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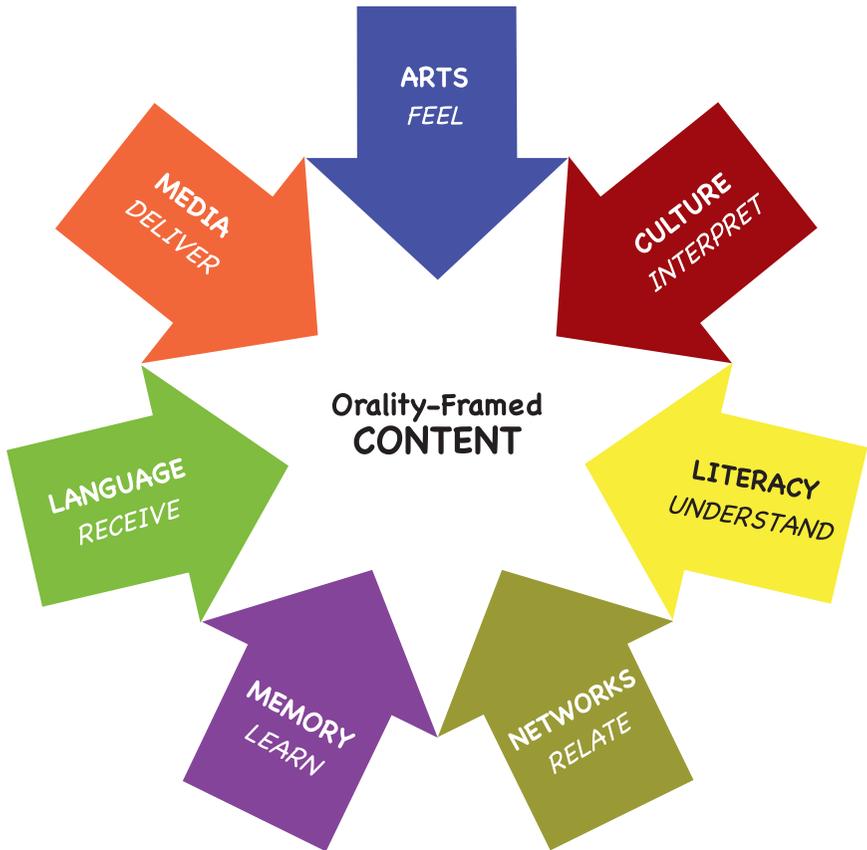
Orality Journal

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

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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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CONTENTS

Co-Editors' Note..... 9
Samuel E. Chiang and William Coppedge

Note from Guest Editors..... 11
Katie Hoogerheide and James R. Krabill

Foundation 1:

The Biblical Basis for Indigenous Arts in Worship..... 17
John Piper

The worship of God in “spirit and truth” presents both the goal and fuel of missions, which allows for a surprising freedom of indigenous cultural expression.

Foundation 2:

Artistic Expression in Early Christianity..... 27
Eleanor Kreider

This brief survey of artistic expressions within the Early Church invites contemporary application within today’s worship community.

Foundation 3:

Cross-cultural Communication through Symbol..... 31
C. Michael Hawn and Swee Hong Lim

Christian symbols, both historically and contemporarily, enable clearer communication of the gospel across cultures.

Application 1:

Arts Open Tibetan Hearts to the Gospel..... 43
John Oswald

A synthesizing of Tibetan cultural arts and the Christian message of hope enables Tibetans to believe in Jesus.

*film—song—dance—poetic narration—masks—drama—lament—
painting (thangka)*

Application 2:

Connecting Faith and Arts in Bali..... 47

John D. Pierce

One Christian couple has blended art and relationships in their desire to see people in Bali transformed by their “artistic” Creator.

music—dance—painting—gamelan

Application 3:

Community Engagement through Ethnodramatology..... 51

Julisa Rowe

Dance, drama, and the blurring of the line between “performers” and “participants” are ways in which the presentation of the gospel is engaging local cultures.

kuchipudi—bharata natyam—Likay—Noh—Chavittunadakam—sigana

Application 4:

Engaging People through Visual Arts..... 55

Geinene Carson

God can work in relationship-building ways in non-receptive areas when an artist remains available and accessible to local viewers.

painting—murals

Application 5:

Sharing Faith through Contextualized Visual Arts..... 59

Scott Rayl

Whether henna “storying” in South Asia or “contemporary indigenous art” in Australia, the visual arts provide a means of sharing the love of God.

henna (mehndi) storying—painting

Application 6:

Church Planting with Bible Storying and the Creative Arts..... 63

Tom Ferguson

By combining storytelling with various artistic expressions, effective strategies are developing for communicating the gospel in culturally-relevant ways.

story—drama—dance—song—painting—henna—music video

Application 7:
Strengthening Ministry and Storytelling with Local Proverbs..... 67

Pete Unseth

Local proverbs can provide a natural connection point between biblical stories and local communities.

proverbs—story—poetry—song

Application 8:
A Balinese Painter Illustrates Biblical Characters..... 73

Scott Rayl

This dramatic case study seeks to explore the synthesizing of Balinese culture, visual art, and biblical material.

painting—masks—costumes—dance—shadow puppets (wayang)

Application 9:
The Artful Presentation of a Contextualized Christology..... 77

Katie Hoogerheide

A critical analysis evaluates a Christological confession recitation specifically crafted with oral components in mind for enhancing scriptural engagement.

confessional recitation—canto—narrative

Application 10:
Scriptural Impact through a Dramatic Reenactment..... 83

James R. and Jeanette Krabill

One village's adaptation of their funeral ritual to reenact Jesus' death on Good Friday lends power to their resurrection celebration on Easter.

ritual—procession—song—liturgy—choir—dance—colors

Application 11:
Arts Enliven Scripture-based Storytelling..... 87

Carla Bowman

An organization has experienced the favor of God as a result of its commitment to oral communication strategies.

*ritual meal—dance—drum (dolak)—story—drama—
costumes—song*

Application 12:
Music Brings Comfort in Disaster Relief..... 93

Roger W. Lowther

The aroma of music enables those experiencing grief and despair to be reminded of life and hope.

bamboo flute (shakuhachi)—keyboard instruments—dance

Application 13:
Arts and Trauma Healing..... 97

Wendy Atkins

This case study considers the power of the arts in enabling people's expressions of grief, lament, and loss as well as ultimately their trust in God.

carving—wood burning—weaving—wall decorations—lament—song—dance

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.

A Balinese Painter Illustrates Biblical Characters

Scott Rayl

Scott Rayl is a graduate of Tulane University with a degree in Anthropology and Studio Art. He has taught both informally and at the graduate level on Indigenous Art and Christianity, and seeks to better understand the role of indigenous visual art in missions and in the life of the Global Church. He blogs at <http://indigenesusjesus.blogspot.com>.

wayang
 Painting
 costumes
 dance
 shadow puppets
 masks

Nyoman Darsane is a Balinese Christian painter (batik and canvas), musician, dancer, and shadow puppeteer. He was born in 1939 to rice farmers, and his father played in the Indonesian orchestra (*gamelan*) of the local king. Due to his family's close contact with this



Nyoman Darsane's HE CAME DOWN (1978)¹

ruler, Darsane was raised and educated in the king's palace, along with one of the princes. Through this royal education he learned Balinese culture and religion (Hinduism), along with the cultural art forms he is known for today.

When Darsane later studied art at Universitas Diponegoro in Java, he met a Christian woman there named Deze, who introduced him to faith in Jesus. After finishing art school and returning to Bali, he eventually became a professional artist and teacher. As

Darsane sought ways to combine Balinese arts with the message of the gospel, his motto became, "Bali is my body. Christ is my life." Initially, he was rejected by his family and community after becoming a Christian, but over the years Darsane has recaptured much of his family's respect because of his commitment to remain Balinese in his Christian art and life.

While attending art school Darsane was exposed to a variety of Western art forms, which he incorporates into his evolving painting style, one that portrays biblical elements and simultaneously maintains a strong Balinese identity. He frequently features biblical characters in Balinese dance positions.

This earlier painting by Darsane, *He Came Down*, portrays the humility of Christ coming into human experience and sharing the life of the people. The worshiper prays with a lotus blossom between her fingers in an attitude common to the people of Bali. Images of demons are pushed to the edges of the frame by the light that Jesus brings.

The demons in this painting are derived from carved, wooden

masks representing the mythical creature known in Bali as Banaspati Raja (King of the Forest), also called the Barong Ket.

Every Balinese village has a Barong, whom it considers its guardian. The Barong mask is a means of both giving the spirit tangible form and harnessing its energy. Stored in the village temple, the mask is brought out on special occasions and asked to bestow blessings on the community or restore the balance of cosmic forces. At these times, the Barong might be placed on an altar or worn, along with a full body costume, in ceremonial processions or theatrical events. During sacred performances, two members of the community dance the Barong mask and costume, which together can weigh as much as one hundred pounds. When a dancer, another performer, or an audience member falls into a trance, it is believed that the spirit of the Barong has been successfully invoked.

Dancing is a form of worship in Bali. The Balinese believe that the dancer performs before the gods, delighting them. The gods take possession of them while they dance.



Nyoman Darsane's *THE ANGEL'S WHISPER* (2002)²

In *The Angel's Whisper* we see Mary, the mother of Jesus, dressed in a white blouse dappled with gold designs. Her colorful Balinese sarong is covered by a golden wrap that reaches to her knees. She wears a crown topped with white flowers. Mary's virginity is underscored by the fact that only premenstrual virgin girls

are allowed to dance before the gods. She uses hand gestures called mudras as she dances.

Looking over her right shoulder, Mary sees a figure who resembles an angel. The appearance of the angel is based on a shadow puppet, or wayang, figure. He appears out of the abstract background to blow/

whisper into Mary's ear through a lotus blossom that he holds between his hands. His message of the birth of a Savior sets Mary into motion.

Darsane's paintings represent a fusing of form and content,

where the gospel infuses the culture and can't be peeled away. Many of the concepts and images in his work would be familiar and recognizable to a Balinese, but probably not to a Western Christian.

¹See the second section, "Jesus as Dancer-Servant," at <http://thejesusquestion.org/2012/03/25/jesus-the-dancer-part-7-the-art-of-nyoman-darsane/>.

²View online at <http://www.omsc.org/art-at-omsc/darsane/darsane-intro.html>. Copyright by Nyoman Darsane and OMSC. Used with permission.





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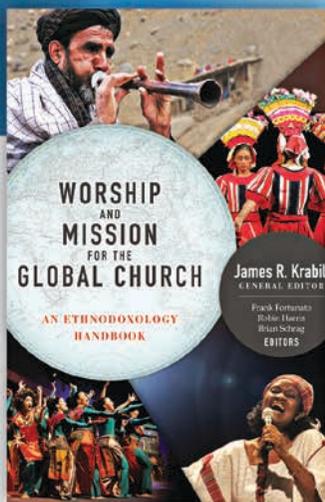
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Worship and Mission for the Global Church

An Ethnodoxology Handbook

James R. Krabill, General Editor

Worship and Mission for the Global Church offers theological reflection, case studies, practical tools, and audiovisual resources to help the global church appreciate and generate culturally appropriate arts in

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