another form of visual art, carved masks, and also by traditional dance postures and shadow puppet figures (Rayl, "A Balinese Painter"). Consider the tendency towards multi-arts descriptions such as "dance drama" (Rowe), or the account in which people hearing music spontaneously break into dance (Lowther). We can neither extract the arts from their communicative contexts nor specify one kind of artistic expression as consistently distinct from another.

Terminology changes. Arts research around the world continues to uncover new ways of talking about arts within different societies. The ancient Greeks used to indicate music, dance, lyrics, and poetry all with the one word *mousikē*.¹ English speakers might refer to both lyrics and melody by the term "song" but may or may not think of lyrics when they speak about "music." The point is not to separate and label artistic expressions, but rather to become aware of those elements of artistic expression that make communication contexts authentic for the people in a given culture.

That's why we chose a few artistic keywords from each APPLICATION article for listing in the Table of Contents—as you scan the list, you'll get just a taste of the rich array of artistic combinations within the cultures of the world. For example, through her description of trauma healing, Atkins introduces us to carving, wood burning, hat weaving, wall decorations, songs, laments, and dances. Likewise, Ferguson's journey with storytelling taps into drama, dance, song, painting, henna, and music videos. As you read the articles, you'll discover just how much these different artistic elements interact with each other. The Wordles at the top of each article also provide a sense of how all artistic expressions are connected through the commonality of their communicative effect, although some rise to the surface more in certain contexts compared to others.

It is our hope and prayer that the articles found in these pages will encourage you to new levels of finding and appreciating the power of artistic expression in your own communication contexts. We think you'll start noticing artistic elements in places you might not have thought to look before—in the materials, sounds, sights, and body movements around you. And, as with all the other disciplines of orality, our best results will come from encouraging the people of the culture to share the good news with others around them. They embody communication in a way no outsider ever can.

ICE and ION Collaborate

It has been a special privilege as guest editors of this journal and as representatives of the International Council of Ethnodoxologists (ICE) to partner with ION in this important collaborative effort. ICE began in 2003 as a small group of people working in cross-cultural arts ministries with a shared vision “to see Christ-followers from every culture express their faith through the own heart music and other arts.”² In its first decade the ICE network grew to over three hundred associates, some of whom launched their own national and regional initiatives in Latin America, the Philippines, and the Korean diaspora.

Several charter members of ICE (Tom Ferguson, Frank Fortunato, Robin Harris, Roberta King, Paul Neeley, Brian Schrag, and others) were involved in the orality movement in its early years, giving papers at ION gatherings on the ways in which music and arts connected to storying and orality. In 2007, Avery Willis approached ICE leaders to launch a Music and Arts Task Force in ION, and the foundational meetings that took place were energized by the vision of promoting a global movement for the use of all culturally-appropriate arts in making disciples of oral learners.

In addition, the Task Force was committed to the idea that storytelling, singing, dancing, dramatizing, drawing, sculpting, and other local arts are fundamentally interrelated means of telling God’s story. They affirmed that music and arts support other strategies to evangelize, disciple, and empower oral people, but that they can also stand on their own in communicating God’s story. Robin Harris served as the first Task Force coordinator, eventually passing the baton to Frank Fortunato, who served for several years and was succeeded by Erica Logan.

The arts presence grew steadily at ION with Task Force participants teaching and learning about ethnodoxology approaches, and bringing multicultural worship to ION gatherings. Collaboration between the ethnodoxology movement and its orality counterpart also grew, resulting in regular participation in one another’s events, publications,³ and other initiatives. Arts was recognized within ION as one of the “Seven Disciplines within Orality”⁴ and storytelling, once the primary

concern of the orality movement, came to be considered as only one of many effective forms of communicative art forms to be employed in the complex task of discipling oral learners.

The ION and ICE networks thus have much in common in our desire to see God's kingdom grow and mature through every form and means of communication God has graciously put at our disposal. May the collaboration illustrated in this issue of the *Orality Journal* be a sign pointing to even more such efforts between us in the days and years to come!

With special thanks to Samuel Chiang, who first invited us to consider this project, and to Robin Harris, President of the International Council of Ethnodoxologists, who offered invaluable counsel and logistical support as the project took shape and moved toward completion.

¹See, for example, Mike Cartwright's article on "Greek Music" in the *Ancient History Encyclopedia*, online at www.ancient.eu/Greek_Music/ (accessed November 6, 2015).

²From the ICE website at www.worldofworship.org.

³There were several chapters which specifically focused on Bible-storying methods and case studies in ICE's large volume edited by James R. Krabill, Frank Fortunato, Robin P. Harris, and Brian Schrag—*Worship and Mission for the Global Church: An Ethnodoxology Handbook* (William Carey Library, 2013), www.ethnodoxologyhandbook.com.

⁴Samuel E. Chiang, "Learning from my own mistakes," *Mission Frontiers* 36 (2014):3-4.

Arts and Trauma Healing

Wendy Atkins

Wendy Atkins has been ministering in eastern and central Africa since 1986. Since 1992, she has lived among the Azande in Central African Republic and Democratic Republic of Congo. Her passion is to see Zande believers use their traditional art forms for evangelism, worship, and edification. She is currently working on a MA in World Arts from the Center for Excellence in World Arts at the Graduate Institute of Applied Linguistics in Dallas, Texas.

woodburning
decorations
carving
lament
dance
weaving
song

With traumatic situations resulting from war, tribal conflict, disease, famine, and the breakdown of the family rampant in our world today, the role of the Church in promoting biblically-based trauma healing is becoming an essential aspect of missions.¹ In fact, it has been said that “trauma is perhaps the greatest mission field of the 21st century.”² Combining the power of the performing and visual arts with the word of God provides an important tool to facilitate the healing of the emotional and spiritual wounds received when people experience trauma.

When Congolese refugees fled north into the Central African Republic (CAR) after their villages had been attacked by members of the Lord’s Resistance Army (LRA) led by Joseph Kony in October 2009, feelings of trauma permeated that population.³ But soon after they crossed the Mbomou River into CAR, the realities of beginning new lives as refugees brought their artistic talents to the surface.

Men began carving mortars, used for centuries by the women of this area to husk rice and pound dried cassava into flour. Artistic lines and wood-burned designs were



incorporated into the carving of these ordinary domestic utensils. Young Congolese men started weaving straw hats traditionally worn by the ruling class of this people group. Their peers in CAR were not aware of this tradition, but when they became aware of the symbolism of the headwear, they quickly purchased the hats.

These artistic creations were made and sold to obtain much-needed cash for refugees in order to purchase food and other supplies essential to their survival. As temporary shelters and more permanent dwellings were built, artwork became an important way for these traumatized people to express themselves.

From the positioning of the supporting struts to the decorative sayings painted on the walls, these shelters became signs of desired

order in the people's lives and public expressions of their joy and frustration. The visual arts expressed in survival activities helped the refugees deal with the horrific situation that they had been through, as well as spur them on to begin again in the new situation into which they had been thrust.

Music also played an integral role in helping the Congolese refugees



deal with the trauma they had experienced. The musical practices of the evangelical church people within the refugee population continued to be an important part of their church life as refugees.

Two weeks after the majority of the refugees arrived, a Sunday morning church service of thanksgiving was held in the refugee camp. People prayed, pastors preached, testimonies were given. Throughout the three-hour long service, musical expressions of grief mingled with hope infused the experience. Due to a long history of brass instruments being one of the main forms of instrumental music used in this church, the refugees had carried their trumpets, cornets, trombones, and baritone horns with them when they had fled their persecutors. These instruments were played at this church service to accompany congregational singing.

After the preaching, the Congolese refugee pastors and Bible schoolteachers sang a hymn as a testimony of God's goodness and care. The power of song set to biblical texts helped those who attended to focus their thoughts on the protection and provision of God as a way of dealing with the immediate trauma they were facing.

The most significant opportunity for the refugees to put their pain into song came several months later when a song-writing workshop was held at the evangelical church established among the refugees. More than one hundred refugees

attended the four days of teaching. Songs were composed each evening by more than six groups of church members. Songs of praise and thanksgiving were composed using scripture as text.

After lessons that taught them about the process of grieving, the participants were encouraged to present their experiences in the form of laments. Psalm 13 was used as an example of a lament, following the details presented in Lesson 2 of the book *Healing the Wounds of Trauma: How the Church can Help*.⁴ The pattern of expressing felt anguish, turning to God in trust, then praising him for his goodness was used by the various groups to compose new songs expressing their pain. Several examples are worthy of note.

One of the choir groups based their lament on the text found in Psalm 59:1: "Rescue me from my enemies, O God. Protect me from those who have come to destroy me." Here is the English translation of the song based on the text written by the choir group (listen at www.youtube.com/watch?v=3n6sWLjPo_s).

[Leader] Oh, you the LRA, you chase people across the river!
 [All] O God, save us from this!
 To leave our houses for the termites to run to Digba or to

Zemio. *O God, save us from this!*
 You, the LRA, you eat people
 by your fires! *O God, save us
 from this!*
 You, the LRA, you beat people
 as a blacksmith beats iron. *O
 God, save us from this!*
 Pastors have died. Joseph is the
 one who killed them. *O God,
 save us from this!*
 God's work has died. Joseph has
 killed it. *O God, save us from this!*
 Choir members have died.
 Joseph is the one who killed
 them. *O God, save us from this!*
 Man, you, Kony where are you?
 When will you repent? *O God,
 save us from this!*

The pastors who attended the
 song-writing workshop composed
 a song based on Psalm 13:6 and
 Joel 2:18, accompanied by a dance.
 As the men shuffled around in a
 circular motion, replicating a
 traditional dance done by hunters
 and fishermen of this people group,
 they sang (listen at www.youtube.com/watch?v=rJW3mi45YYM):

[Leader] Sin is troubling us. [All]
God be merciful. God forgive us.
 Great sorrows are troubling us.
God be merciful.
 Many wars are troubling us.
God be merciful.
 Hunger is killing us. *God be
 merciful.*
 Great poverty is troubling us.

God be merciful.
 Difficult illnesses are troubling
 us. *God be merciful.*
 AIDS is killing us. *God be merciful.*
 Oh God, this is troubling us.
 Oh Father, this is troubling us.
 The LRA are killing us. *God be
 merciful.*
 Desire to return to our homes is
 troubling us. *God be merciful.*
 The LRA are killing us. *God be
 merciful.*
 Joseph Kony is troubling us.
God be merciful.
 Difficult deaths are troubling
 us. *God be merciful.*
 Bad words are troubling us. *God
 be merciful.*
 Oh God, this is troubling us.
God be merciful.
 Your power covers us. *Thank
 you, God.*
 Your love covers us. *Thank you,
 God.*
 Your grace covers us. *Thank
 you, God.*
 The LRA are troubling us. *God
 be merciful.*
 Desire to return to our homes is
 troubling us. *God be merciful.*
 Your power covers us. *Thank
 you, God.*
 Your love covers us. *Thank you,
 God.*
 Your grace covers us. *Thank
 you, God.*
 The LRA are troubling us. *God
 be merciful.*

A group of widows, some of whose husbands had been either abducted or murdered when the LRA attacked their village, chose to reflect on heaven (the time when they would be relieved of all their sorrows), including those inflicted on them by the LRA. They used the verse found in Revelation 21:4 as the text for their composition. You can see them singing the song on a video clip at www.youtube.com/watch?v=zj8FDdvsVuU. The English translation of their song reads as follows:

Truly, truly, Jesus will wipe the tears from our eyes.

Truly, he will wipe the tears of sorrow from our hearts.

Truly, he will end the pain that is in our hearts.

Truly, truly, he will wipe the tears from our eyes.

As the songs were heard for the first time, those attending the workshop sat in silence, some with tears streaming down their faces. As each group was allowed to express their pain and hurt publicly, the trauma these refugees had experienced, having to flee their homes and travel over eighty-five miles by foot through dense, tropical jungle to arrive in a small town with only those items they could carry on their backs, was brought to the surface.

Discussions that followed revealed many symptoms of acute stress: nightmares, formerly excelling students doing poorly in their schoolwork, feelings of depression, and deep anger. Composing the laments opened the doors to their souls as individual refugees poured out their pain. Pastors and Bible school teachers, having been through the same traumatic experience, were able to bring individuals to the point of reaffirming their faith in the sovereign God who is always in control even when it does not appear so. The result was their songs being sung, recorded, duplicated on cassette tapes, and then distributed to key church leaders in the refugee camp. Healing had begun as deep-seated emotions produced by the traumatic situations they experienced were released through song and dance.

Jesus Christ told us to expect troubles in our day-to-day lives (Matt. 6:34). Throughout scripture, human agony is expressed as a normal part of life here on earth. The contemporary situations many face today prove these words of Christ to be true. *How will the Church of Jesus Christ respond to these needy situations where thousands of people are traumatized?*

The use of the arts to help people express their deepest hurts is an avenue that artists, trauma counselors, and the traumatized need to further explore and utilize today. Giving hurting people the opportunity to present their emotional and spiritual wounds through painting, sculpture, song, dance, drama, and other artistic

expressions will provide a way for the hurting to find a measure of peace. But true healing and wholeness will be experienced by the traumatized only as these artistic expressions draw people to focus ultimately on the sovereignty and faithfulness of God. Such biblically-based artistic expressions will provide hope for a hurting world.

¹This article is adapted from Wendy Atkins, "The Use of the Arts in Trauma Healing Ministry." *GIALens* 7 (1), 2013. Available at www.gial.edu/documents/gialens/Vol7-1/Atkins_Arts.pdf (accessed October 7, 2015). Both photos featured in this article were taken by Wendy Atkins.

²Diane Langberg, "Trauma as a place of service." Paper presented at the National Church Leaders Summit, Bible House, New York City, May 5, 2011, p. 3.

³BBC News Africa, "Joseph Kony: Profile of the LRA Leader," 2012 [www.bbc.co.uk/news/world-africa-17299084. Accessed May 29, 2012].

⁴Harriet Hill, Margaret Hill, Richard Bagge, and Pat Miersma, *Healing the Wounds of Trauma: How the Church Can Help* (New York: American Bible Society), 2013. For more information on the Trauma Healing Institute, see <http://thi.americanbible.org>. The Center for Excellence in World Arts at GIAL in Dallas, TX (USA) has built on this training to offer a graduate level, faith-based course incorporating the more extensive use of a variety of artistic domains cross-culturally in trauma healing.





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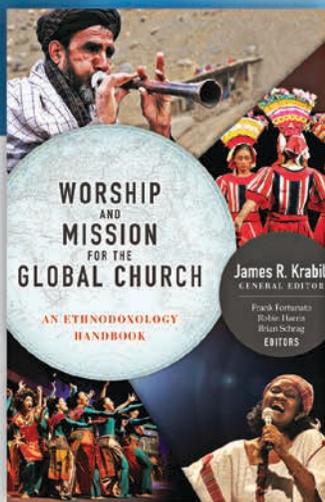
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