# (Ir)Responsible Critique: The Rob Bell Affair

Have you heard all the brouhaha over the new book by pastor Rob Bell, *Love Wins: Heaven, Hell, and the Fate of Every Person Who Ever Lived?* Bell seems to be one of those prominent Christians who are either loved or hated. He is a well–known member of the emerging church and has been associated (rightly or wrongly) with a particular stream of it called the Emergent Church. It can be hard to keep all the labels straight and which belongs on which person, and I won't try to iron it all out here. What's significant, though, is that Bell has been accused of playing fast and loose with historic Christian doctrine. The specific accusation now is *universalism*, the belief that everyone will be saved. Just as I won't try to sort out the emerging/Emergent arms of the church, I won't go into detail on Bell's beliefs either. In fact, it's the reactions to (or, I should say, against) Bell's book that I'm interested in.

I first heard about Bell's forthcoming book some weeks ago. Last week a friend posted a link to an interview of Rob Bell by MSNBC's Martin Bashir conducted on Monday, March 14{1}. I watched the interview online the next day and then did a search on the Net and found dozens of blogs and web sites with articles about it and the book.

Two things stood out to me. First, quite a few of the writers had not read Bell's book. They had read a blog or two by people who had. One reviewer acknowledged that he had based an early review on nothing more than a publisher's description, a video by Bell, and a few chapters of the book{2}. It's risky business to criticize a book one hasn't read. But more on that later.

Second, there was a heatedness about the responses that gave

away, I think, either simply a strong reaction against universalism, or a strong reaction against Bell because of his views before the book was published, or both. The name “Rob Bell” quickly draws an “ooh, boy” response from some Christians (okay, a lot of Christians), and the charge of universalism sets the keyboards clicking. Bell is a lightning rod for controversy. Some would say he brings it on himself. Even though he says he isn’t a universalist, people are saying he must be on the basis of his views. That remains to be seen for me because I haven’t read the book yet. In fact, I haven’t heard much from him at all. Most of what I know about him I’ve gotten second–hand. Or third. Or fourth.

After glancing at a number of blogs about Bell’s book, I turned back to Martin Bashir’s interview with him. To be quite honest, I was impressed, but not in the positive sense. It wasn’t a good interview. Bloggers talked about how Bashir really nailed Bell. Someone said Bashir was tough on Bell because he got a free ride in other interviews. He wanted to get the truth. Bashir himself made that claim in an interview with Paul Edwards.{3} One writer said Bell was “gutted” by Bashir. Another said Bashir made Bell squirm. Still another said Bashir knows more about Christianity than Bell does.

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That’s a strange question, isn’t it? Why would people be pleased? What I’m going to say next does not by any means apply to everyone who has criticized Bell for his views or for his manner in interviews. I’ve heard and read snippets of reviews that stayed on point and kept the fire in check. But I also saw, as I’ve seen plenty of times in my years of doing apologetics, what looked like real excitement at the opportunity to light into someone for his false views. Just the possibility of heresy brought out the best (or worst) in heresy hunters. Apologists are attuned to ideas that don’t

accord with Christianity, and, unfortunately, sometimes an opportunity to do battle outruns good sense and common courtesy.

It could be that someone reading this right now will have read *Love Wins* and is wondering, because of the direction of this article, whether I am defending Bell in his (purported) universalism. I am not. I reject universalism. Probe rejects universalism. My concern here is the way the whole issue has been dealt with by the Christian community.

As I noted above, Bell himself has denied being a universalist. Well, that's rather inconvenient, isn't it? Some have responded by saying things like, If it smells like a dog and looks like a dog and barks like a dog, it's a dog. And after reading Bell's book, I might find myself agreeing that he sure sounds like a universalist. But there's something that can be done to find out for sure (or get closer to the truth). One could simply ask him his understanding of universalism! That wasn't done in the Bashir interview. The interviewer passed up a great opportunity to guide the interview in a more fruitful direction when he said nothing to Bell's brief comment about human free will. Free will is a problem for universalists. If Mr. Bashir had asked him about that, the interview might have been more interesting and fruitful.

The point of this article is no more to attack Mr. Bashir's interview than it is to examine Bell's beliefs. What I want to talk about is how we react in situations such as these. What good is it to pass around second– and third–hand reports about something this important, especially when others have already done it? Are we afraid that the rest of the Christian world will be buffaloed by a smooth–talking pastor and dragged into the depths of heresy if *we* don't alert them *right now*? Or do we just like the sounds of our own voices?

That's really harsh, isn't it? Maybe. But I don't mean to universalize; I'm just trying to raise our awareness of how we

respond to issues such as these.

What I want to do is list some principles I think are important as we face opportunities to publicly critique other people's views—principles that are especially appropriate for Christians critiquing Christians. Before doing that, I should answer the question, what's wrong with quick and sharp corrections? I've already given some hints by pointing at some responses I think have been off the mark. Let me be more specific.

First, there is the possibility of getting the person wrong and spreading slanderous accusations. There is no room for that anywhere, but especially in the Church. In-church discussions are rarely kept there anymore; it's all out there on the Web for everyone to see. We dishonor each other and our Lord when we carry on these fights in public, and we make it worse when we get it wrong.

Second, we work against our own goal of helping people learn to discern when we show a lack of discernment ourselves, when the example we give is shoot first and ask questions later.

Third, we don't advance our own knowledge and understanding when we see what looks like a heresy and start shooting without finding out what it is we're shooting at.

I propose these few principles of critiquing others' views for your consideration. These, of course, apply to all people. But here I'm primarily thinking about Christians responding to Christians:

**First, don't be hasty**. If real heresy is afoot, a delay of a week or so in raising the alarm can't hurt. On the other hand, having to apologize for getting something wrong can be rather painful.

**Second, beware of jumping on the bandwagon**. When we were kids playing football, we loved nothing more than to pile on

the guy who got tackled. It was lots of fun (until I was the one on the bottom!). Piling on in the present context can actually work to the benefit of the person being criticized, because the piling on can evoke sympathy in people, *especially* his own followers.

**Third, know the person's position**. Know the person's position. May I say it yet again? Know the person's position! Let me expand on this.

For one thing, nothing makes an apologist look worse than waxing eloquently and passionately against something only to find out he misunderstood what the other person said or thought. This brings to mind the late Gilda Radner's character Emily Litella on *Saturday Night Live* who would go on and on about something and then be told she'd misunderstood. "Never mind," she'd say. Getting it right may still not get you a hearing, but getting it wrong definitely won't.

To help get it right, don't rely exclusively on others' knowledge of the matter and their critiques. We don't all have the luxury of time to read a lot of books and articles and we may not have the expertise to rightly evaluate a certain position. We all rely to some extent on authorities. But if we do that all the time, we'll be getting a lot of one–sided understandings. When apologists go after other people's views, we usually don't spend a lot of time on the parts with which we agree! So you could be hearing only part of what the person actually thinks, and that part by itself could be misleading.

Another principle for getting it right is, don't key in on buzz words to the exclusion of explanations. This happened at least to some extent, I think, with Rob Bell. People called him a universalist, noted that universalism was denounced as a heresy way back in the sixth century, and then denounced him. By the time you read this, I may have read Bell's book and decided that, indeed, he is a universalist despite his protests to the contrary. But in the process, I hope I will

have a greater understanding of what universalism is and why people believe it.

For example, I'm especially interested in seeing how universalists work out the tension between the great love of God poured out in the supreme sacrifice of his Son (which is sufficient for all) and the freedom to choose on the part of people who don't want what Jesus offers. Are people free to reject God? If so, how can it be that everyone will be saved? These two things—the love of God and human free will—seem to come into conflict. To pursue that conflict could result in very fruitful conversation. Just keying in on the word universalism and lashing out would prevent the development of my own understanding.

A second problem with focusing on the buzz word without further developing it is that one would not be able to help other people think through it who are confused about the issue and need more than just a label and summary dismissal.

One last point about getting it right: everyone deserves the respect that is shown in getting their views correct. You and I would like people to treat us that way, and we should do the same for others.

So don't be hasty; don't jump on the bandwagon; and get the person's position right. One more:

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# Those are sexy worldview glasses you've got there.

*Feb. 3, 2011*

*E's email is a response to the post "Glee-tastic!"*

## Ms. McKenzie

Don't think Glee's overt sexuality has no effect on you. It is shaping you episode by episode. You are not immune.

## Hi E,

Thanks for writing. I appreciate where you're coming from. Of course you're right. Whatever I watch shapes me. The question is, am I simply resigned to being shaped passively? Or do I have the option to take a more active role? I want you to know that I do not underestimate the power of our culture to shape us. That's why I work at a worldview ministry. Worldview goes a long way. The healthy view of sex I have intentionally pursued through study and prayer and practice and fellowship makes the nonsense often shown on screen unattractive, uninteresting, and particularly sophomoric. (Speaking of a holistic biblical worldview on sex, let me recommend Lauren Winner's excellent book, *Real Sex: The Naked Truth about Chastity*). Now, that being said, that does not mean that I am immune. I have to be careful (again: prayer, study, fellowship/community, repentance).

I also understand that not everyone has the same level of freedom to interact with various aspects of our unbelieving society. Everyone is different. There are certain things which are particularly spiritually unsafe for me—I know it in my

guts and bones; I just can't go there. But I also know that doesn't mean it's *as* dangerous for others as it is for me, and I don't begrudge others their freedom. Especially since it's so important to engage. Personal conviction derives from the way God has uniquely **created** us as individuals and how our singular personality and wiring is affected by the **Fall** – our particular tendencies, weaknesses, addictions, our circumstances, our personal history. The Apostle Paul calls us "ministers of reconciliation," those who bring back together what has been separated, which Romans tells us is people and all of creation, the combination of the two inevitably including what people create. The Church has, since its inception, chosen to reconcile, or **redeem** culture, generally, in five different ways (for more on this, see our article, "Christians and Culture"). And that's good. Diversity is good. Through it we better image God in all his vastness. Creation. Fall. Redemption. That is the framework we have for understanding the world; and because the Bible is true, it's also the most accurate understanding of the world. However, take out any part—creation, fall, redemption—and our vision is blurred.



Anyone who believes he or she is safe from the all the various temptations available in film is a fool. My colleague Todd wisely notes and advises, "Exercising rampant Christian freedom does not necessarily mean one is a strong Christian [referring to 1 Cor 8]. It could indicate that one is too weak to control one's passions and is hiding behind the argument that they are a stronger brother." If we choose to watch TV or movies at all, we must approach them through a "framework of moderation," to use Todd's phrase, that addresses *our*

*particular weaknesses*, for we are all of us the weaker brother somewhere. “Teach me good discernment and knowledge, for I believe in Your commandments” (Ps 119:66).
There is a difference between conviction and legalism. One of those differences is the legalistic compulsion to impose one’s personal convictions on others. It is possible to abstain from certain types of movies and shows, or even all movies and television, in a genuinely free way. I greatly admire my friends who abstain; who don’t even have a TV. Together we add to the richness of each others’ lives by bringing perspective to one another about who God is and how we relate to him. Together we present to the world a more complete picture. It is the diversity of the Body that most beautifully represents Christ to the world. It is vital to our Christian calling to live as much as we can in the tension between the pulls of legalism and libertinism. The ebb and flow of this kind of living is part of what in means to live the full, rich, abundant life of Christ.

With affection in our Lord Jesus,
Renea

This blog post originally appeared at
[reneamac.com/2011/02/03/those-are-sexy-worldview-glasses-youve-got-there/](reneamac.com/2011/02/03/those-are-sexy-worldview-glasses-youve-got-there/)

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# Tron Legacy: A 21st Century Frankenstein

[Editor’s Note: Movie spoilers ahead!]

A culture, like the human body, gives warning signs when it feels sick. If an infection enters the body, fever breaks out.

This serves as a demand for treatment. Science fiction has served this purpose in modern culture since the first sci-fi novel, *Frankenstein*, appeared in 1818. A well–intended scientist creates new life that could impart immortality to all, only to immediately cast it aside. However, being an emotional creature, Frankenstein's creation will not be dismissed so easily and demands that his maker take responsibility and introduce him to the human community. Put very simply, all Frankenstein's Monster asked of his creator was to be loved! In the absence of love and acceptance the creature wreaks a terrible revenge and destroys his creator.

The story is so well-tread in popular culture that it provides a guiding motif for most sci–fi stories; thus it serves as a prophetic warning to all technological innovation. In literature, folklore and the movies, a monster means WARNING! "Victor's monster, then, which brings about his death, is a warning to us all. Monster derives from the Latin *monere*, to warn."{1} Science fiction acts as the Socratic gadfly of scientific advance. "From its very birth . . . modern science fiction has functioned as a critic of the scientific enterprise . . . . [It] both educates the general public in science and advises the scientists as to the appropriate projected goals of science . . . . [In] the context of explosive technological advance and 'future shock,' science fiction is the only literature that seriously attempts to explore the social consequences of scientific innovation."{2} Theologian Elaine Graham notes that the Greek word for monster is *teras*, which means something both abhorrent and attractive. The monster is pure paradox and incarnates a contradictory state of existence. "It is both a sight of wonder–as divine portent–and loathing, as evidence of heinous sin."{3} Awful and "aweful," the monster embodies a liminal{4} being caught between two worlds. It represents the ambivalence of our creations. "Monsters embody fearful warnings of moral transgression . . . [they] herald new possibilities . . . the otherness of possible worlds, or possible versions of

ourselves, not yet realized."{5} This is not unlike ancient maps that demarcate unexplored territory with the warning: "HERE BE MONSTERS!" So our popular fictional monsters beckon us to heed their cries to take care for what we create.

The film *Tron Legacy* (2010, directed by Joseph Kosinki) continues this theme for the next generation. The movie is so visually spectacular in 3–D that the audience may easily forget its prophetic warning in a clear case where the medium threatens to overpower the message. As a visual spectacle *Tron Legacy* transforms the original *Tron* (1982, Steven Lisberger) from a cult movie following filmed in animation and live–action into a magnificent film that is also an amusement park ride.

The story follows Sam Flynn (Garret Hedlund) a disinterested majority share holder in Encom, a giant computer software company, as he pulls pranks on the board. Sam responds to a mysterious page sent from his father's old arcade haunt and stumbles upon a teleport machine and is transported into *The Grid*.

Sam's father, Kevin Flynn (Jeff Bridges), was a radical who believed quantum teleportation represents the "digital frontier." Inside the computer, humanity can alter itself to create the perfect world. "In there is a new world! In there is our future! In there is our destiny!" Flynn emphatically states in a public address. He wants to reshape the human condition through digital manipulation. Flynn, Sr. discovers a serendipitous miracle in the process of creating utopia: a new life form bursts into existence through spontaneous generation; he calls them "isomorphic algorithms" (ISO's). These self–forming programs hold the potential for solving all the mysteries of science, religion and medicine. They could end all disease and would be Flynn's gift to the world! However, Flynn's own created program CLU (Codified Likeness Utility)–designed to create perfection in The Grid–destroys the ISO's in a coup because they threaten their shared vision

for creating perfection within The Grid. This traps Flynn in the digital world with the last surviving ISO, Quorra (Olivia Wilde), forcing them into hiding.

CLU (pronounced “clue”; Jeff Bridges playing his own clone) traps Sam in a vicious gladiatorial game—that he has stacked to be impossibly difficult, despite Sam’s skill and determination—in an effort to lure Flynn Sr. from hiding. Quorra rescues Sam and brings him to his father. Flynn Sr. has been languishing all these years because he believes that his only viable option is to remain in his Zen Buddhist retreat. When Sam asks his father to fight CLU in order to escape with him back to the real world, his response is “We do nothing.” The elder Flynn hopes against hope for the help of Tron, a warrior program designed to resist assimilation; but we discover that even Tron has been co—opted by CLU. The “Son of Flynn,” as programs call Sam, botches an escape attempt, triggering a surprise rescue by Flynn Sr. and Quorra, who then seize the opportunity to exit through the rapidly closing window on the portal back to the actual world. Unfortunately, a Program steals Flynn Sr.’s memory disc in the process, giving CLU complete control over the entire Grid. Using his newfound power, CLU raises an army ready to escape the digital world and enter the real one. “Out there is a new world! Out there is our victory! Out there is our destiny!” CLU proclaims to his troops in Hitlerian Nuremburg Rally style.

Sam and Quorra escape dramatically through the open portal with the help of Tron, who has finally decided that he fights for the Users (the people who write the Programs). In a dramatic climax, Flynn reintegrates with CLU, destroying both of them.

The movie recapitulates the Frankensteinesque fear of technology turning on its creator. CLU represents the dark *doppelganger*{6}*,* or alter ego, of Kevin Flynn in his youthful days when he believed perfection was an attainable goal.

Biblical allusions emerge, as well. CLU demonstrates a Luciferian jealousy when Flynn discovers the ISO's and seeks their destruction to spite his creator's love for them. Trinitarian imagery abounds throughout the movie, especially in the continual triangular juxtaposition of Flynn the Creator, Son of Flynn and Quorra who represents new life and remains the heart and soul of the movie through her innocence. In one scene, Flynn resides in the background with a glowing halo over his head as Sam and Quorra sit adjacent to each other discussing the beauty of a sunrise, forming a perfect triangle in the center of the screen. This symbolism reminds us that humanity creates the digital world, much the same as the Creator did the real one, and this co–creation can just as easily turn on us. The human condition is one of rebellion against creation. CLU's programmed perfectionism seeks eradication of all that is other than itself including the reclusive creator Flynn and plans to extend that stultifying perfection to the non–digital world.

Flynn's problem, like that of Victor Frankenstein, is that he no longer cares for CLU, but runs away and hides from his darker self. He rejects his creation and does not seek to reintegrate him into the society into which he has been "born," just as Victor Frankenstein disavows his creation. Technology critic Langdon Winner gives us an excellent explanation of the *Frankenstein / Tron* analogy, relating it to our spiritual reality. Winner argues that we fail to take sufficient care as to the consequences of our creations or how these innovations may change our lives negatively, and then we act shocked when they return to us as demonic powers instead of blessings. "Victor Frankenstein [Kevin Flynn] is a person who discovers, but refuses to ponder, the implications of his discovery. He is a man who creates something new in the world and then pours all his energy into an effort to forget. His invention is incredibly powerful and represents a quantum jump in the performance capability of a certain kind of technology. Yet he sends it out into the world with no real concern for

how best to include it in the human community. . . . He then looks on in surprise as it returns to him as an autonomous force, with a structure of its own, with demands upon which it insists absolutely. Provided with no plan for its existence, the technological creation enforces a plan upon its creator."{7}

Sam emerges back into the real world with Quorra a changed man, refusing his father's Zen retreat and ready to assert responsibility for his company by taking it back from greedy executives. *Tron Legacy* warns of the dangers of the digital frontier including cells phones, online dating and WiFi. Only through our care to assert responsibility for our technology through ethical control will it bring positive change to the human condition. But the movie also offers hope in the astounding potential digital technology offers through Sam's transformation coupled with Quorra's ability. The movie is a welcome tonic to a perfectionist and paranoid age obsessed with an elusive ideal of perfection. Flynn Sr. states, "Perfection is not knowable, but right in front of us all the time." The movie proclaims that utopia, or human happiness, is not an ideal such as a computer program, but is found in our loved ones who are right in front of us.

**Notes**

1. Eric S. Rabkin, "Imagination and Survival: The Case of Fantastic Literature" in Brett Cooke and Frederick Turner, eds. *Biopoetics: Evolutionary Explorations in the Arts* (Lexington, KY: ICUS, 1999), 304.

2. Joseph D. Miller, "The 'Novel' Novel: A Sociobiological Analysis of the Novelty Drive As Expressed in Science Fiction"in Brett Cooke and Frederick Turner, eds. *Biopoetics: Evolutionary Explorations in the Arts* (Lexington, KY: ICUS, 1999), 326.

3. Elaine L. Graham, *Representations of the Post/Human:*

*Monsters, Aliens and Others in Popular Culture* (New Brunswick, NJ: Rutgers University Press, 2002), 53.

4. According to Encarta Dictionary: English (North America) accessed via Microsoft Word, "liminal" [liminl] means: "belonging to the point of conscious awareness below which something cannot be experienced or felt."

5. Graham, *Representations of the Post/Human: Monsters, Aliens and Others in Popular Culture* 53, 54.

6. Encarta Dictionary: "dop·pel·gang·er [dɑp(ə)lgæŋər]: 1. someone who looks like someone else; 2. spirit that looks like someone alive; 3. a spirit that some people believe looks like someone who is alive.

7. Langdon Winner, *Autonomous Technology: Technics-out-of-Control as a Theme in Political Thought* (Cambridge, MA: MIT Press, 1977), 313.

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# Glee-wind: Grilled Cheesus

Oct. 16, 2010

*Episode background: Major character Finn Hudson accidentally burns his grilled cheese sandwich, imprinting one side of it with the face of Jesus Christ. Finn takes this as a sign to take his nominal Christianity more seriously, irony intended by the writers it seems as Finn begins to pray to his sandwich which he now refers to as Grilled Cheesus. Every trivial and selfish thing Finn asks of Grilled Cheesus comes to pass; meanwhile, Finn's Glee Club friend Kurt might be losing his father to heart disease – it doesn't dawn on Finn to pray for*

*Kurt or his father; instead he prays that he might be quarterback again.*

*Most of the Glee kids turn to their faith in trying to deal with the news of Kurt's father and more poignantly, the immense pain of their friend. Kurt refuses to be comforted with his friends' prayers or anything which derives from religious faith, which he considers ridiculous, irrelevant, and ignorant.*

So… Grilled Cheesus the sacred sandwich very well may be the most sacrilegious (and hilarious) thing since *Monty Python*. But the episode as a whole really brought some very important spiritual issues to the table. Issues like: It's okay to publicly deny faith but not proclaim it. Conundrums like: You can't prove God doesn't exist and you can't prove he does. Problems like Hell; questions like: Why does it sometimes seem God answers prayers about winning football games but not about real human pain and suffering. It also highlights the fact that, for many, intellectual objections toward, and knee-jerk reactions against, religion are often on some level a shield protecting deeply painful, deeply real experiences: Sue's inability to pray hard enough to help her "handicapable" sister, Kurt's being rejected and marginalized and bullied by those who should love him most. Sure, both Sue and Kurt misunderstand certain aspects of God's nature and the way he works in the world. But so what? That can't really be addressed until we walk with them in their pain, like Mercedes does. Mercedes didn't give up on loving Kurt even after he rejected her and ridiculed her religion out of the abyss of his pain. She wasn't pushy. She just loved him. She "had [him] at 'fabulous hat'."

This episode seems to reject Sue's wrong, but widely held, understanding of separation of Church and State. The episode seems to reject Kurt's aggressive atheism (so at least it's equal opportunity religious tolerance), growing him from this position to one that's more open – to others' spirituality and

how that affects the way they inevitably relate to him if nothing else. "Grilled Cheesus" rejects the moralistic therapeutic deism rampant among Christian teens (and adults); and through Emma's talk with Finn it also rejects over-spiritualizing everything that happens. The episode affirms the reality of religious doubt and uncertainty and the often person-relative struggles of everyone's own spiritual journeying, which we should affirm. It affirms religious pluralism, which we reject. (See Bethany Keeley-Jonker's post at ThinkingChristian.com which makes this important point about Mercedes's pluralism.)

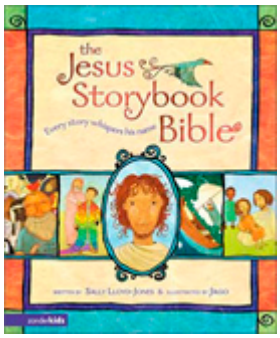
There's much, much more to dig out and explore in this episode, which isn't uncommon for *Glee*. And there are multiple possible interpretations among all that lies beneath, and that isn't uncommon for *Glee* either; things are often complicated and ambiguous. You can't judge *Glee* by a single episode, or by what's on the surface. It's a project where characters and ideas are allowed to grow and develop in real-life messiness.

This blog post originally appeared at
reneamac.com/2010/10/16/glee-wind-grilled-cheesus/

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# Every Story Whispers His Name

*May 1, 2009*




I am so excited about this. It just came in the mail from Amazon, and I have been bringing it with me everywhere I go like show-and-tell because I am that pumped about it. Here's the thing; I started thinking about my first-graders and how I'd love to simply read a chapter book to them from week to week rather than individual

stories. That got me to wondering if such a thing existed: a chapter-book version of the Bible. In my search, I stumbled across *The Jesus Storybook Bible*, which is pretty close. I love the byline: "Every story whispers his name." Every story in the Bible (even the Old Testament ones) whisper the name of Jesus.

Listen to this excerpt from the introduction: read it out loud; it was meant to be read aloud:

> No, the Bible isn't a book of rules, or a book of heroes. The Bible is most of all a Story. It's an adventure story about a young Hero who comes from a far country to win back his lost treasure. It's a love story about a brave Prince who leaves his palace, his throne – everything – to rescue the one he loves. It's like the most wonderful of fairy tales that has come true in real life!
>
> You see, the best thing about this Story is – it's true.
>
> There are lots of stories in the Bible, but all the stories are telling one Big Story. The Story of how God loves his children and comes to rescue them.
>
> It takes the whole Bible to tell this Story. And at the center of the Story, there is a baby. Every Story in the Bible whispers his name. He is like the missing piece in a puzzle – the piece that makes all the other pieces fit together, and suddenly you can see a beautiful picture.
>
> And this is no ordinary baby. This is the Child upon whom everything would depend. This is the Child who would one day – but wait. Our Story starts where all good stories start. Right at the very beginning. . .

I'm impressed by the style and the quality of the writing and the art in this Bible. I'm impressed by the author's use of punctuation and parallelism and alliteration to make the story come to life. I'm impressed by the way she introduces ideas

like God's "Never Stopping, Never Giving Up, Unbreaking, Always and Forever Love," ideas like Home (and ontology), Good and Evil, and the Creation-Fall-Redemption narrative. Sally Lloyd-Jones acknowledges Tim Keller for giving her this "vocabulary of faith." I'm impressed by that too. It sounds a bit high-falutin' when it's described by how it has impressed me; but I promise you, it is not. It's a children's book that young children can read themselves and enjoy. But like any *good* children's literature, it's a good read for adults too.

Literally every story in this Bible from Genesis to Revelation hints at Jesus, speaks to the *Logos*, the Center of God's Story (and ours). This children's Bible is creative; it's fresh; it's intellectually ingenuous. It's what we've been waiting for.

*The Jesus Storybook Bible* isn't a replacement for your Children's NIV, but it's a good place to start, and a good supplement – for your personal Bible reading as well as your children's.

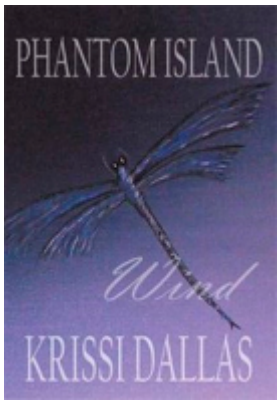
Check it out here where you can also enjoy video segments where the reading is done by the masterful David Suchet!

This blog post originally appeared at
reneamac.com/2009/05/01/the-jesus-storybook-bible/

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# Finally! Quality YA Fiction from a Christian Worldview

*May 30, 2009*




Krissi Dallas has hit the road running with her debut novel, *Phantom Island: Wind.* It instantly found its way to the number one selling spot at Authorhouse.com as the word-of-mouth buzz about this page-turner spread like wild fire surrounding the novel's release. The novel is Young Adult fiction; it's full of drama, adventure, suspense, and romance. As a vested seventh and eighth grade teacher and the wife of a youth pastor, YA fantasy-fiction is something Krissi Dallas is an expert on and has a passion for. Her love and affinity for her students, as well as the openly autobiographical nature of much of the book, have allowed Dallas to "open a vein," and write from the depths of who she is, from the heart. This deep connection transfers itself to the reader. I found myself desperately curious; no, not just curious, committed and concerned about the characters. Reading until the end of the chapter wasn't enough: I had to find out what would happen next and would they be okay. I don't think I have ever read a book this size this quickly—not even any of the *Harry Potter* series… which I also toted obsessively wherever I went so I could read every chance I got.

*Phantom Island: Wind* is divided into three parts, and it's part two that really gets you. If you weren't addicted already in part one, you definitely will be when part two begins. This is also where the fantasy part of this fantasy-fiction novel really kicks in. You know how you can tell when you're reading really good fantasy-fiction? When you can't tell. If you ever find yourself questioning the reality the author's created, it isn't good fantasy-fiction. While reading *Wind* I never once caught myself raising my eyebrow thinking, *I don't know about that.* I was completely engrossed.

*Wind* is well written. Dallas has a captivating command of detail. Good literature is good literature, regardless of the target audience. *Phantom Island* isn't just for teenagers; it's

for anyone who hasn't forgotten how to read – how to imagine and empathize and create. The plot and character development; the intrigue, the tension, the romance, the journey, the discovery; every thing about the Island kept me turning pages when I should have been sleeping.

*Wind* is the first book in the *Phantom Island* series. *Water*, is scheduled to come out Summer 2010. It's always nice to have something to look forward to, especially the "small" things; I can't wait to find out what happens next. For more about *Phantom Island* visit www.krissidallas.com/.

This blog post originally appeared at
reneamac.com/2009/05/30/phantom-island-wind/

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# Glee-tastic!

*May 4, 2010*

I love this show. I'm not afraid to admit it. The raw talent of the cast, the character development, the geekiness, the music (duh), and the wonderful caricature of the American high school experience. I come back week after week for the clever plot lines and dialogue, and the overall impeccable artistry. I know what some of you are thinking–Glee *is just a show about sex-crazed teenagers, pushing a liberal agenda! How can you watch that stuff and call yourself a Christian?* And you're right… on the surface. If you look deeper, you'll find more depth–just like with teenagers, come to think of it. They can be a mess on the outside, seemingly concerned with nothing but what's superficial, shiny, sexy; but if you take the time to look deeper, wow: what perspective, passion, potential. (Whereas we adults tend to keep our messiness better concealed.)

Glee has such high appeal in part because almost everyone, both in and out of high school, feels like somewhat of a misfit; and *Glee* is a show which highlights that fact and how essential it is for us as unique and even flawed human beings to have a safe place to be unique and even flawed, giving us our common ground back and showcasing what the Church ought to: hospitality. The show also has lots of appeal because it's good art: it's well made and speaks to the human condition. If we don't want to forfeit our influence in our world, then we need to be more discerning about art: just because a show (or song or sculpture or painting or novel) depicts unChristian ethics or values doesn't mean it's bad art. Likewise, just because a piece of art depicts Christian values doesn't mean it's good art.

Sometimes the art we come in contact with will match up pretty solidly with the Creation-Fall-Redemption narrative of Scripture. Sometimes it represents the complete opposite ideas about what life is like and what it means to be human. But most of the time, as with the TV show *Glee*, we are presented with ideas that partly conform to Christian doctrine or ethics, or are but a shadow—"All truth is God's truth." Art comes out of the ideas in the heart and minds of the women and men who create the work, and Romans 2 tells us that God has written his truth on the hearts of all people. Certainly *Glee* is a shadow, and at times, in that shadow are moral messes and liberal agendas. So we have to watch *Glee* through the lenses of our biblical worldview. We have to watch *Glee* with our brains turned on.

Watching *Glee* with our brains turned on, we can be aware of and reject what goes in opposition to a biblical framework, and affirm what is good, even if those good qualities and ideas about life fall short of what Christ gives as we pray his Goodness come; his Good be done (Mt 6:10). My favorite quality about *Glee* is the unexpected dives into full-bodied, deeply human characters. And it's *Glee*'s knack for flipping

expectations and busting through the stereotypes, stereotypes *Glee* has set up itself, that allows me to write the following as a way of merely observing while withholding judgment, because you never know when *Glee* will flip something.

So what are *Glee*'s flat places that I'm hoping will curve and plunge and flip? Well, I'm afraid they're pretty typical: a woman's choice; hypocritical, asinine Christians; "I knew you were gay when you were three"; and my personal favorite, feelings-driven love. That's where I'm going to camp out, but I will make a small note about a woman's choice. This problem goes deeper than abortion. Because regardless of whether or not we murder the child (and the good news is that more and more people [and movies and other social media] paint abortion in a negative light and favor life), when the choice is all Hers, we kill off the humanity of the father too. He becomes just a sperm donor. There's a very important episode of *Glee* admonishing young men to treat women like persons and work against objectifying them. There needs to be one about how women objectify men.

Which leads me to feelings-driven love and false romantic ideals. Have you ever stopped to think about what books and movies and TV shows and pop songs are all telling us about what love is and what ideal romance looks like? If you haven't noticed, love is a feeling. And romance is an intense, often tumultuous, chemistry-infused whirlwind affirmed by ~~good sex~~ great sex.

Already there are some elements of the romantic plot-lines in *Glee* that cause me to be hopeful that things will flip, but until they do, the following scenes perfectly expose the love = feelings definition that we know in our heads isn't right but aren't doing much to counter in our own lives.*

Before I dive into the scenes, a little Will & Terri Schuester background:

*Once upon a time Will, the goody choir boy had a crush on an older girl named April. That didn't work out so he dated and subsequently fell in love with Terri. Together for many years, their marage [sic] appeared to grow stagnant until Terri announced she was pregnant. Will was quick to step up to be the daddy despite his wandering eye for the ginger co-worker [Emma]. (Glee Wiki)*

Okay. Scene: Will finds out Terri's been faking the pregnancy and freaks out (naturally). After ripping the pregnancy pad from Terri's waist, Will tearfully tries to make sense of his upside-down world:

*Why did you do this to us? I don't understand.*

*I thought you were leaving me. You're so different, Will. We both know it; I can feel you, you're pulling away from me.*

*Why, because I – I started standing up to you, trying to make this a relationship of equals?*

*No, because of the damn Glee club! Ever since you started it you just started walking around like you were better than me.*

*I should be allowed to feel good about myself!*

*Who are we kidding, Will? This marriage works because you don't feel good about yourself.*

*[…]*

*I loved you Terri, I really loved you.*

*I'm so sorry, Will. I'm so sorry. Do you remember at that appointment? Do you remember what we said? That at that moment, no matter what happened, we loved each other. We could get that feeling back again. You could love me back, Will. ("Mattress")*

Exit Will.

Next episode. The *Glee* Club kicks tail (and Lea Michele does the best "Don't Rain on My Parade" I've ever heard) and take Sectionals, after which Will comes back home for the first time since he left to change clothes for Emma's wedding.

Enter Terri:

> *I want you to know I've been seeing a therapist. It's just at the local community center, but still.*
>
> *Good. I hope it works out for you.*
>
> *I'm taking responsibility, Will. I mean, I'm weak, and I'm selfish, and I let my anxiety rule my life. But you know I wasn't always that way. It's just that I wanted so many things that I know we're never gonna have. But that was okay as long as I still had you. Will… say something.*
>
> *I'm looking at you, and I'm trying… I mean, I really want to feel that thing I always felt when I looked at you before, that feeling of family, of love. But that's gone.*
>
> *Forever?*
>
> *I don't know. ("Sectionals")*

So there it is. Love = feelings and this distorted love defines our relationships and whether or not they're worth fighting for. At least for episodes 12 and 13… The writers have very cleverly set things up so that we experience the relationship almost entirely from Will's perspective; and we are set up to dislike and distrust Terri and root for Emma. We soothe ourselves for hoping Emma and Will get together even though Will is married to Terri because Terri is selfish, often mistreats Will (and others), and is antagonistic toward Glee, the one thing outside of family that makes Will come alive. While Emma is adorable and caring and seems to have

more in common with Will; she's entirely the lovable underdog we love to cheer for.

But… I kind of feel as though *Glee* is setting us up to see ourselves for what we really are: unsympathetic, quick to judge and slow to search for the whole story, quick to follow and go after what feels good rather than what is good. Because while Terri Schuester says and does a lot of things that make us question her right to take up space (without the comic relief of Sue Sylvester), there are these deftly placed moments—those *Glee* -moments—where Terri is human, vulnerable and hurting. And you begin to feel sympathy and find yourself thinking… *Is this a trick?*

So we'll see what happens. With each new episode I look forward to more plot twists, magical musical numbers, Sue Sylvester quotes, and busting of social myths and categories.

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*A 2008 survey on the divorce rate in America: about one in three. (And Christians? Largely the same: about one in three.) Christian porn and masturbation and the connection to fantasy-inflated expectations of real life.
"Christian" novels are just as bad, if not worse, at proliferating a false romantic ideal.

This blog post originally appeared at
reneamac.com/2010/05/04/glee-tastic/

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# Go to the Movies. . . But

# Don’t Turn Off Your Brain!

*Feb. 12, 2010*

How many of you have seen one movie in the past month (on TV or at the theater)? Two movies? Three? Ten? How many of you, like me, see so many movies on a regular basis it’s too hard to count? Do you know how many movies are made on average per year in Hollywood? Over the last ten years or so, Hollywood puts out an average of six hundred movies each year. That’s almost two a day—many many more if you include Bollywood. Movies are everywhere! They show up in abundance in our culture and in our lives. On that level alone movies are important to think about and discuss in our Christian communities as we try to help one another live more like Christ.

But movies aren’t only important because they’re prevalent. Movies are important because they communicate ideas about what is true. We’ve always used art as a way of expressing our beliefs about and experiences of reality: what is true about life and what it means to be a person, why is there evil and how can we be saved from it… “Man has always and will continue to express his hope and excitement, as well as his fears and reservations, about life and what it means to be human through the arts. He will seek to express his world through any and all available mediums, and presently that includes film.”{1}

So movies are important not just because they’re everywhere, but because they tell us about life and what it mans to be human. Normally, in church, when we talk about where our ideas about life and what it means to be a person and how we should live, where do we say those ideas come from? Right, the Bible.

And that’s true! But God has given us art too. And we need art and science and nature and each other and the Bible to interpret what is real, what is true. We need all of these

things together to help us make sense of life; because life can sometimes be a mess. When your friend betrays you and you don't know why. When your parents divorce. When life isn't bad just uncertain, or confusing… or complicated because two boys like you at the same time or you're not exactly sure where you want to go to college… Now, the Scriptures come first among all informers of reality; but we'll come back to that.

I have to thank my friend and colleague Todd Kappelman; he works with me at Probe and he is a professor of philosophy at Dallas Baptist University. I'll be pulling a lot from his lecture "Perspectives on Film: What's in a movie?" Let me quote Todd:

> *"A film is able to convey an enormous range of human experience and emotions. A good film maker, script writer, director, producer, or actor can take us to places that we might never be able to see through our everyday experiences."*

Can you think of some examples? *Avatar*. *Lord of the Rings*. Even movies like *Saving Private Ryan* or *Braveheart*. And because movies are able to involve us in situations that are outside of our everyday experiences, but that we can relate to, "[movies] may also show us things about our world that would otherwise remain hidden to the untrained eye." For example, *Wall-E*. How many of you have seen *Wall-E*? So basically humanity destroys all oxygen-producing plant life and has to ship civilization out into outer space. Everyone's on a giant cruise ship in space, lounging in these mobile recliners that take them wherever they want to go and they have these screens that pop up and they can order whatever food they want, and it comes right to them. And they've been living like this in space for years so everyone is super fat. There are a couple of underlying messages in this movie; they're pretty obvious, right? Take care of the Earth our home and discipline yourself in this world of modern convenience. But because these messages are communicated to us, not

directly in the world in which we live, but indirectly through a world with robots and space cruise ships, it's a message that's easier to swallow.

The underlying messages of *Wall-E* are pretty obvious; however, many movies have messages which are much more subtle. And unless we know what to look for and how to look for it we will miss it. We will miss what the movie is really saying behind the special effects and witty dialogue. Often movies communicate ideas about life and reality through symbols; it's like code. The movies don't often just come out and say, "This is the message about life from this movie." So we need to learn how to interpret the code.

Movies have ideas and those ideas come from the women and men who make them. Duh. Right, I know. But we don't always think about it. Every person has a worldview and that worldview is always in a person's art.

My colleague Todd gives us five basic questions to ask when watching movies:

> *1.* ***How important is life to the director/writers, etc? Are tough issues dealt with or avoided?*** *"Christian" movies come to mind when I think of this question. Sometimes these movies are really bad about candy-coating life—everything ends nice and neatly and all the bad stuff about life is kind of skipped over or neatly dealt with. This is a disservice because it isn't true to life.*
>
> *2.* ***Is there a discernible philosophical position in the film? If so, what is it, and can a case be made for your interpretation?*** *How many of you saw Avatar? I saw it twice. It was awesome in 3D. I hear it's even cooler in XD. I'll let you in on a not-so-secret secret. Hollywood's favorite and most popular worldview right now is pantheism. Think about Avatar and look at your chart (under Cosmic Humanism). See anything that rings familiar from the movie?*

*3. **Is the subject matter of the film portrayed truthfully? Here the goal is to determine if the subject matter is being dealt with in a way that is in agreement with or contrary to the experiences of daily reality.** Let me think here… what comes to mind? Um… romantic comedies. Don't get me wrong, I like many romantic comedies, but I also go to those movies with my brain turned on, watching the screen through my biblical worldview lenses. And it's important we do that because those movies aren't just fun-loving and warm-fuzzy, they also communicate ideas about romance and marriage and dating and sex. And if we go into these movies with our brains turned off, we will begin to subconsciously absorb these false ideas. If I'm not filtering the film with my biblical worldview, I can easily begin to expect my love life to be like the movies, which when I say it out loud like that sounds ridiculous. But it happens in subtle ways and more often than we think.*

*4. **Is there a discernible hostility toward particular values and beliefs? Does the film seek to be offensive for the sake of sensationalism alone?** I think a case can be made that The DaVinci Code fits into this category. But you know, hostility toward Christianity is all over, not just movies, but TV too. When Christians are portrayed on the show Criminal Minds for example, they're often extreme fundamentalists who hate gays and repress women. And you know, that's a legitimate complaint against some who call themselves Christians. But when those are the only types of Christians shown time and time again on TV and in the movies, the whole picture isn't being shown. It's being distorted.*

*5. **Is the film technically well made, written, produced and acted?** I confess, Transformers II was a major disappointment. It was technically well done; I mean, the special effects were awesome. But the writing… I felt like I was getting dumber sitting there listening to that dialogue. Even the plot had some holes in it, which was disappointing because I*

*like action flicks.*

Now as Christian interpreters, we have three more questions to ask ourselves:

*1.* ***Does the interpretation of reality in this work conform to or fail to conform to Christian doctrine or ethics?*** *Sometimes a movie will match up pretty solidly with the Creation-Fall-Redemption narrative of Scripture. Sometimes a movie will represent the complete opposite ideas about what life is like and what it means to be human. But most of the time, movies present to us ideas that partly conform to Christian doctrine or ethics. Because movies come out of the ideas in the heart and minds of the women and men who create them, and Romans 2 tells us that God has written his truth on the hearts of all people.*

*2.* ***If some of the ideas and values are Christian, are they inclusively or exclusively Christian? That is, do these ideas encompass Christianity and other religions or philosophic viewpoints, or do they exclude Christianity from other viewpoints?*** *The case could be made that The Book of Eli presents Christian values in an inclusive way. It's subtle, and if you blinked you might have missed it. The movie isn't about preserving the Word of God. It's about preserving the religious books of the world. And it is no mistake that the Bible was placed right next to the Koran in the library at the end.*

*3.* ***If some of the ideas and values in a work are Christian, are they a relatively complete version of the Christian view, or are they a relatively rudimentary version of Christian belief on a given topic?*** *(Like Criminal Minds.)*

Finally, a few cautions:

1. Just because a movie depicts unChristian ethics or values

doesn’t mean it’s bad art. Likewise, just because a movie depicts Christian values doesn’t mean it’s good art.

2. Be careful not to allow your personal perspective to dominate the description of a particular work. Try to understand as many other perspectives as you can.

3. Do not expect a non-Christian to agree with you, arrive at the same conclusions, or completely understand your perspective. At best we can hope to offer a clear and coherent insight into a work and thereby gain an opportunity for a Christian voice to be heard.

Okay. So movies are important. And so is the need for Christian interpretation. So if you like movies as much as I do, I hope you will go to the movies and keep your brain turned on because movies communicate messages about life and what it means to be human. And if we don’t turn *on* our brains, we will unknowingly begin to believe untruths about life and what it means to be human. Movies are also important because they provide a good, nonthreatening way to talk about truth and worldview—ideas about life and what it means to be human—with our friends.

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1. Kappelman, Todd, Film and the Christian, bit.ly/LvfUe1

This blog post originally appeared at reneamac.com/2010/02/12/go-to-the-movies-but-dont-turn-off-your-brain/

# Banned Books Week

*Oct. 1, 2010*

We have come to the end of Banned Books Week, where avid readers everywhere band together to protest the idea of banning books (or more accurately, band together to celebrate books they love that have been banned by having readings and themed parties). Books are banned and protested for a sundry of reasons, reasons we sympathize with and some we certainly do not sympathize with. But even when it comes to books we don't think are appropriate, movements for the outright, absolute banishment of these books from libraries or from Christian society is rarely helpful. Such movements cause division over matters which are disputable and sometimes simply draw more attention to and raise more interest in the book a particular group is trying to get rid of.

Often, books are banned by people who haven't read them and do not understand them; people simply join the banned books bandwagon. And while fight or flight may be more natural, only the act of humbly engaging is constructive. We are called to act in creative and redemptive ways as we pray, "Thy Kingdom come; Thy will be done on earth as it is in heaven." It is essential to engage, not merely absorb or avoid, books (and ideas) that scare and/or anger us, books that feel wholly foreign to us. Although—for of a variety of factors, not the least of which because each of us has our own sin-issues particular to our personality and set of experiences—not everyone will be able to engage with everything at the same level. And it's the which and by whom and the how that requires more individual discernment than broad banishings. Even when you cannot personally engage by reading this or that book for whatever reason, abiding an attitude of general engagement as a member of the Body of Christ fosters that humility-infused unity so foundational to our new life.

As we celebrate Banned Books Week here at Probe, we invite you to chew with us on the questions such an acknowledgment brings to the table. We'd love to hear your thoughts, and as always, keep reading.

- *What are some constructive alternatives to banning or burning books? ie. discussion forum, panel discussion (even at the library in question) or for a meeting of the PTA*

- *Should a Christian pause and ask, Am I being retributive to "those liberals" and others who certainly ban Christian or conservative viewpoints? Is that something that promises to be profitable, biblically speaking? Is it a Christlike motive?*

- *While understandably fighting for convictions, could I be guilty of putting my own personal convictions on others inappropriately? How could this be detrimental or even wrong to do with non-believers? With believers? [disputable matters passage, like meat offered to idols]*

- *Would it be more profitable to read and discuss the book in question with my children and even others' kids w/parental permission (perhaps with some blocking of objectionable portions) than to rail against the author, message or library?*

- *Pragmatically speaking, am I simply bringing objectionable materials to light and putting them up on a stage by the attention they are now getting because of my lobbying efforts? Am I offering ammo to those who oppose any censure or social accountability?*

- *Am I giving the Enemy a foothold for bitterness in me or my kids? In onlookers?*

This blog post originally appeared at
reneamac.com/2010/10/01/banned-books-week/