

Global Movement Academy  
IM-B

SHORT COURSES RS--1

	BULTMAN	TILLICH	BONHOFFER	NEIBUHR
S	<p>Teach charting method when you give assignment.</p> <p>After gestalt authors mind: signs, flags, or-again. Give illustrations.</p> <p>Basic shifts --</p> <p>Simple titles -- sections. Number paragraphs -- draw line 1/3 way down.</p>	<p>Assignment Relationships -- way parts relate to whole and vice versa.</p> <p>Parts -- shift in author's thought -- statement.</p> <p>Whole -- author's stance made visible even in brief piece of writing</p>	<p>Bonhoeffer was theologian at 27. Taught in U'S! Went back when war broke out and established underground seminary. Decided to stay awake -- more than top of heads -- whatever is</p> <p>Watch your emotions -- readers response is clue to what he is saying.</p>	<p>When read -- have own response to writer</p> <p>Objective ways -- know what? you bring with you, where you disagree.</p> <p>Subjective -- if paper talks about life -- say yes. If not about the way life is, you are required to say no.</p>
P	<p><del>Collapsed</del> -- 2-story world-view shifted --can't speak authentically out of that mode. Illustrate -- not give you good things.</p> <p>Recovery -- collapse offers possibility of recovering prayer. Face fact it is a problem. Needs to be rethought.</p>	<p>Pray authentically -- is to respond to some particular situation, but depth responses arise out of some community -- some understanding of life.</p> <p>No such thing as private prayer. Never outside community you identify with -- Pray in the closet with Wesley, Martin Luther King, etc.</p>	<p>Pay attention to what is going on -- decide to work within the context -- being present to actual occurrence.</p> <p>Responsibility for objectivity of concern. Anticipation of being man of responsibility in ritual form ahead of occasion of demand. Act before the act.</p>	<p>Basic types of prayer%</p> <p>Petitionary -- demand something happen. Not many have courage to pray like that. Only heard 3.</p> <p>Intercessory --others -- responsibility.</p>
T	<p>Don't let scare you - everyman is theologian. Theology is human act.</p> <p>Not abstract ideas - about way life is</p> <p>Authority - no one knows more about way life is than you. ? is is he talking about the way life is or not?</p> <p>Bultman - conference / pants.</p>	<p>Begins -- what IS -- situation as given -- not dusty book.</p> <p>Theology talking about one's relationship to life.</p> <p>God and self -- say who God is. Say who self is -- vice versa.</p> <p>Theology -- living your life in the midst of life.</p>	<p>Theology is not philosophy. -- not building philosophical propositions.</p> <p>Theology begins as paradox -- being in but not of world -- be disengaged from philosophy, nonchalant, but not where begin. The point is concerned where life is anchored.</p> <p>Theological focus.</p>	<p>Theology -- begin with decision that you are a dead man -- no one can touch a dead man. Only such a man can give himself utterly to the world. POG given up all they had insisted on as essential -- then live when all is given up.</p>
G	<p>Stick objectively to paper. See mind of author -- come to terms with document.</p> <p>No rabbits -- have permission to shoot out of saddle.</p> <p>Know paper before you say yes or no.</p>	<p>Listen -- 3rd ear for questions behind the question. You decide to hear problem each one is wrestling with -- tend to pay attention to one's questions Don't ask real question because it's too painful.</p>	<p>Full participation of group. Need to resist our sentimental motif.</p> <p>Don't say no to N. Doesn't mean liking, agree.</p> <p>Sometimes say yes -- to get rid of -- in context of final yes -- we can say yes &amp; no -- helpful and responsible.</p>	<p>Dialogue -- give and take. Creating history -- nothing so dull as people who always agree with you. Parrot</p> <p>Address lives of other people.</p> <p>Seminar -- not bull session. Take responsibility for seminar. History is being made here.</p>

## LECTURE PREPARATION ASSIGNMENTS

### ALL LECTURES:

Rational Objective and existential aim

Write out the final intent in response to the times in which we live. (a "german" sentence)

Create 4 x 4 x 4 (using brainstorm method, gestalting method, cleaning, and orchestration of content, mood, timing, etc.)

Write statements for each of the four and their subpoints

Give six illustrations for each point--two person, two historical and two current societal

Create image for each section to hold major point

Write out introduction to lecture based upon where it sits in the course

Create one sheet which shows how the blackboard would look upon completion.

Write out in full one major illustrative story

With other illustrations, create phrases or sentences which more adequately point to why they are helpful for particular lecture.

Timeline the lecture, pointing out where major emphases should lie.

<u>??OF GOD LECTURE</u>	<u>THE CHRIST HAPPENING LECTURE</u>	<u>THE HOLY SPIRIT OF FREEDOM</u>	<u>THE COMMUNITY CALLED CHURCH (TWC)</u>
Add to intro the Symbol and Method for Weekend sections	Own Christ event: pull thru the Dynamics section: Sol/share	10 occasions in which been frozen in midst of relative amibig. (radical)	10 illustrations of revolutionaryocadres you have seen who are on-behalf-of all
10 "NO" encounters in your life	Show ordered steps in Story and picture of it	10 ways free person is free in Discipline/how?	5 who have only <u>appeared</u> that way
Draw out "decades" on paper for 20th C.	Secular sentences for each of story sections		List out all the characteristics of TWC

	1. QUEST. of Deep Reality	2. SHOCK of AUTHORITY	3. BURDEN of Freedom	4. THE SHAPING of History
<p><b>BASIC THEMES</b></p> <p>Relationship to Course</p>	<ul style="list-style-type: none"> <li>• OBJECTIVE WORLD</li> <li>• SHIFTS MONTAGE = IS WAY LIFE IS</li> <li>• REAL LIFE REVEALED</li> <li>• RIPS AWAY ILLUSION</li> <li>• RAISES PROFOUND QUESTIONS OF IDENTITY AND VOCATION</li> </ul>	<ul style="list-style-type: none"> <li>• IDENTIFIES HUMAN JOURNEY - ENDLESS STRUGGLE between Authentic - inauthentic.</li> <li>• LIFE MODEL OF RADICAL INTERIOR CHANGE (TURNING AROUND)</li> <li>• LOCATES POWER OF TRANSFORMATION</li> <li>• HISTORICAL PHENOMENON</li> <li>• UNIVERSALITY/CONTENTLESS MODEL IN WHICH CULTURE PROVIDES CONTENT</li> <li>• LIFE NOT DREAMING/DEPRIVE</li> </ul>	<ul style="list-style-type: none"> <li>• Nausea of freedom</li> <li>• Lays out freedom as burden of intensified care</li> <li>• Responsibility is fantastic opportunity</li> <li>• Possibility of individual decision</li> <li>• Rehearses freedom of way life is.</li> <li>• "A-HA!" The burden is light.</li> <li>• Nonchalance &amp; Passion</li> <li>• Rehearses</li> </ul>	<ul style="list-style-type: none"> <li>• ALTAR CALL (Corporate) - call to choose your community</li> <li>• Corpor. Responsibility &amp; DECISION</li> <li>• How Social change happens - IND/corp Decis</li> <li>• NAMING who you are</li> <li>• Clarifies Vocational Dimensions of LIFE</li> </ul>
<p><b>NECESSARY ELEMENTS</b></p> <p>To be maintained (Power &amp; Value)</p>	<ul style="list-style-type: none"> <li>• FEAR / DREAD / AWE</li> <li>• "A-HA" YES TO HISTORY</li> <li>• OBJECTIVE HISTORICAL LIFE -- 20th. Cent.</li> <li>• SK. MODEL / EXT. SITUATION.</li> <li>• NEW MOOD STYLE</li> <li>• SEE 20th. Century as possibility</li> <li>• SOMEBODY'S ON TO MY ESCAPES</li> </ul>	<ul style="list-style-type: none"> <li>• REHEARSE HUMAN MEMORY</li> <li>• Power of N.T. STORY</li> <li>• Perhaps N.T. STORY AS WITNESS</li> <li>• EVENT DYNAMICS</li> <li>• X SYMBOL</li> </ul>	<ul style="list-style-type: none"> <li>• ILLUSTRATIONS - Series of stories that ground freedom</li> <li>• Freedom to "be" -- way life is.</li> </ul>	<ul style="list-style-type: none"> <li>• Grounding in Historical Communities &amp; movement</li> <li>• Communities created frame for word of life</li> <li>• Secular altar call</li> </ul>
<p><b>ISSUES &amp; Implications</b></p>	<ul style="list-style-type: none"> <li>• T-L collapse of World Civilization (rather than only Western)</li> <li>• Line up the Chart (OLD-NEW MOOD)</li> <li>• What name</li> <li>• INTRODUCTION to LECTURE also INTROD. to course ∴ Needs careful work</li> </ul>	<ul style="list-style-type: none"> <li>• TERMS USED for BASIC STRUCTURE</li> <li>• THE STORY - SECTION on "word"</li> <li>• SECTION II -- OFFENSE</li> <li>• Which myth to pull it thru.</li> <li>• Jesus Stories ..</li> <li>• How keep power</li> <li>• X<sup>m</sup> ILLUSTRATIONS</li> </ul>	<ul style="list-style-type: none"> <li>• Clean up IDIOMS</li> <li>• Recommended ILLUSTRATIONS / more Slobel</li> <li>• DARK NIGHT / LOW IMAGE</li> <li>• F-H-L / CAVE</li> <li>• OTHER WORLD Categories</li> <li>• Articulating appropriately</li> <li>• How incorporate our spirit breakthroughs</li> </ul>	<ul style="list-style-type: none"> <li>• 1ST ROW - SOCIAL MANIFESTATIONS RATHER THAN SELF-HOLD ...</li> <li>• MASTER IMAGE? CLARITY on BOARD IMAGE</li> <li>• CAVE - witnessing Love Radicality</li> <li>• O.W. Names, Dark Night / Low image categories</li> <li>• Vocabulary clarity - abstractions</li> <li>• NAMING THE COMMUNITY</li> </ul>

## SEMINAR PREPARATION

### PRODUCTS

1. Overall chart down to propositional statements (4-level chart)
2. One sheet per each Movement with Movement section chart, key points, questions, images, lecturettes
3. Overall Orchestration sheet of the Prelude, 3 Movements and Postlude, and Key image, with timeline of 90 min.
4. Lesson Plan summarization of total seminar
5. Overall Intent, Rational and Existential Aims
6. A **restatement** and grounding illustration for each shortcourse (theology, prayer, study, group)
7. A picture of blackboard which shows upper chart and what you would end up with under the chart by end of seminar.

### EXERCISES TOWARD PRODUCTS

1. State overall intent in relation to the times and spirit struggle, and the rational and objective aims
2. Do overall chart after reviewing the statement on charting--important to get out own statements of the sections and overall (last levels)
3. Write a summary sentence for each paragraph of paper (can divide these up)
4. Do sentence chart of key paragraphs and draw diagram or image for each (can divide these up)
5. Spell out any games or gimmicks you would use to get people inside the paragraph
6. 8 concrete illustrations for each paragraph: 2 Movement classical, 2 personal, 2 historical or literary, and 1 from own culture and 1 from another society or culture.
7. Create overall orchestration sheet plus one for each movement, which includes the key points you wish to make, the key questions and illustrations, your shortcourse which gets at heart of the section and image
8. Create the Lesson plan summarization which includes the pre-brooding, introduction and **conclusion**, style, decor, and various other considerations, as well as allows a summarizing by selecting the key questions you will want to be sure you don't miss. (this sheet is a worksheet to enable one's own indiv. lesson plan to be built for "up-front" of classroom...it enables comprehensive thinking through of total orchestration space and time, the group, etc. and confirms your lesson plan's solidity.)
9. Can divide up the shortcourses for grounding, but suggest group share them and push for concretion and restatement where too abstract.

### PARTICULAR PAPERS: (for the extra push, both individually and corporately)

#### BULTMANN

Build chart for pars. 6-11  
Use side categories of  
DRIVEN INTO  
CUT OFF FROM  
SPIRIT STRUGGLE  
RELATIONSHIP TO  
List 5 dramatic NO  
encounters in your  
lives  
3 other words for  
MYSTERIOUS  
POWER  
GOD

#### TILLICH

SIDE CATEGORIES OF  
Limit  
Despair  
Illusion  
Possibility  
for MYSTERY, DEPTH, GREATNESS  
3 Q's and 3 illustrations  
for each of these 3  
Lay out and ground the  
3 poles of the Grace event

#### BONHOEFFER

Write secular statement  
to ground sent. 7 of #3  
Summarize Par. 4 in sec.  
language and ground  
the will of God  
Draw image/diagram of  
that Par. 4 rhythm  
3 occasions when been  
frozen in radical  
ambiguity.

#### H. R. NEIBUHR

Ground Hears Word of God  
Sees Judgement  
Has Vision/Resurr'n  
with examples of revolry  
group that's not religious  
Give examples of groups  
which may be sens/resp.  
but are not OB<sub>2</sub>O G & N  
Spell out how would illumi-  
nate G/N thru J.C.  
3 examples of concrete soci:  
repentance today



# - THE SEMINARS -

RS-1

	BULTMAN	TILLICH	BONHOEFFER	H.R. NIEBUHR
<b>BASIC THEMES &amp; COURSE RELATIONSHIPS</b>	Genuine confrontation with the mystery of life How driven into life and cut off; born & dying every moment Everyman confronts that Q of how relate to this in everyday life exper.	LIFE AS IT IS, IS INESCAPABLE STATE OF DESPAIR LIFE IS ESTRANGEMENT FROM SELF, OTHERS & WHOLE (GOD) ESTRANGEMENT IS OUR FATE CONFORM'N KNOWN ONLY IN KNOWING ESTRANGEMENT INTRUSION OF REALITY TRANSFORMS LIFE & ENTAILS A "YES" RELATIONSHIP TO IT REALITY INTRUDES WHEN YOU BECOME CONSCIOUS OF DESPAIR AS DOOR TO FUTURE & WALK THROUGH IT. EXPER. OF ACCEP. INSPITE OF UNACCEPTABILITY - NOTHING DO TO DESERVE IT.	AUTHENTIC S/H EXPERIENCED IN CONFRONTATION WITH NAUSEA OF FREEDOM. E.M., REGARDLESS OF STATUS OR SITW, UNDER OBLIGATION TO CREATE WORLD, WITH NO FINAL ANSWERS TO APPEAL FREEDOM CONSISTS IN RESPONSIB. OBEY. TO THIS OBLIGATION. RESP. ONE ACTS OUT FREEDOM IN UTTER AMBIGUITY, GROUNDED IN PARTIC. & STANDING BEFORE UNIVERSAL CAN ACT IN FREEDOM ONLY WHEN TRANSFORMING WHAT HAS HAPPENED TO YOU.	A SMALL GROUP CAN PIONEER IN AUTHENTICITY OB/20 REST OF SOCIETY, AND ENABLE EVERY ONE TO EXPERIENCE AUTHENTIC S/H. To DEAL WITH THIS PIONEER ROLE WILL DEMAND YOUR WHOLE LIFE. HISTORY CHANGED WHEN A GROUP SEES WHERE MANDANT SUFFERING ILLUSTRATES NEED FOR CHANGE, CREATES WHA ITSELF STRUCTURES TO BRING ABOUT NECC CHANGE, AND LOADS SOC. IN SAME ACTIV. NOT ONE TIME NEED - CONTINUOUS
<b>NECESSARY ELEMENTS TO BE MAINTAINED (POWER) VALUE</b>	↓ image ↑ DRIVEN/PASSING AWAY ALIEN/UNSYNON/MYST. ↓ 5 METHOD/NAMING 20th C SCIENT. METH. THE CHARTING METHOD TWL1 (NOT A MORAL JUDGEMENT) THE E.O. EXPERIENCE TP'S THAT ALLOW CONCRETE GROUNDING	△ GRACE MODEL "ACCEPTANCE" SIN/GRACE - NEED UNIVERSAL WORDS UNDERCUTTING MORALISM TWL1 STATE (FATE)FACT ACT(GUILT) INESCAPABLY BOUND 3-FOLD SEPARATION & TP'S THAT ALLOW ADEQ. GROUNDING. WHEN GRACE STRIKES IN DARKNESS	S.7 & TP3 CONTEXT OF TOTAL OBLIGATION FREE/OBED MODEL TP9 IG R MD JUSTIFICATION FREEDOM DECISION-MKG. METHOD. NO FINAL ANSWERS. RENDERING TO HISTORY E.M. RESPONSIB. △	✱ X (OR SIMILAR) FORGING IMAGE LAUNCHING PAD REPETITION OF OB/20 REPR. MODEL FOR SOC. REPENT. QUALITIES - SENS/RESP. CRUCIFORM DEED. OB/20 AS OBEY. TO GOD NOT JUST TO MAN
<b>ISSUES &amp; IMPLICATIONS</b>	CONTEXTING WHICH WILL ALLOW PERMISSION TO DO COURSE Q OF WHETHER FILM COULD DO SAME JOB	UNIVERSAL VOCABULARY FOR SIN/GRACE EVENT NOT STATE	J.C. MODEL POSSIB. AS WELL AS BURDEN: KEEPING TENSION HOW GET SAME CONTENT THAT S.7 & TP3 OFFERS CULTURAL BLOCKS	HOW DEAL W/ CRUC. DEED W/O XN SYMBOLISM GROUNDING OF REPENTANCE MODEL HISTORICAL (JESUS) EXAMPLE

SYMBOLIC CENTRUM

RSI BACKGROUND STUDY

FALL '72

CONV.	CONV.	CONV.	CONV.	CONV.
"INTRO."	"THE GUEST"	"THE WALL"	"FILMS"	"RSI REFLEC."
CONTEXT PAPER -Background stew	CONTEXT PAPER -Christ ques. in our time	CONTEST PAPER -Man of faith	CONTEXT FILM -Art form method	CONTEXT PAPER -Role of church
STUDY -All of paper	STUDY -2 papers	STUDY -chart paper (emphasis on circum)	FILM -Selected	STUDY -All of paper
SEMINAR "NATURE & EXISTENCE OF GOD"  1. Image-full sem. 2. Pull through relat. to RSI	SEMINAR "CHRIST OF HISTY" "EVENT & STORY"  1. Key para's from each paper 2. Broad Concepts 3. Relt. of two papers 4. Relat. to RSI	SEMINAR "DESPAIR & SICKNESS UNTO DEATH"  1. Image-full seminar 2. Relat. to RSI 3. Relat. to spirit strug.	SEMINAR 1. AGONY & SORROW 2. MACBETH 3. 4. 5. 6. 7. 8.  ART FORM CONVERSATION	SEMINAR "Purpose of the CHURCH"  1. Image-full sem.   CLOSING & EVALUATION
GENEVA	BREAK	BREAK	GENEVA	SEND OUT
CONV	CONTEXT	STUDY	SEMINAR	WORSHIP
30 min.	15 min.	60 min.	120 min.	15 min.

THE DRAMA				
THE PRELUDE	FINITUDE I	NO SATISFACTION II	NO VIRTUE III	THE POSTLUDE
Charting	Para 1 - 3	Para 4 - 9	Para 10/11	Para 12
Getting into the study	Setting the situation	Feeling the pain	Finding no exit	Getting the point of it.
<u>Para</u> : Collaps/w/n <u>Theo</u> : Idea/life auth/us dich <u>Study</u> : chart <u>Group</u> : obj: History  Paper Number Charting Keywords Fill out	Theology à la Bultmann	My finitude	the Inescapability	The Relationship

# SEMINAR ORCHESTRATION

Minutes	Minutes	Minutes	Minutes	Minutes
INTRODUCTION	BROAD PICTURE	EXPERIMENTAL DIGGING	DEPTH DRILLING	CONCLUSION
<p>Get on stage Know exactly what you will say and do</p> <p>Prologomena</p> <ul style="list-style-type: none"> <li>- make contact</li> <li>- set stage</li> <li>- get people to hear bwn voice</li> </ul> <p>Tools</p> <ul style="list-style-type: none"> <li>- greeting</li> <li>- prayer</li> <li>- art form with</li> <li>- question and answer or</li> <li>- brief discussion or</li> <li>- no discussion</li> <li>- short courses</li> </ul> <p>Course Structure</p> <ul style="list-style-type: none"> <li>- purpose of course</li> <li>- assignment for next time</li> </ul>	<p>1. <u>Get out broad picture</u> e.g., chart of course, section, article, etc. either by teacher or seminar</p> <p>2. <u>Get out other orientation</u> information content methodology</p> <p>Intent is to get them oriented so they will leave the teacher free to go ahead with the article or chapter</p>	<p>1. <u>Motivate and push group</u> release their own sense of creativity while teacher is narrowing down the field</p> <p>sample - have student go to board, explain, and forget or use his data to get rid of it. e.g., get rid of paragraphs 1, 2, 3, so teacher can handle 4</p> <p>if someone comes alive, drill in there still saving depth drilling for the teacher</p> <p>2. Get everything out of <u>the way</u> either by blocking out, handling or incorporating so teacher can focus attention on what he wants</p>	<p>1. <u>Focus attention</u> on what gestalt or image teacher wants planted into depth of students' being. Dig and drill by pushing, pulling, enticing, relating, explaining, etc. to the point where the student has to move in his life stance in order to see image.</p> <p>2. <u>Leave the gestalt-image for student</u> which teacher wants him to come out with so he either gets it himself or is threatened or confused.</p>	<p>1. <u>Sum up</u> Put article aside. Here the seminar must come to terms with the teacher</p> <p>2. <u>Relate to context</u> e.g. whole document</p> <ul style="list-style-type: none"> <li>- course</li> <li>- their lives</li> <li>- church</li> <li>- problems</li> </ul> <p>3. <u>Benediction</u> leave word that demands a depth response of their lives</p> <p>4. <u>Get off stage</u> know exactly what you will say and do</p>
	Tools: Lecturette, discussion, question & answer, dialogue, chalkboard charts & images, student participation, etc.			



## ART FORMS

### GUERNICA

Introduction - The Church and the use of art.

No Christian art

Liturgical art

What is good art?

Experience your experience

Revolutionary role in civilization

How to discuss art:

Don't ask artist what it means

Dialogue - you, I, painting

Questions - Order your questions very carefully in the following pattern in order that a progression in consciousness takes place.

Suggested questions which might be used (not meant to be exhaustive):

1. Impressionistic: Immediate raw data of the art form.

What object do you notice? (varieties of same: animate, inanimate, shapes)

What color do you see?

2. Reflective: Personal relation with the data of the art form.

What color would you add (where?) Take out? Same for objects.

What music would you play as background to this art form?

What noise do you hear coming from the painting? Make the noise. (Often, if individuals are reluctant to do so, group can be divided and make all the noises suggested at one time.)

How would you divide the painting into two parts? Which part keep?

How does this art form make you feel? What emotion?

Where would you hang this painting in your home?

What is the group's willingness to live with the painting?

3. Interpretive, cultural: Association of personal relations to the art form with ordinary life content.

What story would you tell about this painting?

What has happened here? What is going on here?

What word is coming out of the picture?

Where do you see this going on in your life?

What Word would you say to the painting?

Conclusion - Call attention to the fact that this conversation has had to do with their lives. Tell story of the painting.

Purpose - To engage the group in an authentic reflection upon the suffering of their own lives and their relationship with it. To effect a corporate presence to the dimension of selfhood.

MOVIE

- Introduction - 1. The movie is also art.  
2. The Church used drama from the first.  
3. Look at movie with Christian glasses on.

Questions - Order questions same as in "Guernica", but add theological interpretives:

Sample questions:

1. Impressionistic:

Scenes: (exterior, interior, with noise, music, settings -- different ways of asking the same question--not all need be used)

Minor characters

Lines of dialogue (Which have we left out?)

Objects

Symbols

2. Reflective:

Symbols for you

Who did you like? Hate?

Where did you see emotion on screen?

Feel emotions in yourself? (anger, laughter, physical reactions)

Mood at the end of the movie?

Who identify with? (Surprised at anyone's answer--surprised at any if it had been different?)

(When applicable--Notice mood shift in the group? -- to make group conscious of itself)

3. Interpretive:

What was the movie about, in a word?

What was the main character's problem? Did he deal with his problem?

4. Theological:

Where would you point with a term like the Activity of God upon main man? Sin?

The Christ Happening in the main character's life?

Resurrected Life? (Free man? Obedient man?)

If applicable, one may note mood at end of movie with group's decision about what actual situation was at end.

Similarities with other stories?

If group seems ready,--What is needed, as you look at the film theologically?

Conclusion - Point out that the Christian symbols illuminate the way life actually is and give us the tools to be self-conscious to the human happening and to humanness, authentic and unauthentic.

Purpose - To provide the group the opportunity to ground their theological understanding in the concretions of the movie drama and, therefore, in their own lives. The pedagogue is not out to get the group to agree with his analysis, but to help them become clear on what reality in life, as portrayed on this film, they would point to with the key theological symbols of the faith. Their answers must be reflected back to them in such a way as to generalize again from the specifics used as illustration to give them self-conscious clarity on what they mean. The game, "Guess what I think the Christ-event is" must be avoided.