FOR PASTORS

THE ENCOUNTER METHOD

The full course transcript

WOMEN TEACH THE WORD

WELCOME

Pastor, welcome.

This book holds every word of The Encounter Method, our course that trains women to teach the Bible. All 32 lectures are here, so you can read exactly what your women would be taught.

The lectures are transcribed from the course videos and lightly formatted, so you will hear the natural rhythm of spoken teaching.

We would be honored to have your eyes on it.

PS: If you do not want to read word for word, we made a brief course overview right before the transcript starts, so you can see the main point of each lesson.

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CONTENTS

OVERVIEW **COURSE OVERVIEW** 5

MILESTONE 1 **LEARN TO TELL THE DIFFERENCE** 7

0 The Introduction Lecture 8
1A The Five Levels of Bible Study 16
1B Speaking For, Not from the Text 28

MILESTONE 2 **UNCOMPLICATE THE CALL** 36

2A Fuzzy Calling 37
2B Fuzzy Lane 47
2C Fuzzy Teaching 62
2D Fuzzy Confidence 71

MILESTONE 3 **FIND TRUE NORTH** 81

3A The Encounter Method 82
3B The Four Marks 92
3C The Three Aims 98
3D The Canon 106

MILESTONE 4 **GET TO KNOW YOUR MAP** 112

4A The Full Encounter Pipeline 113
4B Core Vocabulary 121
4C The Exegetical Journal 128

MILESTONE 5 **USE YOUR FOUR KEYS** 131

5A Context 132
5B Structure 150
5C Literary Tools 186
5D Connections 204
5E Observation Review 211

MILESTONE 6 **FIGURE OUT THE FOREST** 214

6A The Interpretive Bridge 215
6B Illocution 231
6C "Preaching Christ" Faithfully 239
6D Word Studies 250

MILESTONE 7 **USE THE FOUR QUADRANTS** 266

7A The Four Quadrants 267

MILESTONE 8 **PLAN THEIR SAFARI** 274

8A Exodus 32 Revisited 275
8B What a Lesson Actually Is 285
8C Building the Message 292
8D Illustrations 309
8E Manuscript and Delivery 319

MILESTONE 9 **FACILITATE THE ENCOUNTER** 333

9A Go Do It 334
9B What Just Happened 336

MILESTONE 10 **JOIN WOMEN TEACH THE WORD** 341

10A, 10B The Three Ingredients You Need and Join Women Teach the Word 342

COURSE OVERVIEW

MILESTONE 1 LEARN TO TELL THE DIFFERENCE

0 The Introduction Lecture. We contrast the unexamined and discerning approaches, based on 2 Timothy 2:15. We hold two convictions: women teachers are essential to the Great Commission, and handling the Word rightly takes training.

1A The Five Levels of Bible Study. We walk women up five levels of Bible study, from help seeker to purpose seeker, using Luke 5:17 to 26. We conclude that true, helpful content that misses what God intended is the greatest threat to faithful teaching.

1B Speaking For, Not from the Text. We teach Exodus 32 twice, speaking for the text and then from it. Our stance is that the main point of the message must match the main point of the text.

MILESTONE 2 UNCOMPLICATE THE CALL

2A Fuzzy Calling. We untangle calling, which the New Testament mostly uses for God's call to salvation. A gifted woman is commanded to use her gift (Romans 12:6), and calling is giftedness affirmed by the church.

2B Fuzzy Lane. We map the lane for women, from what they are commanded to teach (Colossians 3:16, Titus 2) to the boundary in 1 Timothy 2:12. Our stance is that women do not give headship teaching, the final say.

2C Fuzzy Teaching. We define teaching as explaining the Bible, usually paired in Scripture with exhortation and public reading. We conclude that its goal is to facilitate an encounter with God, who promises to bless it.

2D Fuzzy Confidence. We name two kinds of unfounded confidence: assuming the Spirit guarantees everything we say (John 14:26) and trusting good motives alone. Real confidence grows through education, practice, and feedback.

MILESTONE 3 FIND TRUE NORTH

3A The Encounter Method. We introduce the Encounter Method, our framework for teaching in alignment with God's intention. We conclude that the teacher must take the ride through the text herself first.

3B The Four Marks. We teach four marks of healthy teaching: expositional, experiential, effectual, and inductive. Hitting all four facilitates an encounter.

3C The Three Aims. We show that God has three aims in every passage: truth, experience, and impact. We conclude that we teach the text itself and not only its truths, since missing any aim fails faithfulness.

3D The Canon. We cover the canon, the 66 closed books, and the pericope, the natural literary unit. Our stance is to teach pericopes over topics, placing Exodus 3 in Act 3, where redemption is initiated.

MILESTONE 4 GET TO KNOW YOUR MAP

4A The Full Encounter Pipeline. We give women the map: observation, interpretation, application, and teaching. Weak lessons are rarely about delivery, because the Word does the work.

4B Core Vocabulary. We teach 13 core terms, such as hermeneutics, exegesis, illocution, and canon. We define exposition as drawing the message out of the text so it matches what the author intended.

4C The Exegetical Journal. We introduce the exegetical journal, a step by step guide to studying any passage. Women study on their own before opening any commentary.

MILESTONE 5 USE YOUR FOUR KEYS

5A Context. In Key 1, context, we teach three layers, canonical, book level, and immediate literary, using Luke 15. Context is king, and the nearest layer gets the most study time.

5B Structure. In Key 2, structure, we teach women to trace repetition, contrast, and inclusio in Luke 15. We conclude that the shape of a passage shows where the author puts the weight.

5C Literary Tools. In Key 3, literary tools, we teach that an author's writing choices are delivery and not decoration. Women work them on Exodus 3 and keep the two or three carrying the most weight.

5D Connections. In Key 4, connections, we teach five signals for spotting links across the canon. Our stance is that connections illuminate the passage and never replace it.

5E Observation Review. We review the work from all four keys before any interpreting. Our conclusion is to check your work before you wreck your work.

MILESTONE 6 FIGURE OUT THE FOREST

6A The Interpretive Bridge. We cross the bridge from observation to meaning, warning against observation dumping, modeled with Luke 15 and Psalm 23.

6B Illocution. We teach speech act theory, that words do things, through locution, illocution, and perlocution. We conclude that women name the three aims of the passage, as we do with Psalm 23.

6C "Preaching Christ" Faithfully. We take a text centered stance: the message emphasizes what the text emphasizes, applied through the gospel. We warn against forcing a connection to Christ.

6D Word Studies. We teach word studies, holding that English translations are excellent. We avoid the root fallacy and cap a study at 30 minutes.

MILESTONE 7 USE THE FOUR QUADRANTS

7A The Four Quadrants. We teach application through four quadrants: in and out of the text, for the teacher and the audience. Our stance is that the primary application is meeting God in the text.

MILESTONE 8 PLAN THEIR SAFARI

8A Exodus 32 Revisited. We revisit Exodus 32 to pivot from the four keys to the four marks. Better ingredients make better pizza: a good hermeneutic makes the lesson almost write itself.

8B What a Lesson Actually Is. We define teaching as verbally guiding listeners through a biblical text and equipping them to understand and experience it. Women outline Exodus 3 by its pivots.

8C Building the Message. We write the introduction, body, and conclusion, with the body following the pivots of the passage. Our stance is to trust the text and land the plane.

8D Illustrations. We define an illustration as using one thing to help people understand or experience another, as Jesus does with the four soils.

8E Manuscript and Delivery. We teach manuscripts and delivery, recommending color coding by argument unit, with five delivery tips.

MILESTONE 9 FACILITATE THE ENCOUNTER

9A Go Do It. We send women to teach Exodus 3:1 to 4:17 to real women, the first rep of education, practice, and feedback. This is a mile marker and not a finish line.

9B What Just Happened. We guide women through reflection after their first teach. The gift serves the local church, so each woman sets a next step with her leaders' blessing.

MILESTONE 10 JOIN WOMEN TEACH THE WORD

10A, 10B The Three Ingredients You Need and Join Women Teach the Word. We close with education, practice, and feedback, urging women to email lessons to their pastor.

MILESTONE 1

LEARN TO TELL THE DIFFERENCE

0	The Introduction Lecture
1A	The Five Levels of Bible Study
1B	Speaking For, Not from the Text

LECTURE 0

THE INTRODUCTION LECTURE

There are two approaches to teaching the Bible. The first one is what we call the unexamined approach. Now, women who take this unexamined approach, they love God, they love his word, and they love the women that they teach. However, they assume that just because they have the Holy Spirit and just because their motivations really are in the right place, that every time they teach their teaching is accurate and faithful. Unfortunately, that's not how things work, and that's why I teach my students to hop on the discerning approach.

Now, those of us who have the discerning approach, we also, we love God, we love his word, and we love our students, but we have come to the unfortunate realization that every time, just because we have the Spirit and just because we have the right motivations, that every time we teach that does not mean that magical Jesus fairy dust falls onto our heads and flows out of our mouths. That's just not how it works. That's actually why Paul tells Timothy in 2 Timothy 2:15, "Do your best to present yourself to God as one approved, a worker who has no need to be ashamed, rightly handling the word of truth." So in light of that command from Paul to Timothy, We learned that you do have to work hard to learn how to rightly handle the word of truth. Even with the best motivations, you can mis-teach the word of God, and that's certainly something that I know none of us want to do.

So this whole course is what we are calling "An Invitation to the Discerning Path." What course, you might be asking? Well, this is what I believe is the world's first ever full free seminary-level Bible exposition course for women. Now you might think, "I don't know what Bible exposition is." Well, exposition is a style of Bible teaching that we believe leads to teaching the Word accurately, and you're gonna learn a lot more about that in the coming weeks.

So there are two ways to watch this course. The first one is on our YouTube channel, Women Teach the Word. We have this really cool video with this grandma in the YouTube channel and this really cute baby turtle, so check it out. Now, if you're not a YouTube fan, that's totally cool, or if you want to watch this course in a more organized fashion, I would highly recommend you check it out in our Skool community. Here we have the Women Teach the Word community, so you can see people are posting questions in there and hanging out.

We also have our classroom. So as you can see, we've laid out the whole course in there, every single video. It even has little check marks. All of us love check marks. We have a calendar. We do events a couple of times a month. So you can get in there, we can all hang

out. So I'd highly recommend you jump in there. Most importantly, if you get in our free Skool community, you can get access to our free digital workbook.

That's right, this entire full seminary-level course has a whole fill-in-the-blank workbook that goes with it, and it's absolutely free. The workbook also comes with this recommended 10-week course schedule just to guide you in how to take our course so that the weeks stay pretty even throughout the whole time. We also are gonna give you an exegetical journal. Again, if you don't know what exegesis is, don't worry about it. It's just really high-quality Bible study journal.

And there's a bunch of fill-in-the-blanks and a lot of really useful checklists. It's all in there for free, so you can go check it out. So I'm gonna give you 5 seconds. To scan this QR code. We all love scanning QR codes. Or you can just go to our website, womenteachtheword.com, and you can get access to all of this for free, which is really fun. So, also, if you do want the physical copy of the book, because you want to be able to rub it and sniff it with your nose and you want to write stuff with your hand, that's great.

It's on Amazon. But remember, it's also free. So we never want any woman held back from getting the resources and the education she needs for money. So that's why we give away all of our stuff for free. So this is Milestone 1 of our course. Our course has 10 milestones, and this is the introduction lecture, which starts on page 18. So let's talk about why this course exists.

So this course is built on 2 main convictions. The first one is that women Bible teachers are an essential part of God's plan to strengthen the church. And to complete the Great Commission. So the church needs, by God's design, needs women who teach the Word faithfully in order to strengthen the church and fulfill God's plan to reach the nations. We strongly believe that. We also believe that the ability to rightly handle the Word requires intentional effort and training.

So I hope you see that tension. Okay, women need to learn how to teach the Bible, but you need really high-quality training in order to figure out how to do that. You need Both. So, if you just have the first conviction alone- yeah, I believe women are essential to this plan- but you don't have the training part, then you have enthusiasm without competence. Or some people swing the other way and they're like, I don't know if we really need women, but we do need high quality standards for people that we allow to teach the word.

Well, if you only have that conviction, then you're gonna end up quenching the Spirit. You cannot say to women Bible teachers, "We have no need of you." We need both. We need to understand God's design for the church matters and we need to hold high standards. So we never choose between asking, "Are women really essential to the Great Commission?" Or "Should we have high standards?" At Women Teach the Word, we believe that both of these convictions are absolutely true.

Speaking of Women Teach the Word, I'm Erin Piner. This is Rachel Hickle. She's my co-teacher in this. So who are these rando chicks? I'm glad you asked. We had the same story as what I assume is a lot of you who are watching. We had, by grace of course, right motivations. We really love God. We love His Word. We grew up teaching in our churches or youth groups or Bible studies in our church or college ministries and stuff.

And then we had a healthy fear, and I say a healthy fear, of mishandling the Word of God. Because it is possible to mishandle the Word of God. We also had no access where we were. I was in eastern North Carolina. Rachel was in eastern Tennessee. Nobody was really running around handing out seminary-level education to women Bible teachers. So because of that, both of us went to seminary.

I also kept going to seminary because I kept getting scholarships because I was a missionary. So I ended up getting 2 different kinds of master's degrees and then even a PhD in applied theology. Where my focus was in biblical exposition, high-quality Bible teaching. So Rachel also got a Master of Divinity. So between the two of us, we have lots and lots of degrees. And once we graduated from seminary, we looked around and thought, well, this is really nice that, you know, the two of us got this awesome seminary-level education, but what about the 99% of women who are never gonna be able to go to seminary?

For time reasons or financial reasons or just because it's not available. You got to think about it. Most of the women in the world who follow Jesus are in places like Asia, or they're in places like the Middle East, where you can't just send a woman to seminary in a way that's convenient or safe or even available. So we started thinking, okay, yeah, we were a part of the 1% of women who got the seminary-level education. But what about the 99% of women in the church who are essential and who absolutely need this training?

Like, what are we gonna do about that 99% problem? And that's when we came up with this ministry, Women Teach the Word. So here's our vision: we want every woman in every church to have access to the resources she needs to serve her church by teaching the Bible with accuracy. And confidence. Dude, if I die, put that on my tombstone. Like, this chick helped every woman in every church to get access to the resources she needs in order to serve her church by teaching the Bible with accuracy and confidence.

That is our deep, deep desire. So our mission- so that's the vision. We want to see that world where every woman has access to seminary-level education. So what's our mission? Like, how are we actually gonna go about fulfilling that vision? Well, by grace, we provide free seminary-level Bible teaching training to women everywhere. So we give Bible teaching training to women everywhere, and that's why we are putting this whole free seminary-level, full seminary-level course on YouTube and in our free Skool community.

So I wanna just tell you, this is for women like Tracy. So Tracy is actually in our Pro group, right? So she was in our public course, and now she's in our Pro course where we can mentor her a little bit more personally. But Tracy was actually in her 30s when she was in the same

boat as a lot of us were. Like, we loved God, loved his word, but didn't really know for sure if we were handling the word rightly, just kind of hoping we were doing it well and not really knowing because no one gave us the tools or the structures or the method to be able to know if we were doing it rightly.

She actually applied for seminary. She actually got accepted into seminary, but then she had to back out. Not because she didn't want that education, but simply due to financial reasons. But now Tracy is in our course. She's taken our full seminary-level class and she is crushing it. So I'm hoping that one day God just gives us 1,000 Tracys, 1,000 women and more who want that education, maybe couldn't get it through seminary like I could, but who have now found a different way to receive that.

So here's our goal. To equip 1,000 women with the Encounter Method. That's our Bible teaching method that we formed through seminary, with the Encounter Method, to study and teach the Bible in their local churches with accuracy and confidence. So, God, do that for us. All right, so let me tell you what you are walking into, and you guys can see this in your workbooks. You are gonna walk through what we call 10 milestones.

Okay, these are 10 pivots that you're gonna have to take to become a teacher who teaches scripture with accuracy and confidence. And when I say that, I mean not just you have a good method and you hope it works, but you have a method that you know for a fact you got the right interpretation of the scripture and you are teaching it faithfully. So this is a surefire method, which I love handing that out to people. So 10 milestones that you're gonna- 10 little transformational pivots that you're gonna go along the way. Also, get ready for some big words, dude.

Okay, we're exposition, eisegesis, exegesis, hermeneutics, homiletics. We're gonna learn- this is seminary level. Okay, so if you're like, "Oh, I don't want to learn big words," great, go watch a 5-minute YouTube on how to teach the Bible, and I don't know what else to do for you. If you want seminary level stuff, if you want varsity stuff, this is for you. And if you don't want that, this course is not for you.

But I also don't want you to worry if you're like, I was never good in school. That's cool. We got a whole glossary and we're gonna teach you all of these words one by one. So I promise in 10 weeks you're gonna know all of these words. You're gonna feel very comfortable using them. So we are gonna teach thoroughly, but we're gonna go varsity. All right, so get ready for that.

Also, you need to expect a very, very thorough teaching. All right, we have over 11 years of seminary education between the two of us, Rachel and I. Over 80K in tuition, over, well, 5 degrees between the two of us. And then we've taught over 100 women, well over 100 women. Okay, so this is very- we've learned a lot about how to teach this throughout the years. This is gonna be a thorough teaching.

This is not a 10-minute video. This isn't just the SWORD method or the SOAP method or the CARE method. By the way, don't hear me wrong, those methods are so helpful. They're such a blessing to beginners, and they really blessed me when I was first trying to get some basic tools for studying scripture. So I love those tools, but if you're gonna be a Varsity Bible teacher, we're gonna have to go deeper.

We're gonna have to get seminary level, and this is that seminary level course. So I think our course ends up being somewhere between 17 and 19 hours. So I think it's about an 18-hour full seminary level course. So get ready for that. Now, what you will know- do not expect to learn everything. Of course, we can't teach you everything that we learn from 11 years of seminary, right?

That's not even possible. But we can give you the best of what we learned in 11 years of seminary. And I honestly believe I'm giving you the best of what I got from my doctoral studies, from my PhD studies. This is really the best stuff that I can give you. So so do expect to know what to do when you open your Bible. Right? By the end of this course, you're gonna be able to sit down at your desk, open up your Bible, know exactly what to look for first, second, third, fourth, all the way until you have crafted a beautiful Bible study where people don't just hear God, but they encounter God in his word and they're transformed by the Spirit to the glory of Christ the Son.

So here's some reasonable expectations. All right, ready? You will be the next Jen Wilkin. I'm kidding, you're not gonna be the next Jen Wilkin. But you will have a dependable, repeatable method to study and teach the Bible with faithfulness every single time. That's a guarantee. If you take our course, you will have a dependable, repeatable method. Every time you sit down to study the Bible, you're gonna know exactly what to do, and you're gonna be able to do it with excellence.

So, all right, your passage. Throughout this course, you're gonna work on one passage. You're gonna be studying through and crafting a teaching on one passage, and that's gonna be Exodus chapter 3 all the way through chapter 4, verse 17. So this is where God calls Moses. So the reason why we picked this passage is, first of all, it's narrative. And a narrative, the narrative genre, the narrative style of writing is a ton of passages in scripture.

So if you can learn to teach narrative, you can learn to teach a lot of the Bible. It's also long enough to have a nice structure. A big key that we're gonna teach you to unlock the meaning of any passage in scripture is called structure. So we're gonna show you how to find the structure of a passage, and this specific passage is long enough, thick enough to have a really clear structure. So we want you to be able to tease that out.

It's also famous enough to feel known, and this is one of my favorite things that I see happen a lot with our students. Is they start learning how to really, really study the Bible. And then they take passages that they thought that they knew for years, maybe even decades, and then they

start seeing new light shining up and out of the Word. So I like to pick passages that feel known. So, do not study this passage yet.

Okay, just- you can read it, that's fine. You can read it, but do not study it yet because we want you to actually use our method of study so you can see how high quality it is. And we're adding to that one rule, Are you ready? This rule is so important. Do not- if you're taking this course, please, please, please do not look at a commentary, okay?

Don't listen to another teacher's message. Don't check out a study Bible, okay? You know those little notes at the bottom of your study Bible? Like, don't look at those. If you need to use a different Bible or just like a PDF of the text when you're studying to resist that temptation. Do that, okay? Do not reference your own previous Bible study notes on this, right? We want this to be a fresh learning experience, and if you go and you look at commentaries, you're gonna butcher the whole experience for yourself.

So do not do that. Now let me tell you why that feels backwards, okay? It feels humble. I know, I know you, okay? I hear this all the time. Well, it just feels humble to go look at a commentary. It feels humble to see Well, how did John Piper handle this text? Or how did John MacArthur handle this text? Or how did Jen Wilkin handle this text?

I'm sure they handled it fabulously. However, you cannot learn to read scripture for yourself by learning how other people did it first. It doesn't work like that, right? So I know it feels humble, it feels careful, and we should trust the pros. And you know what? Scripture- I'll add one- scripture is meant to be interpreted. In community. Okay, so I'm not saying that you're never gonna be able to check a commentary or you're never gonna be able to get interpretive tips from other people.

Okay, but you have to learn to do it on your own. I mean, think about it. If everybody in the church were just delegating out their own thoughts to other people, eventually no one would be able to think for themselves, and then no one would be able to make any contributions, and then we would all lack critical thinking skills, no one would be able to read the Bible well, and that would be really dangerous, right? So yes, we should read in community, but you have to also learn to read on your own. So whenever we don't do this, it creates the training wheel problem, right?

So imagine if you were learning to ride a bike and you learned to ride with training wheels. You learn to read your Bible with a commentary or by looking at what other people said. Well, that's good. You are riding your bike with your training wheels. You are teaching the word by kind of mimicking what John MacArthur said or mimicking what Jackie Hill Perry said. That's good. I don't want to downplay that, but eventually we know that a mature bicycle rider, a mature cyclist, they take the training wheels off and they can ride on their own.

A mature Bible teacher is not always depending on a commentary or depending on another teacher to learn the Word. They actually can read the Word on their own. And of course, we want to be humble. We want other people to sharpen us. But we're gonna be able to interpret scripture on our own first. So, if you leave the training wheels on for too long, you never learn to ride on your own.

And if you're always depending on other teachers and commentaries, you're never really gonna learn how to interpret or teach scripture on your own. And you have to learn that to be a mature Bible teacher. So, what you can do on your own. I want you to hear this. You can understand scripture on your own. You really can. A good method, and the Holy Spirit will show you way more than you think.

You will be shocked at all the stuff you're gonna be able to pull out of this text with this method. So also, you can check it after but not before. So you can check commentaries, you can look at other teachers, but just not before. So on your own for now means no commentaries, no other teachers, just you, the text, and the Spirit. So and you know what?

If you mess up, you mess up, but then you learn where you messed up and you learn how you can improve, right? I know when you take the training wheels off, you are going to skin your knee, but then you're gonna learn how to ride your bike. So I want all of you, if you're willing, to make a commitment to scraping your knees. Okay, so if you- you'll see this in your workbook. I am really going to try my best to resist reaching for a commentary or anyone else's work on this passage first.

I would rather scrape my knee learning to ride than stay on training wheels for the rest of my teaching. Life, that kind of rhyme. Okay, so go ahead and check that. I'll wait for you. 3, 2, 1. Okay, hope you checked that. All right, we are done with our introduction lesson. Go ahead and do the self-assessment. Take a moment to reflect. Also, you might be asking, hey, I'm just starting this course, how can I get help?

Maybe you want help. Well, first of all, post your questions in our free community feed. Go look through that community feed, just scroll for a little bit. People ask questions all the time. And Rachel and I try to make sure that every post gets an answer. Now, once our community gets over 1,000 people, we might not be able to do that, but for now, we make sure every post gets an answer.

And a lot of times, those answers are from you, from other students in the class who are just crushing it and know how to answer a question. So that's been fun to watch. Next, come to our live events. So if you go look in the calendar setting in our free community, at least once a month, usually twice a month, we have some sort of event. Bring your questions to those events.

We always do a Q and A after those events. Also, if this is the season where you really want to go pro, you want to go varsity, you want to look back in your life and say, "That's the year. That's the year when I learned how to interpret scripture. I got personal coaching. I had mentors, and I know now I am the absolute best that I can be."

Right? Like even Michael Jordan, even Tiger Woods, they had coach, right? So if you're like, hey, this is when I actually want to get coaching. Maybe you're a woman at your church and you are the tip of the spear. You are the woman who mentors everyone else and you're looking for someone to mentor you. Consider joining PRO. And in our PRO community, that's where we can give you personal feedback.

We're gonna make personal customized plans for your growth goals. We can hold you accountable. And we can make sure that you level up and reach your goals by the end of that 1-year membership. So consider joining Pro. And also, for all of you, especially if you're new to the ministry, go ahead and book a discovery call. All right, a discovery call is a 50-minute call. You get on the phone, usually with me, and best case scenario, we make you an epic plan for you to grow in the next year, and you get a lot of resources.

Worst case scenario, I just get to know you, meet you, pray for you, and we can just hang out. So anyway, I hope that helps you figure out how to take your next step. So go watch Lecture 1A. That's the 5 levels of Bible study. It's also the introduction to our first teaching, Danger #1. And we will see you in the next lecture.

LECTURE 1A

THE FIVE LEVELS OF BIBLE STUDY

Welcome to lecture 1A, the five levels of Bible, study. Let's say that you've been reading the Bible for several years, a really, really long time, but it still feels flat, right? You open up the Bible and you're like, yeah, I know I've read this story. It's Abraham and Isaac. Or I read this story, it's the story of Noah. Or I know that, you know, Jesus lives a perfect life and he dies on the cross.

He resurrects. And, and the information is just kind of going into your head, but it's having a hard time going down into your heart. Well, the reason why a lot of the women that I coach have a hard time getting the Bible to go down from their head into the heart is because they never learned about the five levels of Bible study. So that's what we are going to learn in today's lesson. So let me show you the level, and then I'll explain the level, and then I'll give you a test.

So I'll give you a little quiz. Even if you're driving in the car right now, you can listen to the quiz and just kind of take it in your head to see which level you. You're at. And then after that, I will give you the new category that you need in your head to help you graduate up to the next level. Hopefully by the end of this lesson, even if you're at level one right now, we'll get you all the way up to level five, which is where you need to be to be a faithful Bible teacher.

So we are going to be using the passage of Luke 5:17 to 26. You can pause right now and go read it for a few minutes if you want. But I'll also give you enough information just so that we can go ahead and, and do the exercise together. Now, level one is the most dangerous level to be at. And I'd say that's about where half of the women in our churches are right now.

Level one is what we call the help seeker. Okay, who is the help seeker? The help seeker is a woman who. This is good. She loves God. And she wants to go to the Word for help, right? She wants to go to the Word for help with her finances, help with her parenting, help with her relationships, help with her marriage. Right? She wants to go to God and get help, which is a beautiful thing, but it leaves her with a small problem.

This is the sort of thing that she hears in a message. So let's say she's reading in Luke 5 and it says, and when they cannot find how to bring him in, right? This is the narrative of the four guys. They are bringing their paralyzed friend and they say, see the crowd? And they can't find a way to get to Jesus, so they dig through the roof.

So this is that narrative. They can't figure out how to bring him in because of the crowd. So they went up on the roof, right? They got creative. They did something a little out of the box, and they let their buddy down with his bed through the tiles. He ends up in front of Jesus. Jesus sees him, forgives him of his sins, heals him, right? It's a really amazing story.

So this is what our help seeker would come to this passage. And this is what she would hear in the. This is what she would believe. She would see that these four men, they came up to the crowd and then they ran into, an obstruction. They couldn't get to Jesus. And she would learn from this passage that it's time to stop looking at the crowd. It's time to get up on the roof.

Did you see what those four men did? And, they didn't see the crowd and give up? No. They thought out of the box, they got creative, they got up on the roof, they did something out of the box because they had true faith. So she would hear this message, maybe say something like, by the way, these are real things that I've heard from real messages. So, you need to pray a roof prayer, a creative prayer, an out of the box, a tile digging prayer, right?

Maybe you've been praying that your son would come to know Jesus or that Jesus would open the eyes of his heart or help him to understand salvation. No. How about you pray a real prayer, a, roof prayer. How about you pray that tomorrow, when your son is on his way to work that a street evangelist would chase him down and share the gospel with him and that he would be saved. How about you pray that tonight when your son goes to sleep, that he would all, of a sudden had a vision where Jesus comes to him and shares the gospel, right?

Don't you believe that Jesus could do that? Pray a roof prayer, get creative. Maybe God wants us to pray creatively. Maybe that's what God is waiting on now. She would hear this sort of message. Maybe she would be really inspired to, to start a refreshed prayer life, right? I mean, when I saw an individual preach this message with this sort of application, right. I, saw a lot of people, you could tell a lot of people were inspired to refresh their prayer life.

So could it be helpful? Could anyone hear this and be inspired to pray harder? Well, yes, this could help someone to pray, right? Because it is possible that lies can often feel helpful. So here's the problem with this message. An interpretation can feel helpful without being true. The problem with level one is that if, she's always just coming to the text and her only question is, is this helpful?

And then she hears this message about a roof prayer and she's actually inspired. She actually goes and maybe she prays more and maybe she, it refreshes her belief in God, right? Maybe it's feels helpful to her on Sunday when she's refreshing her prayer life, but then it leaves her wanting on Friday when now she feels the burden, of her son's salvation. Maybe he's still just not saved because she can't be creative enough. Right?

The Bible actually never tells us that we just need to be more creative in prayer, whatever that even means. So the problem with only asking when you come to the Bible, is this interpretation helpful? Is that a lot of interpretations feel helpful without being true. So if she

wants to go from level one to level two, remember, it's good to want to come to the Bible for help, but we need to come for true help, right? God's help.

So to go up, to level two, she needs to stop asking, does this feel helpful? And she needs to start asking, but is this true? Is this true? So now we are at level two, right? We're here with our truth seeker. Now let's talk about our truth seeker. She values truth. She's very discerning, right? Maybe she likes to watch YouTubers who like, point out false doctrine and stuff, which is a great thing to do.

That's often, that's awesome. But she still has a problem, right? So let's look at the kind of message that she would hear. So how about she turns into Luke 5 and she hears this sort of message. The. The speaker says something like, Luke never tells us how long this man was paralyzed. Right? This. These four men, they bring their friends to Jesus. But the text never says, how long has this man been incapable of walking?

And see, this is what is interesting about the word of God. In Mark 5, we see that woman, she was bleeding for 12 years. The text tells us a time. In Acts 3, we see that this man was lame from birth. The text tells us a time. John 5, we see that this man was sick for 38 years. The text tells us a time. But in Luke 5, we have no idea.

Maybe he's only been paralyzed for one week. Maybe it was from birth. Maybe it was 20 years. Maybe it was two weeks. We don't know. And the reason that the text doesn't say is because God wants you to know this, that God's timing is the perfect timing. Even if you don't know the time, that God's timing for his actions, for his sovereign good will in your life is the perfect time.

You don't need to know the time. You just need to trust God. Okay, so that would be something she would hear. And now remember, she's not just asking, is it helpful? She's asking, is it true? So let me ask you, is God's timing the perfect timing? Like, of course. Of course that's true. Here's the problem, though. An interpretation can be true without being from the text. Let me ask you this, is God's timing perfect?

Absolutely. But does, Luke 5 say anything about God's timing? No. As a matter of fact, if you look at the little trick I just did, I actually told you that the text doesn't mention the timing. So it's kind of doing the opposite of what the text did. Basically, I found a little gap in the text, and then I poured some truth into it. And it sounded good, maybe it sounded biblical, and I even quoted a lot of other texts.

But at the end of the day, I'm not really teaching a truth from that text. I actually pulled a truth out of thin air that wasn't in that text. So the problem is that an interpretation can be true without being from the text. So. So my level two girl's like, I got a problem. I need a level up. This is how you level up from level two to level three.

You stop asking, is it true? And you start asking, is this in the text? Right. You stop settling with just listening to a speaker, reading the word, and then asking if whatever thought popped into your head is true. No. Now you start asking, is it actually in the text? So if you're at level three, you're crushing it. You're, like, ahead of 80% of the chicks in the church.

So good for for you. So now some people might ask, is this a problem, right? I mean, if we're teaching what's true, is it really a big problem that it's not technically in the text? And the answer is yes, number one, because you're lying about God's word. If I tell you that Luke 5 is teaching about God's timing when Luke 5 is not teaching about God's timing, yeah, that's a problem.

Even though I'm saying something true, I'm still saying that God is saying something that he's not saying, right? So that's not cool. I mean, imagine if you told. Maybe you had two kids and you told the older one, hey, go tell your little brother to clean his room. And then he ran over and he told his little brother, hey, mom loves you. Well, do you love him?

Yeah, it's true. But did he tell the truth? No, that's not what you said. He's a terrible messenger, right? And when we read the Bible, we don't just want to ask what's true. We want to ask what God said. We want to be faithful messengers. So, yeah, just because you're teaching what's true doesn't mean that you're teaching what God said in that text. Right? That's where we find faithful messengers.

Also, every time we leave the text to say one thing that's true, and we miss the actual thing that God did want to say through that text that was true. So, yes, this is a problem. So let's head up to level three. Now we stop asking, is it true? But we start asking, is it in the text. So let's talk about my level three girl, all right?

Who she is. If it ain't in the text, she don't want it. All right? I love this chick. She is my friend, and this is the sort of stuff that she would hear. She'd go to a text and she'd look at Luke 5:17 and she would hear the truth. Jesus teaches, therefore, we should learn from him. Now, is it in the text that Jesus teaches? Yes, that is in the text, and it's true.

And it's also helpful to think that, yeah, we should learn from him. It actually says in the text that, what Jesus was doing in the house in the first place was teaching. So that's true. And it's in the text. And then she would go to verse 20 and she would see. Jesus sees and rewards faith. Is that in the text? Absolutely right. It actually says that the man comes down in front of Jesus, he looks up, it says he saw their faith, and then he speaks to the man, he forgives his sins and he.

He heals him. So it's amazing, right? Does Jesus see and reward faith? Absolutely. That's true. And is it in the text? Totally. It's totally demonstrated in the text. All right, let's look at point number three. Jesus can heal, therefore pray with faith. Well, does the text teach that Jesus can heal? Yeah, he heals the guy right there in the text. So do you see? All three of these points are true and they're in the text.

So if you're at level three, you're like, well, this is best. Basically the best message ever. So all three are true? All three are really in the text. So what could possibly be wrong with this? Well, let me tell you a story about a mom and three little boys. Okay, let's say that the mom leaves a note. Okay? She leaves a note for her three little boys.

And this is what the note says. Says, boys, work together and clean the living room before 4 o'clock. And then we will all get ice cream. Okay? That's the note that she left for her boys. Now let's see if the boys can find something that's true. And, and really in the text. Well, she said work together, so that must show that mom values teamwork. She also said to clean the living room, so that shows that mom values tidiness.

She also said before 4 o'clock. That's a deadline. So mom values punctuality. Also, she said if we clean the room before 4 o'clock, that she'll take us out to ice cream. So mom is generous. Now, are these four truths? Yeah. And did they pull them all from the text? Yeah. So is this the correct way to interpret Mom's message? No. Why? Here's why. The problem. An interpretation can be from the text without being the author's main point.

I mean, technically, these are three truths that they pulled from their mom's word. But we all know that the real reason that mom told them to work together and clean the living room before 4 o'clock is because she wants them to clean the room. If you noticed, in their interpretation, they miss the main point, which is, yeah, sure, mom values teamwork. Sure, she's tidy. Sure, she's punctual.

Sure, she's generous. But that's not the main point. The main point is you boys need to clean the room. Okay, so now we've learned that an interpretation can be from the text without actually being the author's point. So how do we level up now? We're going to level four. This is varsity stuff. If you're up here, you're, like, way ahead of most people, so good for you.

We stop asking, is it in the text. We start asking, is this the author's main point? Is this the author's main point? Now you're at level four, okay? So you are really, really crushing it. This is the meaning seeker. All right, so let's talk about who she is. Her goal is to find the author's main point. So now the way that you find the main point, we're going to learn this in this course.

So don't worry. This is just a little overview for the sake of this exercise, so you don't have to know all this stuff. But the four keys that we had that can unlock the meaning of any text, we'll walk through those. All right, so let's see what the main point is. How do we unlock this text? Key number one is context. So we would come to Luke 5, and we'd say, well, the whole section here of the book of Luke is Luke telling us who Jesus is.

Okay? So we already know, because we use key number one, we're going to be looking for some truth about the person of Jesus. Key number two is structure. So then we're going to actually look at the structure, the way that the passage is organized. And we're going to see

that. I mean, the guy comes down through the roof, and then Jesus forgives him of his sins. And the story doesn't stop there.

Actually, the. The peak of the story is that his sins are forgiven. And then these guys start questioning that, and then Jesus heals the guy. But the healing is actually only proof that Jesus can forgive sin. So we start getting in here, and we start seeing that the. The peak of the story is not actually the healing. It's the forgiveness of sins. Okay, so now we. We've seen the structure.

Now we look at literary devices, and we see, behold, a purpose statement sitting right in the middle of the narrative. Look at it. Luke 5:24. But that you may know that the Son of God has authority on earth to forgive sins. Jesus literally says, but that you may know the reason I'm healing this guy is because I want you to know this. It's like code for saying, yo, this is the main point of the text, homie.

He's literally like, this is so that you would know that I can forgive sins. I mean, he all but says, this is the main point of the text right there. So that's nice. And then key four connections. Well, he says the Son of Man would forgive sins. That's from Daniel 7. In Daniel 7, the Son of Man is this man, but he is also God, and he has dominion and glory and a kingdom.

So we're supposed to learn, this is Luke's main point, that Jesus has the authority of God to forgive sins. And the healing is the proof of that. Now, you don't have to track with me. And if you didn't, like, perfectly understand all of those keys yet, that's fine. We're going to learn those four keys. But this is what I want us to see right now, that now you are at level four.

This is a big level, right? You've moved past the help seeker. You've moved beyond just looking for truths. You're actually looking in the text. And now, even more than just accepting truths from the text, you're actually looking for the author's main point. But we still have a problem. Just knowing the main point doesn't actually transform anyone. We know this because the Bible teaches that even demons have perfect theology and they still have zero worship.

So back to my boys. Let's say that they actually really did understand mom's main point. Let's say that they all read the note together and they said, guys, we really understand what mom is saying. We should clean the living room. And then we peek in on the boys, and they're still playing video games. Okay, lame. So how do we go from level four to level five? We learned that an interpretation can be the author's main point without ever doing what the author intended.

Now, I know that's weird language, but you need to zoom in here because this is a big part of this course. And this is really what's going to take your Bible teaching from just a walking commentary of fun biblical facts to an actual encounter with God when he starts transforming

you. Like when you see not just what he's saying, but why he's saying it and the effect that it should have on you. So zoom in close here. We want to go beyond what the author's main point is.

We want to actually understand what he is doing to with his main point. So now we want to understand the purpose of the text. So now we're at level five, the purpose seeker. All right, let's talk about who this chick is. She wants the author's intended purpose. Not just the truth he's teaching, but the reason why he's teaching that truth. Not just the truth, but his purpose in teaching the truth.

All right, this is. This is where we start going varsity. So I need you to pay attention here. She doesn't just want to know the author's main point. She wants to know what he wants you to do about the main point, what he's doing with that main point. Because authors do not just say things. Authors do things with what they say. All right, let me show you what I mean by this.

What authors do with truth. This is the sorts of things that authors do with their words. They don't just say facts. They. What they do with their facts are things like convicting you with the truth, encouraging you with the truth, rebuking you with the truth, stirring affection, commanding, warning, assuring, promising, elevating, shocking, comforting. Right? Do you see how authors don't just say truths, Authors use truths. Let me say that again.

Authors do not just say truths. Authors use truths to impact people. That's where we meet God. That's how we are transformed. Now, I know you, right? Now. It's a little abstract. That's fine. We're gonna get practical here in a minute. I just need you to hang with me. So, practically speaking, let me show you what this looks like. So what is Luke doing with his truth? Well, we actually get a little glimpse right here at the end of the message.

Luke 5:26. Amazement seized them all, and they glorified God. They were filled with awe. See, Luke isn't just teaching fun facts about Jesus. One, he's the Son of Man. Two, he's God. Three, he can forgive sins. Okay, everyone, tuck that in your Bible notebooks and go home now. We've learned fun facts about Jesus. That's not what he's doing. He doesn't just want you to learn information. He wants you to experience transformation.

So this is what he's doing. He's elevating Jesus as God. He's stirring awe in your heart of God who has conquered all the effects of the fall. Sin and death and sin and death and disease. Right? We see that Jesus can overcome these things as he heals this man. He's inspiring you to worship Jesus because he's God and he's king and he can forgive sins. He's calling you to trust Jesus with your sins.

Right? Do you see? That's where we actually start meeting God. When we move beyond the truth into the purpose of the truth. Not just what God said, but how God said it and why God said it. That's biblical exposition. That's what we want to teach you, to open up your Bible and give to the women who are listening to you. So this is why this changes us.

Because our goal is to meet God and be transformed by His Word, not just learn it. So let's discuss a more technical definition of, biblical exposition. Exposition. Biblical exposition is the craft of teaching the Bible by drawing the message out of the text itself, drawing the meaning out of the text itself, rather than reading a message into the text. Right. So that's what biblical exposition is. When you take the text and then you see the meaning, not just a truth, but the truth that God wanted you to see in there, and you see his intention for that truth, the purpose in that truth, and then you expose that truth in such a way, you, you take that truth and you expose it in such a way that God's intended truth is.

And the intended effect of that truth, the impact of that truth, the reason for that truth, actually comes to bear on the people who are listening. That, people don't just see the truth of God, but they experience God Himself as they hear His Word. The craft of teaching the Bible by placing forth, drawing forth the message out of the text itself rather than reading a message into it. Now, what biblical exposition is not, it doesn't just mean you're going verse by verse. So actually you could place forward the, the message and the meaning of the text without hitting every single verse.

Also the reverse, you could go through every single verse and share a bunch of fun facts, but totally miss the main point of the text. And the main experience is that the text was intended to facilitate. So just because you're going verse by verse doesn't mean technically that you're doing biblical exposition. Right? It doesn't just mean you're doing Greek word studies. You could do Greek word studies and still miss the main point.

Doesn't mean history lessons. It doesn't just mean that you're accurate. Right? So we need to know what biblical exposition is, and we need to know what biblical exposition is not. But for now, if you want a really, really simple definition, biblical exposition is just saying what God says, how God says it, why God says it, that's it. If you say the main point that God's trying to make for the main reason that he's trying to make it with the same tone that he's trying to make it.

That's biblical exposition. And that's when people actually start meeting from God. So we're going to do a little what we call the Luke 15 exercise in our classes. I'm going to teach through Luke 15. Obviously, we don't have time for me to do like a whole message and everything, so just participate in the exercise. But I'm going to go one round and then I'm going to go another round.

And I just want you to listen and I want you to compare both lessons in Luke 15 so that you. So that we can learn together about biblical exposition. Okay, so here's round one on Luke 15. All right? The. The title of this message. Let's say I'm teaching at, like, a women's conference or something. And I say, in Luke 15, we're going to learn three marks of a godly parent.

Three marks of a godly parent. Now, many of you may know this story. Jesus is talking with some Pharisees, and then he begins to tell three parables. Like, one is of a woman who loses a coin, and the next one is a man. He's a shepherd. He loses a sheep. And then the third

parable is a father who loses a son. Right? Many of you will know the story.

He's searching and waiting for the son. The son asks for his inheritance, and then the father gives him the inheritance. The son goes off and blows half the money on prostitutes. Literally. It's. He's the worst kid ever. But the father's waiting for him. The father sees his son, he runs out to him, he kisses him, he forgives him. They end up celebrating and having this huge party.

Well, meanwhile, the older brother back at the farm, I mean, he's super mad about this. And the. The story ends with the father going out to him, trying to tell him that he should be excited that his brother is back. Okay, so again, let's. Let's go ahead and pretend like that was a whole message and I placed it in the passage and everything. So then these would be my three points.

Point number one. A godly parent lets her children make their own mistakes. Right? Now, is that true? Sure, yeah. I mean, not always. You don't let your kid jump off of a roof, but like, yeah, you gotta let your kids make mistakes. That's a wise godly parent thing to do. And that's in verse 12, right? I mean, the kid asked for a bunch of money that he obviously isn't mature.

Enough to handle, but the dad gives it to him. So, sure, godly parents let their kids make mistakes. That's in the text. Number two, a godly parent is always ready to forgive. That's verse 20, right. Remember, the father saw the rebellious son coming back and he was repentant. He ran out, he kissed him, he forgave him, they had a party. Right. And that shows a parent's heart that when your children repent, of course, you should always be ready to forgive.

And then thirdly, a godly parent facilitates reconciliation. Remember how the story ends? The father is going out to the older son and begging him. He's asking him to come in and celebrate. So let me ask, are all of these true? Should godly parents let their kids make mistakes? Should they be ready to forgive, and should they facilitate reconciliation between siblings? Yes, it's true. And can you see how I got all of these up and out of the text?

I mean, those are actual verses there. So. Sure. So let's ask, was this a good message? Was it good? Okay, well, what was good? Well, one, it was true. Right. Two, it was word based. Every single one of those points came from the word. Was it helpful? I mean, let's say one of the moms there in my study, like, she's been really resentful and unforgiving toward a child.

Could she hear that and be helped? Absolutely. I've seen messages like this really help people. God can use whatever he wants to help anybody. Sure. Well, and then. Have you ever heard this before? I mean, I'll be honest. I think I've heard this text taught toward parenthood or fatherhood or. I mean, I've heard it taught like that probably a dozen times throughout my life. So, I mean, what was good about it?

Was this true word base helpful? Sure, all that stuff. Now, let me do round two. Keep an eye out. Let's say I'm doing the same text, but I actually use a, healthy Bible study method. This is how I would start with a setting. See, in Luke 15, verses 1 through 2, it says this. Now, the tax collectors and sinners were all drawing near to Jesus. And the Pharisees.

And the scribes grumbled, saying, this man receives sinners and he eats with them. So he told them this parable. Right? It's literally in the text that the reason that Jesus tells these three stories about this coin, about the sheep, about the son, is to address these Pharisees. Now then I would look at the structure. Well, first we have a woman loses a coin, and then she finds it and then she rejoices.

Then I would notice that this dude loses his sheep and then he finds it and he rejoices. And then this father loses his son and then he finds his son, and then he rejoices. So what seems to be the point? Now that we know the setting, now that we know the structure, now that we used a, healthy biblical interpretation method? I mean, it's pretty straightforward. Jesus is telling these stories to these self righteous Pharisees to make this point.

God's people should not be self righteous and begrudge grace to sinners. Instead they should rejoice when the lost are saved. So what was the difference between these two messages? This is it. The first message was good stuff. I mean, it's true. Like, of course you should forgive your kids. Of course you should try to reconcile fighting siblings. Of course those things are true. It's good stuff. It's helpful.

But that's not what God intended to communicate in that text. Jesus did not tell that story to the Pharisees to do a lesson on parenting any more than he wanted to do a lesson on finding sheep or being a chick who loses stuff like that. That's not the point of those stories. Jesus was using those stories to make a different point about self righteous Pharisees. See, Jesus was using those illustrations when we stop looking at what he said, but we start looking at why he said it.

That's biblical exposition. And we realize that Jesus's point, in Jesus's words, was to rebuke self righteous people and to ask them to repent and to rejoice. That's why Jesus said these words. So is it okay to use that passage for a parenting message? I don't know. Do you think it's okay to use Jesus's words for something that he never intended? I don't think it is. Here's the difference.

The round one was good stuff, but it wasn't God's stuff. We can only honestly say that we're teaching God's word when we say what God said, why God said it, right? This is the paradigm shift that we have to learn. This is our first huge paradigm shift. Faithfulness is not about sounding biblical or even saying what's true. Round one sounded biblical and it was true. It's about teaching what God actually intended for this specific text.

That's what faithfulness is. That's what biblical exposition is. Good stuff is not the same as as God stuff. I got this from my mentor, Jim Shaddix, who is a fantastic expositor he handled the word so faithful. And he just drove it into our heads like, good stuff is not God's stuff, right? You can't really say you're teaching God's word until you're saying what God said, why God said it.

So this is teaching danger number one. We're going to have nine teaching dangers throughout this entire course. This is teaching danger number one. We're going to call it pirating the text. Pirating the text. It's teaching the text toward a destination that God never intended, right? It's using scripture to sail to your port instead of his and think about what a pirate does, right? A pirate. Like, let's say, you know, there's a British naval officer, okay?

And the king tells him to sail the boat to the island to the north, okay? So he's obeying his king and he's taking this boat to the island to the north. Well, then a pirate gets on the boat and he commandeers the boat and then he turns it, he's taken it to the island to the south. He's taking the king's ship to a place that the king never intended. And then people do this with scripture, right?

God said, hey, I want you to use this message to rebuke self righteous people and invite them into rejoicing when the lost are saved. And you're like, well, I actually think I have a better idea for this message. I think I'd rather use it to talk about parenting. I mean, is that okay? Well, if it's your boat, sure. But it's not like, God did not just hand us a bunch of texts and say, here, you guys do whatever you want to do with these.

No, he said, this is my message and you need to be a faithful messenger, right? We, we have to be faithful not just to what he said, but why he said what? What? He said, we cannot pirate the text and take it somewhere else. That our king did not demand. We cannot commandeer his word. And this is what I am convinced is the greatest threat to faithful teaching.

I believe that the greatest threat to faithful Bible teaching today is not false teaching. Because here's the thing. If I would have taken that text and I would have said, the point of this text is that it's good to spend all your money on prostitutes, right? Obviously, everyone would be like, no, that's total, totally not what that text is saying, right? Like, everybody would spot false teaching.

The biggest threat to faithful Bible teaching is not false teaching. It's good stuff that isn't God's stuff. Because what happens when you use God's word to say good stuff? That's not God's stuff. That is what keeps us from hearing God's Word as God intended. That's what keeps us from being transformed from meeting Him. Because we're just using His Word to say something that we think is a good idea.

At that point. We are using God's Word to say what we think, not using God's Word to say what he thinks. We can't use His Word to say what we think is helpful. He has to use us to say His Word. And His Word includes His motivation and his purpose. The greatest threat to

faithful teaching is not false teaching. It is good, true, helpful, biblical sounding content that misses what God intended for this specific text.

It's good stuff. It's not God's stuff. So we're going to end this lesson here by just asking, where are you? Where are you? Which one of these five levels have you been teaching from, by the way? I really want you to hear this. Some women, they take this class and they start feeling a lot of guilt or a lot of shame because they're realizing they haven't been teaching faithfully.

Please don't do that. Okay, there's two reasons why. Either if you haven't been teaching faithfully, it's because you honestly didn't have the resources and this is just God trying to get you those resources, or it's because you were a sinner, in which case, you know what? We have a good God. Just repent, nail it to a cross. Right? Our sins have been forgiven. So no matter what your motivation was, whether it was genuine ignorance or even sin, like Jesus died for our sin and Jesus gives us the knowledge we need.

He equips the saints, right? Ultimately the church is His. So I don't want you to feel bad, but I do want you to admit where you've been off so that you can be humble enough to get better. All right, that's my challenge to you. So which of these five levels have you been teaching from? For the record, I've taught it all five of them to real people.

Now, have you ever taught a godly parent lesson or or something like it? All, uh, right, go ahead and answer those questions and then I'm going to see you in lesson 1B. We're going to start ramping up and getting into the practical stuff. I'm so excited to to be a small part of God's ministry in your life as you start to faithfully teach His Word, to strengthen the church and to fulfill the Great Commission. Let's keep going.

LECTURE 1B

SPEAKING FOR, NOT FROM THE TEXT

Welcome to Lecture 1B. In today's lecture, we will be discussing the danger of speaking for not from the biblical text. Let's hop into the classroom. So in Lecture 1A, we discussed what you teach, right? The importance of what you teach being the message of God, being the meaning of God. Right. We discussed what it means to teach expositionally, which means that you are teaching what God actually intended for you to teach from the text, that the, that the main point or the main points of your message align with the main points of the text.

So that was lecture 1A. We discussed what you're going to teach today. And lecture 1B. We are going to discuss how you teach that. So we are going to do an exercise. In Exodus 32, you can go ahead and turn in your Bible to Exodus 32. If you're on a phone, you can scroll there. That's cool. If you're driving, you know, don't wreck yourself. That's cool. So I'm going to teach the same passage twice.

And as I teach this exact same passage, Exodus 32, two times, I want you to be to compare these two teaching moments and hopefully we will learn the distinction between teaching for the text and then teaching from the text. So let's go ahead into round one of Exodus 32. Go ahead and turn in your Bibles to Exodus 32. Now, in Exodus 32, right? This is where the people of God worship the golden calf, which is super lame.

What happens in this text is Moses has gone up, on the mountain, and then the people basically get bored, they get impatient, and then they start worshiping this golden calf. And the point that God is making expositionally, the, the point that God is intending to make from this text is this, that worshiping the right God the wrong way is worshiping the wrong God. Worshiping the right God the wrong way is worshiping the wrong God. See, the, the people of Israel, they're saying that they're worshiping God, Yahweh, but they're actually worshiping a golden calf. Clearly, this is not honoring to God.

And to be honest, it's not just the people of Israel. We've actually seen other people throughout world history do the same thing. For example, the Nazis led by Hitler and the regime, they actually often claim that they were worshiping God, that they were honoring Jesus, and they would abuse scriptures that talked about how the Jewish people were responsible for the crucifixion. And they perverted Scripture in order to, quote, honor God. They ended up murdering people.

Right? We see that they. They were talking about the right Jesus. They were talking about the right God, but they were perverting Scripture in such a way that somehow in their head, they had made murder an act of worship. Now, that's obviously a horrible illustration of talking about the right God and worshiping quote, the. The right God in the wrong way. But there are actually very sanitized Christian ways of doing this as well.

For example, earlier, in this week, I was thinking about how I wanted to spend some time in prayer. You know, I just hadn't spent a lot of time with God that week. But then I was like, no, I gotta. I gotta work on this manuscript. I gotta prepare this Bible study. And in that pivot right there, I had created a God who would prefer my hands over my heart, who would prefer my service over my soul.

See, I was worshiping the right God, the God of the Bible, the God who wants women to teach, right? The right God. But I was worshiping him in the wrong way. And it turns out in doing that, I ended up worshiping the wrong God. Okay, so that was round number one of, Exodus 32. Now, whenever I teach this live, I usually stop and I ask my students what was good about how I taught round one there.

And they usually. I've actually written down a couple of their notes. Usually people say it was personal, it was vulnerable, it was transparent. So that's good. A lot of times people appreciate the historical illustration because that's actually a pretty good illustration of people claiming to be Christian in some way, but obviously not worshiping God. People said that it was clear, right? I had a visual. The point was clear.

If you'll notice, I said it two times. So I repeated the main point to make it very clear. People love that. I included the context with Moses going, up on the mountain and the people being impatient. And most importantly, it was true, right? It is true that if you worship the right God in the wrong way, you're not actually worshiping the right God. Right? That's true. That's biblical.

And this is what I would add. It was expositional in the sense that that really is the point that God is intending for us to pull out of this text. So it was expositional, true, personal, clear. I had the context right. So there was a lot good about round one. So then we ask this question. Was there anything wrong with round one? At this point in the class, usually I have at least one student or maybe two students raise their hands, I'll call on them, and they will say something like, you know, there wasn't a lot of text in that message, right?

That piece of teaching that I just gave that round one of teaching, there wasn't a lot of text. And then I'll usually ask, well, you know, what verses did I use? And usually someone says, well, you. You know, you read verse one where Moses goes up on the mountain. And then they actually realize, I didn't even read verse one. I just kind of gave that my own summary.

I sit there and I watch the class realize that I just taught an entire expositional message message without actually using the text, without actually bringing anyone into the text of Scripture. So I taught expositionally, but I did not teach inductively. Right? I did not bring them

into the text. I did not let them see the text for. For themselves. I just told them the truth, but I did not prove to them the truth.

So what's wrong with teaching expositionally but not inductively? What's wrong with that? Well, I do want to be honest. I mean, teaching expositionally is better than just teaching something that you made up or pirating the text. So this is a better problem to have. But when we teach expositionally but we don't teach inductively, we end up training our students to have several bad habits. The first one is that we train them not to be Bereans.

Right? Think about it. Paul says, you know, the Bereans were awesome because I'd go there and I would teach, and then they would search the scriptures to double check, right? These people would question whether or not their teachers were teaching correctly. Well, if I, as a teacher, I come and I'm always teaching the Word, but I. I'm never proving my thoughts. I'm never showing you why I think that's what this text is saying.

I'm never showing you how the text works to produce that meaning. I'm just like, hey, believe me, this is the meaning. I don't ever feel like I have to prove to you why I think that's the meaning. I'm training you just to trust me, not question me, and just to really come and hear God whenever you hear me speak. Right? And I don't want to train people not to be Bereans.

I want to say, hey, guys, this is what I think the text says. But. But let me prove it to you. Let me show you my reasoning. So then they come in and they're looking at my reasoning, and they're questioning whether or not they agree with my reasoning. I'm training them to be Bereans. But much more importantly than that, as a teacher, if I'm always saying not just what the text says, but how the text is working to say that, how the text is producing that meaning.

I'm training them how. How to read Scripture on their own. Right? Every single time, I'm like, hey, this is the point, but let me show you how I got that. Let me prove it to you. Let me show you why I think that the text is saying that. I. I end up teaching them to come to Bible study, not just to hear the truth. But to read the truth, think about it, see it for themselves, and learn how to get the truth on their own later when they are reading for themselves.

Because your students will read the Word the same way that you teach the Word. So if you just read the Word and say some true things in their personal time, they're just going to read the Word and think some true things. That's not what you want. You want them to read the Word, actually figure out how the Word is working to produce the meaning, and then to copy your healthy Bible study techniques. But here's the biggest problem with this method of just teaching expositionally but not inductively.

It's is you train them to always come to you to hear from God. Instead of saying, hey, guys, look, this is the Word of God. This is God speaking. I'm going to be the guide. But this is the safari. You come and I'm going to show you what God is saying in His Word. Right? That's the correct position. You just say, hey, guys, I already studied this, so let me tell you what it says.

Right? Instead of saying, hey, guys, let's hear from God together in His Word, you end up holding the posture of, I already figured out what God said, now you come and eat my leftovers. Right? That's not what we want. So let me give you round two, and I'm going to model not only an expositional message, which was true in round one, I'm also going to model an inductive message.

Okay, here we go. All right, everyone, please turn with me to Exodus 32. Exodus 32. Now, in this text, we are going to learn a primary truth about worship. That's what I believe God wants for us to learn. So let me show you the truth that I believe. This text is teaching that God is teaching. He is telling us that worshiping the right God the wrong way is worshiping the wrong God.

Right. But let me show you why I think that. First of all, let's look in the text together. Everyone, please make sure that you have your Bibles. Right? Remember, we're not coming to hear from me. We're coming to hear from God. I want to be a faithful guide, so I need to make sure that you actually have your eyes on the text. Okay, I'll wait for you.

Awesome. Cool. All right, we all got our Bibles. Great. Because that's what we came here to read, right? Cool. Exodus 32. All right, so we are in Exodus 32. I believe that this is showing that Israel, at least in their heads. They are worshiping the right God, right? Look with me in verse 4, verse 4, it says, and he, Aaron, he received the gold from their hand and fashioned it with a graving tool and made a golden calf.

And they said, these are your gods, O Israel, who brought you up out of the land of Egypt. So in their head, they are worshiping something that brought them up out of the land of Egypt. Well, you and I know who brought them up out of the land of Egypt. That is none other than Yahweh himself. Keep reading with me in verse five. And Aaron saw this.

He built an altar before it. And Aaron made a proclamation and said, tomorrow shall be a feast to the Lord. Now, in your Bible translations, you'll probably see that is capital L O R D. That means in the Hebrew language, that's the personal name of Yahweh himself, the only creator God, right? So in their head, they're worshiping something that delivered them from Egypt. That's the right God, and it's Yahweh.

So it's definitely the right God, right? They got the right God, but they are worshiping him in the wrong way. Read with me verses 1 through 3. When the people saw that Moses delayed to come down from the mountain, the people gathered themselves together to Aaron and said to him, up, make, us gods. Who shall go before us. Well, we see their motivation for worship is impatience, right?

Moses delayed. They're getting agitated. They're getting bored. They're getting impatient, right? They want something to do, someone to follow. So, we do understand from scripture that the proper motivation for worshiping God should never be impatience. Matter of fact, we

see in scripture that we are often commanded to wait on the Lord. They're doing the opposite. In addition, they say, make us gods, right? You can almost hear the perversion of the fact that God has indeed made us.

So instead of worshiping the God who has created them, now they want to worship gods that they themselves are creating. But just in case you. You think that I'm not right, let me continue to. To prove it to you. I'm going to show you how I know that God's not happy, right? Maybe you have heard. Well, you know, as long as you're worshiping God, you can choose your own method.

We all worship God in our own ways. But as long as we're authentic, as long as we're genuine, God doesn't care. He accepts all forms of worship. Well, let. Let's see if that's true. Come with me and let's see what God is teaching us in his word. Verse 7. And the Lord said to Moses, again, that's Yahweh, capital L O R D. The Lord said to Moses, go down for your people whom you brought up out of the land of Egypt have corrupted themselves.

See, God thinks that this is an act of spiritual corruption. Verse 8. They have turned aside quickly out of the way that I commanded. God clearly thinks that this is outside of his commandments. They have made for themselves a golden calf and have worshiped it and sacrificed to it and said to these are your gods, O Israel, who brought you up out of the land of Egypt.

And the Lord Yahweh said to Moses, I have seen this people and behold, it is a stiff necked people. Now therefore let me alone, that my wrath may burn hot against them and I may consume them. So you tell me, does it sound like God's okay with their worship? Does it sound like God is accepting this worship? Absolutely not. So I hope we all see this truth that God is teaching us that worshiping the right God the wrong way is worshiping the wrong God.

All right, so hopefully you see after round two the difference between teaching an expositional message and then teaching an expositional message inductively. If you'll notice in round two, on Exodus 32, what was I doing that I did not do in round one? Usually when I ask this to my students, they'll point out, well, one, here's my best tip for teaching inductively. You ready? This is going to be mind blowing.

Actually read the text, right? That's a really good tip. Like, if you can teach and you never read the text, it might be expositional in the sense that, maybe you did in your own time get the truth from the text and now you're putting it in front of everyone. But it's not inductive in the sense that you are not in front of them pulling the truth out and offering it to them. Right?

So we want to make sure that it is inductive. I actually read the text. Second, if you'll notice, I didn't just read the text and then tell them what it meant. Right? I read the text and then I proved to them, how I knew what it meant by showing what the text said and, and how the text was working. Right? That's how you know it's inductive. You can ask yourself, well, did I read the text?

And then did I prove to them how I knew that? That's really what the text was saying. Right? Because that gives them the opportunity to validate and say, yeah, I think that actually was a responsible method of interpretation. And I think you're right. I do think that's what God is saying. Or, I actually think your reasoning was off. I think you missed something. I don't think that that's what God is saying.

And now they're being Bereans. Right? And if you'll notice, if someone listened to me teach the Bible like that, where I'm constantly proving it, what I'm doing is I'm teaching them how to think about scripture, not just corporately together, but also in their own personal time. So those are the big distinctions. This is where we're going to introduce the safari illustration into this class. Here's the key concept.

And you can see this in your workbook, by the way, if you don't have the workbook, what are you doing, bro? Go join our free community. WomenTeachTheWord.com and go join the free community. Get the free workbook. It's an entire seminary level exposition class. Like, go, go do that. Okay. All right. So the safari. Here's the key concept. That the word of God is the safari, and that you as the teacher are merely the guide.

All right? They are not coming to see you. You're not the show, you're not the safari, you're the guide. So you're super important. I don't want to downplay the teacher, right? The teacher is really, really necessary. It's very important. That means that you are good at explaining stuff, right? So it's nice when you go on safari to have a guide who can say stuff like, there's usually a cheetah in this tree up here to the right, or hey, guys, you might not be able to see this on your own, but actually, if you look over here in the grass, there's a lion sitting just over the hill.

Right? So the guide, they're supposed to be pointing things out. So we need the guide. But ultimately they're coming to see the safari. Okay, so your people did not come to see you. They came to encounter the word. And a great guide makes the encounter possible. She points. She does not become the thing that she is pointing at. So here's teaching danger number two. Teaching danger number two is speaking for the text.

You're saying what the text really teaches, but you're not teaching it from the text. You're not demonstrating how you know that that's what the text is saying. You're not teaching inductively, right? It's telling people what the text means instead of guiding them through it until they see it for themselves. So I always tell my teachers, hey, your goal is to teach the truth, but it's also to teach how you knew that that was the truth, is to demonstrate the truth, to prove that that is the truth.

Even when your content is accurate, if your people are simply trusting your summary instead of seeing the text for themselves, you've taught them to depend on you rather than God's Word. And that is a huge danger as teachers, right? We want them to actually see it for themselves, to encounter God in his Word themselves. And that is the goal. So here's the big paradigm shift. The paradigm shift.

A teacher's job is not to transfer conclusions. It is to guide people through the text until they see it themselves. So here's a little reflection. You can do this. After the course. I want you to ask, I want you to answer, what is the benefit of guiding someone through the text? And instead of handing them your conclusions about the text, what's the benefit? What's the benefit for you as the teacher and for them as the students?

So, real quick, this is a good time in our class for me to explain the danger dashboard. It's on page 304. So the danger dashboard, what Rachel and I did when we were creating this class, we came up with the 10 milestones that you have to walk through in order to learn and really master the encounter method, the method of teaching scripture so people actually encounter God and meet with God. Along the way, though, we realized there's really nine dangers that you have to avoid on this journey so you can go look at all of those dangers on that dashboard. Now there ends up being nine dangers.

We've already covered two of the nine. Right? We've covered pirating the text. That's what I believe is the biggest threat to faithful Bible teaching. And now we've covered the second big danger of speaking for not from, the text. So at this point, I'd love for you guys to go and finish the Milestone 1 self quiz. This is very, very important. If you cannot answer these questions, do not move to milestone two.

All right? This is like, hey, if you don't have a good foundation, don't just start building the house. Because what's going to happen is you're going to get through milestone two, it's going to feel a little lopsided, and then you're going to get to Milestone three, it's going to be worse by milestone four. You're going to be completely lost. So make sure you take your time and you nail down Milestone one, because this is really the foundation to the whole course.

We need you to be able to explain what it means to teach exponentially. Right. Expositionally. I'll leave that in there. All right. Expositionally. We need you to be able to answer, why was the three marks of a godly parent lesson wrong? Why is it wrong to do that to a text? What is pirating the text? Try to give your own example. What's the difference between speaking for the text and speaking from the text?

You can use my example to explain that. And I also need you to explain the safari illustration. Right. What does the safari represent? Who's the guide? And. And what's the danger of forgetting which one you are? Now, if you are unsure of any answer, please do not just guess. Like, if you have a foggy definition of expositional right now, you're in trouble. You got to clear it up.

You got to get it nice and crisp and sharp before we move on. If you have a foggy definition of inductive, which is teaching in such a way that they can see it for themselves. Right. You have to sharpen that up before you move on. If you have any questions, you can always reach out to us if you're in the free community. That's why we're here. So if you can answer those questions and you feel good about it.

Milestone one is unlocked. So that means you can tell the difference between good stuff and God stuff. You can tell the difference between someone just teaching nice good truths from the Bible and then someone actually inviting you into the text to see God's truth yourself. And, in order to complete that, you need to be able to say, I've completed all the class notes, exercises, and the self quiz for Milestone. I understand the difference between good stuff and God stuff.

I've seen the names of all nine teaching dangers, and I'm ready to move on. So go ahead and check that you are done with Milestone 1, if you can do those things, and I will see you in Milestone 2.

MILESTONE 2

UNCOMPLICATE THE CALL

2A	Fuzzy Calling
2B	Fuzzy Lane
2C	Fuzzy Teaching
2D	Fuzzy Confidence

LECTURE 2A

FUZZY CALLING

Hey, ladies. Welcome to Milestone 2. I'm, so proud of you that you've gotten here. Okay. You did Milestone one. That's awesome. Now you know how to teach God stuff, not just good stuff. And you know how to actually teach from the text, not just for the text. And you're learning all that great stuff. Now Milestone two is a little different. It's a little less technical. It's a little bit more practical.

Practical. Okay. So in this milestone, we are going to try to uncomplicate the call. There are four confidence killers that throughout decades of teaching women to teach the Bible, I've, boiled it down to these four issues keep coming up. They keep making women feel like they're unclear on something, and it causes all this hesitation and all this insecurity, and then they can't teach. And teaching is hard enough.

So. So the goal of Milestone two is just to get those things out of the way so that you can know your lane, know who you are in your lane, and then sprint. Okay? So the four confidence killers are, number one, calling. I get this all the time. I'm walking out of Bible study with Ms. Susie, and she's awesome, and she loves the Lord, and she's got a couple of years on her.

She's really wise, and everyone loves. Whenever she explains her take on, a verse, and she's good at helping people understand what the author intended to say. And I'm walking out and I'm like, hey, Ms. Susie, have you ever considered that, maybe you're called to teach? Maybe you have the gift of teaching. And she says something like, well, I love God and I love explaining the word, but I'm not sure if I'm called right because the word called makes everyone feel really funny or you almost feel prideful if you say you're called to teach or people don't know how to define it biblically.

So, Ms. Susie, I got you. I love you. I'm here for you. Let's get that word untangled so that we can just realize if we have a gift and then use it and feel free to serve people. That's awesome. So that's the goal there. Number two, the lane for women in the church again. Right. So it's very clear in Scripture that there's some sort of boundary on, some sort of prohibition on where women teach as far as the church concerned.

And when people are not able to articulate that boundary clearly, it gets fuzzy. And nobody can really flourish whenever the boundaries around them are fuzzy. Right. It's just scary when you're like, hey, I want to use my gift, I want to serve the church. But I know there's this

prohibition on women teaching and I don't know where that line is. So I'm just going to default conservative.

And then people end up being safer than sorry. But then they end up quenching the spirit or just feeling quenched all the time or scared that they're going to disobey God because they can't even articulate where the line is. That's lame. We're going to fix that. Number three, they don't don't know about what teaching is. So they don't understand the gift of teaching, the nature of teaching.

How do you know if you're a good teacher? In contrast with maybe you're just a good counselor or something like that. Lastly, they don't know where confidence actually comes from. So we need to discuss the definition of confidence. What is confidence? Is it a personality thing or can it actually come from something deeper? So that's the goal of all of milestone two in this lecture. Right now we're just going to discuss that first one, fuzzy calling.

So let's go ahead and dive in. Confidence killer number one, a fuzzy calling, a vague, unbiblical, feeling based definition of calling that keeps gifted women paralyzed. So let's discuss what the Bible actually means by the word call. Women come up to me and they're like, hey, I don't know if I'm called to teach women. Well, we're already using a word that scripture uses differently. So in my opinion, that's 80% of the confusion right there.

So let's start there. Let's ask, how does God use the word calling when it comes to the church? Here we go. Number one, the call to salvation. The Greek word for call is kaleo and it literally means salvation. This is the usual way that the New Testament uses the word Kaleo is a call to salvation. I'll give you a couple examples. Romans 8:30 is probably the most well known example.

It says, and those whom he predestined, he also. Here it is, kaleo, he also called. And those whom he called, he also justified. And those whom he justified, he also glorified. So this is a call to salvation. Number two, first Peter 2:9. He says that you may proclaim the excellencies of him who called you out of darkness and into his marvelous light. So this is talking about a calling out of being lost, of being a Non believer into salvation.

So if somebody asks, are you called? The first thing I want you to think is, what do you mean by called? Because usually when God uses the word called in the Bible, he means to salvation. So hopefully the answer is a hard yes there. Now, the next way that the Bible often uses this word, kaleo or called, is a call to holiness. Now, this is a clear implication of the first calling, right?

If you're called to salvation, then an implication of that is that you are also called to holiness. So an example of this is First Thessalonians, Thessalonians 4:7. For God has not called us for impurity, but in holiness. This constant call to holiness, because we are saved, we should act like it. Because we are made holy in Christ, we should live out a life of, holiness. Now, there is a third usage.

This is rare in the New Testament, but it does happen where there is a calling of kaleo to a specific ministry assignment. So I'll give you an example of that. Acts 13:2, the Holy Spirit said, set apart from me, Barnabas and Saul for the work to which I have kaleo them to which I have called them. So here's the big question. Everyone wants to know. How do we know if we're called?

How do we know if we're called? Well, biblically, the way you know you're called to salvation, the first category is you're saved. Like, if you're saved, then you're called to be saved. Congratulations, you're called number two. How do I know I'm called to holiness? That's the second big category. Again, it's because you're saved. So if you're saved, you're called to holiness. Congratulations, you're called. Now the third way.

How do I know if I'm uniquely and overtly called to a very specific ministry task? Well, so far, from what we've read, something crazy has to happen. Okay, we don't really know how the Holy Spirit spoke to that church to set aside Paul and Barnabas. Maybe by the Holy Spirit spoke, it just means something like everyone used the wisdom that the Spirit gave them and the church together communicated and then set them aside. It seems to me like it maybe was a little bit more overt communication from the Holy Spirit.

We know that Paul's original calling, Paul, often introduces himself as, hi, I'm Paul. I'm called to be an apostle. You see him often introduce himself as called as an apostle. And that was crazy. I mean, he's on his way to persecute Christians. And then the Son of man shows up, knocks him on his back, blinds, him, asks him, paul, Saul, Saul, why are you persecuting me? The dude ends up having miracles happen.

He receives a sight back, he becomes a missionary. I mean, that's a pretty legit call. So that would be the third way. So far we see you're called to a specific ministry. So let's ask this. Can God still do this? Can he still call people in this overt crazy sort of way? And the answer, of course, is, yeah, he's God. He can do whatever he wants. Sure.

And I'm telling you, dude, like, if you are in your Honda Accord and you are driving, and then all of a sudden you're blind, and you hear a voice from heaven, first of all, pull over if you're driving. Right. Safety first. But then a voice comes, and it's like, homegirl, homegirl, you need to go teach this Bible study over here in Charlotte, North Carolina. Like, if that happens to you, that's epic.

And you definitely need to do that. Okay, so that's a pret. Or if, like, Jesus comes to you in a vision, I totally think he can do that. You're called crazy way. I do not think that is normal. I think that is far less than 1% of the normal way most people are called into ministry nowadays. But sure, yeah, God can definitely do that. He's God. He can do whatever he wants.

So are there any other options for being called? Yes, I think actually the main option for how most people are being called. So let's look at this. I want us to back up, and I want us to ask a big question about what all Christians are called or commanded to do. And then I want us to

zoom in. So let's just start here. Ephesians 4, 11, 13.

You can go read the whole passage. I'll read this part. It says, and he, God gave the apostles, the prophets, the evangelists, the shepherds and teachers. Some people think that. That shepherd teachers, that those are kind of one idea. They're talking about pastors who teach in the church. Other people think that it is both shepherds, pastors, and then separately also teachers. There's some good arguments on both sides.

I'm leaning toward that those are different offices or roles, but either way, the shepherds and teachers to equip the saints for the work of the ministry. Look at that. That's crazy. Okay, so it's the job of the leaders of the church, like your pastor, one of his main jobs, those. Those faithful men who are able to teach, who lead the church. One of their main jobs is to equip the saints for ministry.

So when people ask me, like, I don't know if I'm called to ministry, I'm like, well, are you saved? Are you a saint? Then you're called to ministry. I mean, all saints are called to the ministry. We're supposed to be using our gifts to. To strengthen the church and to fulfill the Great Commission. And it's the job of the shepherds and pastors of the church to help equip normal Christian saints for ministry.

So let's just start there. You're called to ministry. We don't even need to know your gifts yet. We just know you're supposed to use them. So let's go ahead and uncomplicate that. Section one, you are called to ministry. So hopefully that's a little clear already. Number two, let's check this out. The broad calling, we see this most clearly, I think, in Colossians 3:16 says, Let the word of Christ dwell in you.

That's, plural. That's. He's talking to a bunch of people there. This is talking to the whole church. Okay? Let the word of Christ dwell in you, church. Richly teaching and admonishing one another in all wisdom, Singing psalms and hymns and spiritual songs with thankfulness in your hearts to God. Okay, so everybody's called a ministry. And at some level, in some way, in some circumstances, every Christian. And it seems here that the context is the gathering.

Every Christian should be so filled with the word of God that we're explaining it to one another. We're teaching one another. We're admonishing one another, encouraging one another, calling up one another, challenging one another. This is something every Christian should be doing. So there is a broad calling that all Christians should take up, to teach the word of God to one another. So what does this verse tell us about who is called to teach?

All Christians are commanded to teach in some capacity. So, again, I hope that that makes it a little bit more clear. Like, way more people are on this boat than I think we feel. All right, next we should start asking this instead of, like, am I called to teach? Or is it okay to teach? Right. Instead of these vague, sort of quenching questions, we need to ask stuff like, okay, I, know I'm a Christian, so I have a ministry, and we're all called to teach and admonish one another.

Like, we're all called to use our gifts. So who should I teach? How should I teach? And am I uniquely called to teach? All right, now that word uniquely, I want to highlight that because there is a broad calling where all Christians are called to teach one another, but then there's also a unique calling where some Christians are specifically and uniquely set apart to teach. We're going to talk about that in a second.

So how do you know if you're uniquely called to teach? Hopefully I've sold you. You're like, yeah, okay, all Christians should be teaching and admonishing one another. I feel good about that. How do I know if I'm one of those chicks who's uniquely called to teach? Well, there's two ways to know. One, something crazy, okay? Like if you're on your way to persecute Christians and then the Son of Man blinds you and calls you into ministry, like, congratulations, you got Apostle Paul and that happened to you.

So that's dope. Number two, you're gifted, okay? It literally, if you just have the gift of teaching, you are commanded by God to use it. How do I know? Because the Bible literally says, as each has received a gift, use it. Pretty straightforward, right? Use it to serve one another as good stewards of God's varied grace. Again, Romans 12, 6, we see this having gifts that differ according to the grace given to us, let us use them.

If you are gifted to teach, you have to teach. Now you don't have to teach all the time, in every capacity, in every way, in every role, but you got to use your gift to build up the church in ways that are permissible and in ways that, are commanded. It's not an option. If you are a woman, you, and you are gifted to teach. Let us use it.

Use it. That's what the Bible says. Like, go do it. And look, I'm just, I come from a very conservative background, all right? So I realize there are women who came up from really left leaning backgrounds and the main thing they may need to hear is something like, hey, girl, look, the Bible really does have certain prohibitions on women, okay? And maybe she needs to be pushed back on and like, hey, there really, is a prohibition from women teaching in this authoritative manner over men.

In the gathering, we're going to talk about that. But to my girls who grew up a little bit more conservative, you may need to hear the other side of this, which is it's not okay to quench your spiritual gift. You have to use your gift. It's not okay to. For the primary way you view your gift is to see it as a threat or Something possibly bad.

Okay, Your gift is good. It is from the spirit, and you are a woman. And there's an appropriate way to use it, and we need to figure that out. But you need to see your gift as good and useful and vital, essential to God's plan to strengthen his church and to fulfill the Great Commission. Okay? So use your gifts. Use. Use your gifts. All. Right, next question.

The natural question after this is, how do I know if I'm gifted? Okay, I get that, like I'm commanded, I'm called to use my gift of teaching if I'm gifted in teaching. But how do I know if I'm gifted in teaching? Okay, here's my theory. We have way over complicated this. Let me ask

you, how do you know if you're a gifted pianist? How do you know if you're good at playing the piano if you're a gifted pianist?

Well, if you're above average, then you're above average. You're kind of good at it, right? If you're a horrible piano player or if you literally can't play, then you're not gifted. How do you know you're a gifted mathematician? Well, you're better than most people, right? And it's like, if I talk about piano playing, we know how to tell if someone's gifted. They're good at it. People like to listen to them.

We know how to tell, if someone's good at math, right? They're above average. Yeah, they're like, there's 10 students in the class, and he's number three, like the first, the top three. They're gifted, they're good at it. And then all of a sudden we turn to spiritual things. I'm like, how do you know if you're gifted? And everyone's like, I don't know. And they're expecting a vision or something.

Don't over complicate it. It's the same Greek word that was used for normal secular gifts. Okay, look, so how do you know if you're gifted? You're good at it. That's how you know if you're gifted. So now, of course, that begs the question, how do you know if you're good at it? We're going to talk practically about that. Okay, so now that was a lot of scripture.

I hope you followed the scripture and the logic. I hope that we are making this cleaner and more simple. And it's not as complex, but. So now let's just talk about a normal calling pipeline. Okay, so now we're going to Move away from scripture. We're just going to go towards some common sense, right? Because God made both. So I think it's fine to use both in teaching.

Number one, you have a good motivation to serve. You have a good motivation to teach. Okay? If someone's like, I think I. I think I might have the gift of teaching because I love being on a stage, because then I get a lot of attention and it makes me feel awesome about me, okay? That's not from the Lord. I can tell, because it doesn't honor him. It doesn't serve others.

And that motivation just doesn't seem very pure. Like, let's use some common sense here, right? I love teaching because it makes me feel really smart and I'm super insecure. So when I feel smart, I feel better about myself. Okay, well, that's rooted in pride and insecurity and fear and selfishness. Like, that's not from God. Okay? But if you have a good motivation, it really honors God. When I teach, it really helps people.

When I teach, or I will say this, a neutral motivation. I just love teaching, right? That's a good, pure motivation. We would never, like, reprimand someone. They said, I don't, I. I don't know if I'm gifted in hospitality, but I just love inviting people into my home and making them feel comfortable, right? That's. That's a good motivation to serve. If you have a pure motivation, even if it's just.

I just love explaining stuff. It's enjoyable for me, and it serves people. It honors God. Like, it seems to go well. It seems to serve people. I love it. I enjoy it. That's great. So you got a good motivation. I will say, let me go ahead and call it out. Some people want to teach because they feel like that's the most valuable, special gift. Okay? That's not from the Lord.

We see that very clearly in Paul's letters to the Corinthians, right? He's like, no, the. The mouth cannot say to the hand, I have no need of you, or whatever the parts were. But it's very clear, like, all of the gifts are necessary. Okay? So if you're like, I want to give because I feel like that's the most helpful gift or that's the best gift. Pull back on that.

That's probably not from the Lord, right? You're probably actually devaluing the gifts that aren't as showy. You may be using a worldly definition of good or helpful instead of a godly definition. So make sure you Understand what scripture says about it. But number one, you have a good motivation. Number two, this is what you do. You're like, okay, I have this good motivation. Now let me try to serve some people.

Let me teach. Let me show up. Let me show up and let me try to explain this passage that I read this morning to one or two of my friends and see if it was beneficial when they heard my explanation, right? I'm in my. That was my cat who just sneezed. I hope you guys heard that because that was hilarious. You guys shouldn't be fancy. Let me show you fancy.

Hold on. This is fancy. Named after the Reba song. So you show up in small group, and then somebody asks like, hey, what have you guys been reading in the Word recently? And you're like, I want to try to explain what I read in Psalm 1. So you explain it and you see if it's helpful to people. So just try to serve people. Try to teach. Same way, you know, if you're good at anything.

You want to know if you're good at soccer, try playing soccer. You want to know if you're good at math? Try doing some math stuff, okay? Then thirdly, you'll see that you're good at it. If you're good at it, if you're not good at it, that's fine. By the way, you do have to practice being good at teaching. A lot of times it doesn't come magically, but, you can just keep getting better at it.

Okay? So that's. Again, this is just kind of common sense here, but my goal is to simplify this process because people make it way more complicated than it is. So next point here. Teaching is like riding a bike, okay? Teaching is like riding a bike in the fact that you got to get better at it. You got to practice it. Paul tells Timothy to practice these things, talking about teaching the word and explaining doctrine.

He says, immerse, yourself in them so that all may see your progress. Look at that. So people think, well, if you're gifted, you're really, really good at it all of a sudden. And if you're not gifted, then you're terrible at it. And it's like, well, actually, Timothy has the gift of teaching. Paul actually just mentions that just a few verses before this. I think it's two verses before this.

He talks about his gift, but then he tells him to practice his gift, and he Tells him to make progress in his gift. So if you're trying to teach and people are like, hey, you know, you explain stuff, and sometimes it's helpful. Well, if it were really a gift from the spirit, it would always be as helpful as possible. It's like, no. Like, if you watch even the best preachers in the world, John Piper, when you watch him preach 30 years ago, like, he's not as good as he is now.

Obviously he's had decades of practice and wisdom, so you can actually make progress as a teacher. So what does this tell us about the relationship between gifting and growth? It's this. You can grow in your gift. You can grow in your gift. So don't feel like, well, how do I know when I'm good enough to call it a gift? Well, some people are a little gifted. They're kind of good at it.

Some people are super gifted. They're really good at it. Right? I hope I'm more gifted now as a teacher than I used to be a decade ago. Right? So don't. Don't overcomplicate this. It's simpler than we think. So when am I ready to teach? Okay, when am I gifted enough to teach? That's the next question that comes up. Here's five practical steps for readiness, okay? Practical steps for readiness.

Number one, get educated. Okay? Learn to handle the text. You see this in second Timothy 2:15. Paul's telling Timothy, like, hey, you need to. You need to work hard, and you need to prove that you can handle this text, all right? So you need to actually work hard and get educated. No, I want to be careful when I say this because I really. I do not believe that you need formal education to teach the word.

God's plan A for people teaching the word is the church. The church is a sufficient, right? A good enough. More than good enough. A sufficient education. Educational. Building educational facility to teach people how to study and teach scripture. The church is good enough, okay? We don't need seminaries. Not saying they're bad. I'm not saying that, But I am saying they're not necessary. The church is God's plan A, and that's good enough.

So you don't need formal education, but you do need education, Right? You need to be educated, preferably in the church, to know how to handle the text. Number two, practice in casual arenas, right? I love this. If you go read First Corinthians 14:26 through 27, he's like, hey, yeah, everybody comes, everybody. One person sings. One person shares a little Lesson. Now, that's not talking about official teaching.

We'll talk about that in a second. But practice in casual areas. So that's perfectly fine. Show up to your small group. Share what you've been learning. Right. Number three, get accurate feedback. High quality feedback. Okay, I do not mean that your mom said you did a good job. Your mom is sweet, but she's probably not a tough critic. I do not mean that your husband said you did a good job.

I hear this a lot from women. They're like, my husband thinks I did a good job. And I'm like, I think your husband is sweet. I hope he just has a bias toward you and just likes everything you do because he thinks you're pretty and he loves you and he thinks you're smart and you're just awesome. And I'm hoping that your husband is not your best critic.

Right. That might not even be ideal. So when I say get accurate feedback, I mean feedback from people who really know scripture. They have a really, really good way to critique high quality Bible teaching, and they will also be honest with you. Okay? So don't just ask your roommates or your best friend. Number four, ask your church. Most importantly, ask your pastors. At the end of the day, they bear the responsibility for what's being taught to different people in the church.

So ask them, hey, do you think I'm ready to start teaching a women's Bible study or leading this lady's small group? Lastly, take the small thing in front of you. Okay? Do not think like, okay, I'm starting to try to teach. I want to start practice teaching. How about I go get a microphone and stand in front of 100 women? Like, that's probably not going to go well.

Most people who end up speaking in front of thousands of people taught in front of hundreds of people, and they taught in front of dozens of people. And they just had lots of conversations with a friend or two about, a lot of biblical text. Okay? So start small and just be faithful where you're at. Now, a quick reflection on identity. I. I'm going to be honest with you.

I thought about not putting this in here, but this comes up a lot. Especially if I teach at a women's conference or a women's workshop. I, have women coming up to me afterward and they ask something like this. So I thought it would be helpful to those of you who ask these sorts of questions, what is the difference between teaching being a part of who you are and teaching being your deepest identity? So I have these women Come up like, hey, I think being a teacher is too much a part of my identity, or is it okay that this is a part of my identity?

So let me be clear. The term identity is not in the New Testament, not in the American way that we usually use this term. So this is what I would say. If, you think that being a teacher is what makes you ultimately valuable, that's wrong. Okay? You are valuable because you are made in the image of God and because you are purchased by the blood of Jesus.

And you could go mute tomorrow and be in a coma, and you would still be valuable because. Not because of what you have done, but because of what he has done for you. Okay? So, yeah, if teaching is getting in the identity box with that definition, that's a big red flag. Okay? Get it out of there. Now, on the other hand, if you just realize, like, yeah, a teacher is how most people know me.

That's one of the things that I contribute to my church. And I often introduce myself as a teacher or, you know, hi, I'm Erin. I'm one of the women's Bible study teachers, and I'm at the Women's Bible Study. I'm, introducing myself. Like, that's totally fine, right? That's normal. So

Paul does this all the time. He's like, hi, I'm Paul. I'm called to be an apostle now. I don't think he's idolizing his apostleship.

I think he's just like, that's how you know me. That's my calling. That's our relationship. I'm just telling you who I am. So there you go. All right. So that's the answer to that. Paradigm shift number three. Here we go. Calling is not a feeling or a lightning bolt. It is giftedness affirmed by community. That's how you know if you're called. Are you good at it? And does the church affirm it?

Are you mature enough to teach? Are the pastors cool with it? Great. Go teach. It's. It's not that complicated. If you can explain and make clear the biblical text and the church says, yes, walk through the door. All right? And that Rachel clearly wrote that because she calls everybody sis. Because she's from Appalachia. You'll meet Rachel soon. All right. Reflection. Here we go. Where are you right now?

In the calling pipeline. Be specific so you have a good motivation to serve. Again, don't over complicate this. I'm sure your motivation isn't perfect, but generally speaking, the main reasons you want to serve, like Is it because you love people and you love seeing that light bulb go off, and you want to honor God, and it's an enjoyable thing for you to teach people? That's great. Next, are you trying to serve people by teaching?

Have you recognized if you're good at. Are people saying, like, yeah, that was really helpful to me, or are you still working on it? That's fine. And then four, are you trying to get better at it? Right now I'm in the fourth stage. I know I'm a gifted teacher, but I still have lots of room to improve, so that'll be the truth until I see the Lord.

Right? So, there are the four. Yeah, there's the pipeline. All right. So now, we talked about calling. I've hoped we really simplified this. Dude, if you're good at teaching, you got to right motivation. Your church is cool with it. Just teach. Okay, that's it. Next is Fuzzy Lane. This is talking about women's role in teaching in the church. So I'm sure this will go on YouTube and nobody, will think this is controversial, and I won't get any weird comments at all.

LECTURE 2B

FUZZY LANE

Welcome to lecture 2B. We are now discussing our four confidence killers. The first one was fuzzy calling. A lot of women lack confidence in teaching because they have a fuzzy definition of calling. And maybe they're waiting for a lightning bolt from heaven to tell them it's okay to teach. Hopefully we simplified that. If you're good at teaching, you have a pure motivation. Your pastors are cool with it.

You got the space, dude. Just run like you're good. So hopefully that's simpler. Now we're starting to feel better about teaching, a little bit more confident now that we have that clarity. Now in lecture 2B, we are going to discuss the fuzzy lane. So we define a fuzzy lane by not knowing what women are actually allowed to do in the church. Right? So you're a woman. Maybe you have the gift of teaching, and you're like, hey, I really want to use this gift.

But I know that in First Timothy and also in Corinthians, there's these, like, prohibitions on women teaching. There's these boundaries with women teaching. I love God. I love His Word. So I don't want to overstep, one of those boundaries. And if it's a fuzzy boundary, then you start just being safer than sorry. And then there begins to be a hesitation or even a fear around your gift.

And that, of course, kills your confidence. And, like, teaching the Bible is hard enough, and now you're afraid you're going to overstep some vague boundary. That's lame. So we want to kill that. We believe that you can't hit a fuzzy target. So the purpose of this lecture is to clarify the target, show you exactly what women are allowed to do in the church, and then what they're not allowed to do in the church.

And we'll share some practical tips as well. So let's ask the question, where do we draw the line? I think the best place to start this conversation is actually first getting clarity on what we know women are commanded to do. Because if we know, well, biblically, women are definitely supposed to do that stuff, then that means that God's not going to contradict himself. So clearly this stuff is good.

That's not where the boundary is. So let's have that conversation first. What, what women are commanded to do. Here we go. We've already seen this in Colossians 3:16. Let the word of Christ dwell in you richly in the gathering in the New Testament. And we're going to learn more about this in a little bit. But basically, a lot of people would gather in A home, usually. And a lot of people would contribute to the service in America.

Usually we come, we sing one dude monologues, and then we all leave. That's not what a New Testament church service looks like. That's not ideally what a biblical church service looks like. So they were all coming. Maybe two or three people had a prophecy, a revelation, something that God put on their heart to share. Maybe a couple of people would come and they would speak in a tongue.

Now, I'm Southern Baptist, okay? And I know some of you are like, did she just say speaking in tongues? But God talks about it. So if it makes you uncomfortable, then that's on you, right? Because Scripture says it. We should be comfortable talking about what God talks about. But a couple people would speak in a tongue. A couple of people would come and they would interpret. A couple of people would bring a lesson.

I'm going to show you to that in Scripture. So then there I'm going to talk about what the leaders did in the more formal time of teaching and the formal time of judging and weighing what everyone had said and making the final call on the doctrine. But we need to realize, when we come to Colossians 3, yeah, a lot of people, men and women, were teaching and admonishing. So we have to get that in our head or else the rest of this lesson is. Isn't going to make a lot of sense.

We also remember in 1st Peter 4 that as each one has received a gift, use it. So women, if you're good at teaching, you're gifted in teaching. Ideally, you would be doing that to serve your church. So what do these verses tell you about the mandate for women who are gifted to teach? Very simple. Your gift is essential. Okay? It's not an option. You have to use your gift.

Okay? That's. God has designed everyone in the church, the every single part of the body to be necessary and essential. So you have to use your gift. Now, you don't have to use your gift in every single way at every single time, but the life of a healthy Christian is marked by a consistent service of the church using their gifts. Okay? So I realize you're like, dude, I just had a baby, okay?

I can't go to church this week. Like that makes sense. But the general seasons and life of a healthy Christian should be marked by you consistently sacrificially using your gifts to serve your church. So if you're a woman, you're gifted at teaching, you should be using that consistently to serve your church. So now we ask but where do we draw the line? Okay. What kind of teaching is not okay?

All right, well, in order to do this, this is very helpful. Let's understand how the Bible talks about teaching. All right, There are three words for speaking and teaching and preaching and explaining stuff that are, most common in scripture. So let's learn those first three words, and that's going to help clarify our conversation as we continue. The first one here, I paid over $50,000 of tuition so I could put Greek on the screen and make you feel smart.

So here we go. You guys are so smart. Look at this. Greek. Kerusso. Okay, you can say it. It's a fun word. Kerusso. All right. Kerusso means to herald or proclaim or to preach. Now, in the New Testament, most of the people who were standing up and proclaiming and kerussoing, if you will, preaching like this, if you look through the New Testament and you just ask, hey, who's preaching like the word preaching?

Who is usually doing that? It's mostly evangelistic. It's usually the apostles. They're standing up and they're preaching. They're proclaiming the gospel to lost people. In the Book of Acts, we see the deacons often, right? Philip and Stephen, they're preaching to who? To lost people. So actually, if we look at the fact that 99% of the time the word preach, kerusso in the New Testament is used to evangelize, to share the gospel with lost people, we might ask, well, is.

Is what a pastor does in a church, is that ever called preaching? And I would say yes, in a way. You see Paul tell Timothy that he should preach the word. Now, Timothy wasn't a pastor. He was more like an interim pastor. He was more of a traveling missionary. He was supposed to go to churches, help them to elect their own pastors and help appoint pastors, and then he would leave.

So he wasn't a pastor, but he would act as a pastor in the meantime while he was helping to develop the churches. And Paul tells him he should be preaching the word to. To Christians. So although most of the time the word preach is used from leaders to lost people, we also see that this leader in the church should preach the word to saved people as well. So that's what preaching means.

It means to proclaim. All right, next we see. Next we see Didasco. All right, so Didasco means to teach or to explain or to inform. And we see this all throughout the New Testament as well. Didasco. The ability to teach is listed among, the spiritual gifts. So there are A lot of people in the church who are gifted to teach. We see Priscilla, right? She's a chick.

She pulls over Apollos, and she's like, hey, you know your doctrines off a little bit. She helps correct his doctrine with her husband, Aquila. We also see in Titus 2 that the older women are commanded to. It's a form of this word, didasco. But to teach what is good is one word there. So they are to be teaching the younger women and training them and shaping their character by teaching.

We also see, like, Colossians 3, 16. Everybody's teaching Didasco Ing. And then also, this is important that Paul's criteria for who gets to be an elder or a pastor in the New Testament to the standard is that those guys would be able to. They would be able to teach. So we actually never see in the New Testament a local church pastor preaching, right? Usually he's teaching. They should be able to teach.

So, that's just an interesting fact. In America, usually we say, well, you know, pastors preach. And it's like, well, in the New Testament, pastors should be able to teach. Teaching is actually the verb that they're doing. Preaching is more evangelism, like what Billy Graham did. So just if

we want to use the words biblically, that's usually more so how those words are used. Although we do see you can preach to a church as well.

So next we see euangelizo. Okay, Euangelizo means to proclaim good news. Again, we see the apostles doing this. We see lots of Christians in the New Testament, you know, euangelizoing. This is actually translated as preach. So in Acts 8, 4, now, those who were scattered. This is talking about men and women Christians who were scattered after the persecution. They went about preaching. That's, euangelizo there. They went about preaching the word.

Okay, so let's talk about the boundary. But before we do that, real quick, this is what I want to say. I think sometimes we in the church, we say things like, well, should women preach? And it's like, well, According to Acts 4, preaching just means sharing the good news, proclaiming the good news with lost people. So, yes, women should preach. So I think it is helpful instead of saying, well, you know, women can teach, but they can't preach.

That's confusing because in order to be a pastor, the criterias that you should be able to teach, it doesn't actually say that you should be able to preach, although that's fine. So my point is we should try to use these words biblically. The way that the new author, that the New Testament authors use them because it causes confusion. So I'm personally not okay with saying women can't preach, because in the Bible, there are words that we translate as preach that women should do. And I don't want to draw the line too far to the left, but I also don't want to draw the line too far to the right.

I think we should just find out what the Bible says and try to, align our language with the language of God around these issues. So, all right, next, let's talk about what is the boundary. So we see this in First Timothy 2:12. He says, I do not permit a woman to teach. I do not permit a woman to teach or to exercise authority or to over a man.

She is instead to remain quiet. So instead of teaching and exercising authority over a man, when it comes to leading over a man or teaching over a man on that, she should just remain quiet. Now, this is in your workbooks, in your own words. What does teacher exercise authority over, teach, exercise authority over mean in this context? Well, let me tell you two things that you can write in there that it cannot mean.

It cannot mean that women can never teach men. All right? So we know, hey, there's some sort of teaching that women are prohibited to do, but it doesn't just mean women can never teach men anything. Well, how do we know that? Well, one Acts eight, four women went around preaching the good news to lost people, and there are men who are lost. So a woman can share the gospel, proclaim the gospel, and to men, right?

I'm, When I was a missionary, I would do this if I ever got a chance to stand up and share with a household the gospel. Like, I would proclaim the gospel and I would call them to repentance and to believe in the gospel. That's perfectly fine. So we also see Priscilla, right? She pulls

over and she corrects this preacher's doctrine even, right? I'm sure she did so in a respectful and loving way, but she corrects a man's doctrine.

We also see that there are times actually where women are even teaching in the gathering, right? So it cannot mean that women can never teach men in the gathering. That can't be what it means either. And let me show this to you Biblically, in 1st Corinthians 14, it's talking about the gathering. And then he says, what then, brothers? Now, the word brothers there, that's gender neutral. So it just means, what then, y'all, Right?

That's how we'd say it in the south, what then, y'all, when you come together, all of you, when the men and the women come together, right? This is clearly talking about the church service. Each one, he's like a lot of you individually, each one has a hymn, a lesson, this word lesson, Didache. That's. That's teaching. You have a little teaching, a, revelation, right? He uses that. A revelation and a prophecy.

He uses those interchangeably. So for him, a revelation is a prophecy. So you got a little teaching, you got a little prophecy, you got a tongue, you speak in tongues, somebody comes and interprets. So this is his main point. Just whatever you're doing, let all things be done for the building up. Okay, so hopefully as you read this, you're like, wait a second, we have a little bit of a problem here.

This is the issue. On the one hand, like in Colossians 3, or we just read there in First Corinthians, women are encouraged to teach, even to men in the gathering. On the other hand, in First Timothy 2, women are prohibited to teach over men in the gathering. So we have to ask this question. Well, what kind of teaching is prohibited? There's clearly a kind of teaching that's fine, but then there's clearly a kind of teaching that's not fine.

Right? And some people would say if it's at the gathering, that's where we draw the line. But we just saw in Colossians 3 and in 1 Corinthians 14, it's at the gathering where the women are teaching. So that can't be where we draw the line. So where do we draw the line? What does teacher exercise authority over refer to? So let's look at Paul's reasoning behind his restriction.

Okay? When we are in First Timothy and then we keep reading, this is the next thing he says. He says, for Adam was formed first, then Eve. Now, this is a very complex passage of scripture. If you have questions like, just ask them in our free community, I can get back to you. I can share the answer publicly with everyone. We don't have time for it right here.

This is the main thing I want you to see something about. This is a very vanilla understanding of this, okay? Something about Adam being formed first. Was God communicating and establishing that in some way He. He wanted Adam to be the leader. Okay, that's. That's a very vanilla way to say that. Now, some people would say, you know, all men are leading all women in all ways.

Other would say, this is just husbands over wives. I'm going to leave that debate out of here, we can talk about it in the free community till the Lord returns. But I'm saying this as conservatively as possible, as biblically. Just simple, simple interpretation here. Something about Adam being formed first was supposed to establish a principle that in some way men were supposed to be heads, they were supposed to be leading.

Right. And we can discuss the rest of this passage later. I'd love to do that. So what kind of teaching is being prohibited here in First Timothy 2? Well, it's the kind of teaching that would go against Adam being formed first, Adam being made the head over Eve. So the kind of teaching that's prohibited here is in first Timothy two is what we can call headship. Teaching is the kind of teaching that makes the final say, the kind of teaching that holds the final responsibility, the kind of teaching that everyone knows.

Yeah, well, when she taught, she was just making a contribution. But when he teaches, it's the final say. Right. So she was teaching, but then that guy, when he's teaching, like if they disagree where it's supposed to default, that he's the one who makes the final say. Right. And we'll talk more about that in a second. Also, the reason why I think that's a good interpretation of First Timothy 2 is because just a couple of verses after he talks about how Adam was formed first and the woman was the one who was deceived and confusing things about childbirth that we can talk about later, he immediately starts talking about elders.

He immediately said just a few verses after that he's like, yeah, this saying is trustworthy. If anyone aspires, if anyone wants to be hold the office of overseer. Right. The one who's the pastor, the one who is the elder, the one who's the leader, the one who has the responsibility of the church and is making the final say in teaching and guiding people toward truth and doctrine in alignment with Scripture. That's a noble task.

Well, why is he randomly talking about being the pastor and leading and teaching truth and holding the responsibility? Well, because that's what he's saying is the application of Adam being born first. Okay, so in First Timothy 2, the kind of teaching that women shouldn't be doing is the kind of teaching that is determining a verdict, a, judgment, not merely making a contribution. Right. By the way, I think a lot of this gets over complicated because we're not just thinking about normal life.

Like, think about in your small group, okay? Even at the most conservative churches, like, you have a small group, everybody knows, you know, maybe you got an elder in charge of the small group, Pastor Scott. And but we all come in and he's like, hey guys, I want to kick us off. Lindsay read something in Psalm 23 this week that she thought would really be a blessing for us to hear. So Lindsay, why don't you go ahead and explain that to us and just exhort us in that way, what we were talking about earlier.

And she reads it, she points out a few things, and everyone's like, wow, Lindsey, that was really beautiful. Thanks so much for sharing. And then Scott's like, okay, also Tommy, you know, he wrote another hymn. Like, maybe Tommy writes a hymn every 2 or 3 months. He's

like, hey, I wanted Tommy to play that for us so that we, you know, here's the lyrics. And and then Tommy plays his hymn, and we're all like, that was really beautiful.

And then someone's like, hey, I kind of just want to share something that's just on my heart right now. It's extemporaneous. It's prophetic in that way. And Scott says, "Yeah, that's sure, Billy, go ahead and share." And Billy shares his thought, and Scott says, "You know, that's a really good observation. You're almost right." And then he corrects him a little bit, and Billy takes that humbly. He's like, "Thanks."

And then Susie says she wants to share a little something, and he invites her to share. And again, he might correct something because, after all, he's the elder. But everyone's contributing, everyone's doing something, but he's the guy in charge, and it's obvious that he's the guy in charge, right? And it would be inappropriate for- well, let's say at the end and Scott's like, "Hey, now we're gonna do the official lesson, so you guys open up to this." He's clearly prepared and, you know, "Me and the other elders have been praying about this and thinking about this.

We're wanting to walk people through this." And then he starts teaching that. Well, that's a more official time. It would be inappropriate for Susie to be like, "Actually, Scott, I think you're a little off. Let me correct you right here." Like, no, Scott can correct. Susie, and that's fine, but the the reverse would be inappropriate. Now look, if Susie thinks he's off, like, that's fine. She should go to him one-on-one, you know, after the small group.

It'd be like, hey, you know, I've studied that too. I kind of was viewing it this way, like, and humbly- like, it's fine to humbly correct or point out something, like, like Priscilla and Aquila did with Apollos. And Pastor Scott might be like, you know what, I'm totally off on that, thank you so much. And then the next week he might be like, hey, Susie actually pointed this out, I want to correct this. But even when he's being corrected, he's still the one in charge, carrying the responsibility and the initiation.

So you can see- I bet you do this in your small group. Like, you know who the dude in charge is. He's clearly in charge. And then you know who's making the contributions. And there's a teaching time that seems more authoritative, and then there's teaching times and times that don't. So anyway, I hope that that's a good picture of what this could look like practically. I think we all actually if we weren't using such technical language or hypothetical things, or if it just weren't so contentious, I think we would really know what this this looks like in practice.

I mean, on the mission field, this would happen happen all the time. When I was a missionary, we'd go to a city, you know, we'd start doing Bible studies and sharing the gospel. Men and women would come and I'd start teaching the Word. Well, yeah, let's say five or six people got saved. Praise God. Super cool. So then I would be like, hey, why don't you guys start meeting on, the Sabbath and just doing a Bible study amongst yourselves, right?

So then maybe they lead a couple more people to Christ. Maybe it gets up to 12, 13, 14 people. Well, what I would do after a few weeks is I would come back and I would ask, like, who are the natural leaders in the group? They'd be like, well, these four or five people, they're the ones who seem to take the initiative. I'd say, okay. Of, those natural leaders, who are the men?

And they'd say, well, these two guys, you know, John and Joe, they said that's not what their names were in Asia. But for the sake of contextualization, yeah, they're the guys who have natural leadership skills and they initiate, and they seem to be able to help everyone guide the discussion. And, you know, when they say that something is true, they know how to prove it from the text. And we all respect them as the teachers here. Okay, well, great.

Those are the dudes who are going to be the elders because they're able to teach and they're the natural leaders. So whenever a woman's teaching, she shouldn't teach. Like, those guys are being perceived she shouldn't teach like them. Like, she's the one in the group who is making the final say. And then I would tell them, hey, you guys should call them elders, because they're the ones that you're trusting.

And then they would take the responsibility of being the pastors. And then they would really start to study and make sure they knew they were the ones responsible for saying whether or not something aligned with Scripture. Now, obviously, I'm a Baptist. If you have a pastor who's teaching something that's completely untrue, I do think it's up to the whole church to hold him to an even higher standard than himself, which is just the word of God. Very similar to if you were in a courtroom.

You know, if a judge makes a completely wrong call, then you can appeal to the judge above him. But generally speaking, the judge is the guy in charge in a courtroom. So I think that's a helpful analogy. So we saw Paul's reasoning in First Timothy 2, right? The headship teaching. That's the kind of teaching that women aren't supposed to do. If it's a contribution, that's great. But if it's the official teaching of the church, the one that's making the final call, bearing the final responsibility.

If there's a disagreement, that's the one that everyone's going to look to. Women shouldn't be doing that kind of headship teaching. But let's look at Paul's reasoning behind the other restriction that we see in, First Corinthians, okay? In this text, in First Corinthians 14, he says, Let two or three prophets speak. Remember, at the church gatherings, there wasn't just one guy monologuing a lot of people. People had a lot of input into these church services.

Let two or three prophets speak, and let the others weigh what is said. Okay? Weigh. They're judging. Okay? This guy says he thinks he has a word from the Lord. He's sharing it. Yeah, but we need to look like, does this actually align with Scripture here? We're going to weigh these words. If a revelation or prophecy. See, he. He uses those interchangeably. If a revelation is made to another sitting there, let the first be silent, for you can all prophesy one by one.

So he's like, bro, this guy's prophesying. Don't just start prophesying over him like, everything should be ordered. And why do they have to take turns, Go one by one? Why? For God is not a God of confusion, but of peace. And then he immediately said, okay, in the context of discussing prophecy and how to go about an orderly process of speaking prophecy and weighing prophecy. This is what he says.

As in all the churches of the saints, the women should keep silent in the churches, for they're not permitted to speak, but should be in submission, as the law also says. Now, we know he's not saying here women have to be mute the whole time. Just, women can't talk in the service. We know women were prophesying in the service because he says in this chapter, when a woman is prophesying, she needs to have her head covered. Which is a different debate.

We can have that one later, too. But my point is, women are praying in the service. Women are prophesying in the service. I see no biblical reason why we shouldn't also think women were among those bringing a little lesson to the service, a little teaching to the service. But when it comes to weighing the prophecies, he says, no, no, no, the women should keep silent there because that.

To come in on that part of the service, that part of the service is a, leadership part of the service. That's where there's some authority. And we know that because it Wouldn't be submissive for them to come in on that conversation. So I think all he's saying here is, hey, every. Everybody's sharing. A lot of people sharing. Somebody teaches a little bit, somebody prophesies, shares a revelation.

But then there's this part of the service where people are weighing and judging and making the final call and what really aligns with Scripture and what doesn't, bearing the responsibility and making that call. And he says there, the women shouldn't contribute to that conversation. Now, notice he doesn't say only the pastors. Right. It seems like men are actually allowed to do this. It's just the women shouldn't.

So all the men can take part in that part. Now people are like, why is that? Maybe it's because Paul didn't want wives questioning their husbands publicly. We don't. The motivations are debatable. But the main thing we need to do know is that that judgment part of the service, where people are making final judgments on what is or is not biblical, that's something that the women are not supposed to participate in.

That would be unsubmissive at that point. Okay, so what does this mean, this text? I do not permit a woman to teach or to exercise authority over a man. She is to remain quiet when it comes to teaching and exercising authority over a man. This is. This is for me. Here you go. Women should not lead or teach in a way that acts or is perceived as the final say on a church matter.

That's what I believe all of these texts are pointing to. So you shouldn't lead as if you have the final say on this church matter. It should always be like, hey, this is where I'm leading. But ultimately it's under the authority of these men who are the overseers and the leaders. Right. So you can use your gift of leadership, but it needs to be in places that are under the male leaders there because Adam was created first.

That's how God designed stuff. Also, you should not teach in a way that acts as the final say on a church matter. That's something that's reserved for the men, and you certainly shouldn't do that with men present. So we're going to talk about that in a second. But this would be what I believe is the most biblical understanding of this. So again, the illustration is helpful. There's a difference between a contribution.

Hey, this is a teaching I would like to contribute, and then a verdict. This is a teaching that the church is supposed to submit to all. Right. Just like a witness in A courtroom, a witness should be able to stand up and speak and contribute. They have something valuable and essential to contribute. But they're not the judge. They're not the one in charge. A witness can't overrule a judge, but a judge can overrule a witness.

So here's my advice for women practically, number one, don't be safer than sorry. Okay? Don't be safer than sorry. Let's talk about what it means to undershoot your lane. Okay, now we talk. We all know there are women who overshoot their lane. For example, if a woman's like, why think God's calling me to be a pastor? I'm like, well, I know he's not. Because in order to be a pastor, you would need to exercise authority and teach over men.

And women are prohibited from exercising authority and teaching over men. Therefore, women cannot be a pastor. So if you think God's calling you to be a pastor, look, now, I don't. I don't want to just slam this, because here's what might be happening. If you have pure motives, you really love the Lord, you want to honor him, and you have this gift of teaching, you have this desire in the congregation to stand up and contribute.

Maybe you're misinterpreting that as a call to be a pastor. Maybe what's really happening there is that's just the Holy Spirit in you wanting to be a healthy, functioning member of your church. Like, in the church the way God designed it, men and women, a lot of them, were contributing and speaking and encouraging people and challenging people and sharing insights and even revelations from God in the service. So I don't like that when a woman's like, hey, I think I'm called to be a pastor. And everyone's like, no, you're terrible.

It's like, well, maybe she has bad motivations. Maybe she does, but she, That also might be a healthy instinct in her. And because in our churches, we usually don't actually allow spaces for everyone to contribute, maybe the only way she sees she could contribute is to be the pastor. And maybe the major problem there is that we're not making space for non pastors, for just normal saints to contribute to the service. Maybe that's actually something as leaders, we should consider.

So, but again, maybe she has terrible motives. I don't know her heart, but that could be. We just. We should be humble there so we know women overshoot the lane. Like, if a woman's being a pastor or if, you know, maybe there were a discussion and small group about whether or not a man were correct. And yet, the men are having that discussion. And then she pipes up and she's like, well, I think the dude's dead wrong.

And here's why. It's like, hey, that's. This is something only the men should be doing here, right? So now we're, we're messing up the gender roles here. So that's not cool. So that's overshooting the lane. Undershooting the lane is when we go too far the other way. And that's where you're like, okay, I don't want to overstep a bound. So I'm just actually going to quench the spirit of God, right?

I'm actually gonna not use my gift. I'm gonna not use my voice. I'm not gonna contribute my wisdom. I'm not gonna sing this hymn. I'm not gonna share this revelation because I'm so scared of overstepping a boundary. I'm going to quench the spirit of God in me. That's not okay, okay, that's undershooting your lane. One. Illustration. I heard about this, that I don't like one woman. It was on an article online.

And by the way, I'm not picking on this woman. Don't go look up the article. That's lame. But she's awesome. She's super godly. Very, very intelligent lady. She's awesome theologian. But this one place, I think she was a little off. She said as a woman, when she's considering teaching that she sees it more as like a how far is too far conversation. So, for example, you know, like before you get married, you're dating and you're like, hey, how far is too far?

You know, like, can we kiss? Can we French kiss? Is holding hands okay? Like, high five? Too much, not enough. I don't know what's going on here. Okay, so how far is too far? And she said, obviously in wisdom, the best answer is to be too conservative. Right? You'd rather go too far. Right? And she said we should do the same as women Bible teachers. All right?

Now, I love her heart and what she's saying there, but I do, I don't love that illustration. Here's why. I have never once in my life seen two 14 year olds in a movie theater who were dating and thought, man, they are being too conservative. You know, I mean, they should do a little bit more. Like, I wish they were a little bit more physically involved with one another.

Like, gross. No, nobody wants them to do anything. Here's the thing, if you're dating, you could literally both just tie your hands behind your back, never touch each other, and that would be fine. You literally can't be too conservative when it comes to physical intimacy because nothing's required. So if nothing's required, then yeah, sure, be too conservative. Just don't do anything. If you have any sort of don't kiss, don't high five, that's totally fine.

Here's the problem. The reason that doesn't map over into this conversation is, is you can be too conservative. There are women that I know who are afraid to pray. If a man is in the room, that's not okay. That's too conservative. Now, you're not using your gift. Now, you are the one

cutting off the hand from the body and saying that this body has no need of me because I'm a woman.

Well, no, the body does have need of you, and you do need to use your gift. And if you're afraid, then how about we replace that fear with knowledge about what the word actually says, and let's be confident and walk in the lane? So I do think you can undershoot your lane here. That is not a good thing to do. Why is that a problem? It's because we are told in scripture, do not quench the spirit.

Now, if you go look at the context of this, this is actually talking about prophecies and normal people, normal saints contributing to the gathering. And maybe some of them aren't doing a very good job. And Paul's just saying, don't throw the baby out with the bathwater. Okay? Like, don't just get rid of all prophecy because a couple people messed it up. Don't get rid of any women speaking ever, because some women overstep.

But it's not a good thing to then understep, right? Don't quench the spirit. The spirit of God wants to speak through women, which are usually about half of the church. So if we're quenching the spirit of God and half the church, there's no way that we are honoring his body. Jesus bled and died so that women would be able to use their gifts and. And contribute to the church.

And we cannot just ignore that. Right? This came at a high cost. So, yeah, we don't want to overstep a boundary, but we don't want to also quench the spirit. Right? We have to use wisdom in both sides of this. So here's the paradigm shift for. For the women who maybe you were too hesitant to speak up or there was a Sense of fear, hesitation around this.

Your lane is wider than you feared and clearer than you thought. And you have a mandate, not just a permission slip. Okay? Like, it's okay for you to use your gift. It's okay for you to speak, up. You shouldn't teach. You shouldn't engage in headship teaching or judge judgment teaching. Right. But in general, there's a lot that you can do. So don't. Don't have fear around using your gifts in the church.

Right. That's not healthy. So what do we do practically? All right, this is just. This is where I am practically handling this stuff in coaching women to do this. Number one, embrace the complexity. Women are like, this is hard to understand. Yeah, it is, but it's God's word. You got to work hard. You got to dig deep. It's like, yeah, but this thing says to teach, and this has not to teach.

Well, figure it out. Like, you have to embrace the complexity. It's not an option to not figure out how half of the church should be using her gift. Like, it's too big of a deal. You got to embrace the complexity. It is hard. It is confusing. That's fine. But you got to make a call. 2. Stay away from word games, okay? This is so lame. When women do this.

I see. I just, saw a woman online doing this the other day. She was like, well, I'm submitting to my husband as pastor, but she teaches the sermon every single Sunday. She's up there teaching. She's up there preaching every single Sunday. But she says she is not leading or teaching over men because her husband, who is the pastor, affirms, her manuscript. Okay. She is being the headship teaching there.

She's the default teaching. Some hints that, you know, she's doing this is she's the only one speaking most Sundays. Okay, well, that's probably a hint that you've crossed the line. Or if people refer to that teaching as a debate settle. Right? Like, if people are like, well, I don't know. What does the Bible say about this? And they're like, well, you know, Susie, who's not our pastor, says it means this.

And everyone's like, well, if she says that. Like, if they're referring to her as the one who makes the call, yeah, you've stepped over the line. Okay? So if you're the main one doing most of the teaching, if people are referring to you as the. If a visitor would show up and come for four weeks and think, yeah, she's the main one in Charge. You're crossing the line.

Okay, so sometimes women are like, well, I don't call myself pastor. I call myself, you know, the. The teaching lead, but I'm not the pastor. Don't play word games if you're acting like the pastor. If. Technically, the Bible doesn't tell women not to call themselves pastors. It tells women not to teach with authority over men, and that is something a pastor does. So, yes, I realize we could play word games all day, but don't play word games.

Honor God. Honor God. If he has. If he has a boundary, it's a good boundary. Okay? So just honor God. Stay away from word games. If you're acting like a pastor, you're being a pastor. Don't do it. Advocate for biblical church service. This is something I think our generation has to do better with. All right? And I realize the model of church, where one guy stands up and he monologues, it's been here for a long, long time.

They were even doing it in the early hundreds. That's fine. I'm not saying it's necessarily a sin. I am saying, though, if you are quenching the ability for most of the church to contribute when you gather, that could be a problem. You could be quenching the spirit, and that could be dangerous. All right? So advocate for biblical church services. If you're like, my church is too big.

Okay, well, let's get creative. Let's have women's Bible studies so women can contribute. Let's have small groups so that there are places where everyone can use their gifts and speak and contribute. All right, next. Use language biblically. When you say preach, you need to say what you mean. Do you mean the authoritative preaching that happens on a Sunday morning that's making the call? Okay, well, that's something only men should do.

But do you just mean in Acts 4, like, I'm, preaching the gospel? Because that's something women can do. So don't just say things like, women can't preach. Well, sometimes the Bible says they can, so clarify what you mean. Use language biblically. Right? Women can never

teach because in order to be a pastor, you have to be qualified to teach. Well, yeah, Priscilla did teach. Right? Titus, two.

Women are supposed to teach, so just be careful. Don't make blanket statements. Use language biblically. Number two, never adjudicate over a man. Right? That's a clear line. If there's a debate whether or not a man is teaching faithfully in your church service, don't pipe up and try to hash it out. Right? Now, it's fine if I will discuss podcasts and stuff later in the community if you want, but in your church service, if there's a debate, or in your small group if there's a debate.

No, you don't. That's not a place where you should weigh in. Next, stay away from being the consistent main speaker at a church. So here's the problem. Most of our churches don't have a healthy space for non authoritative teaching to contribute. Most of our churches only have one speaker. So guess what? Because that's the way most of our churches are now, which I would love to see us grow, incorporating more of the body.

But since we're not there yet, most of our churches do just have one dude speaking. He is perceived as the main leader because he is being the main leader. So that's something that. No, I don't think women should be doing that. Now there's a debate. What if a woman shows up one time once a year to share about her missionary journey? I don't want to be a legalist.

I think most people have enough common sense to know, yeah, she's not being the head of our church there even then, where it is truly gray like that. Like, I think what Jen Wilkin does is really smart. She gets up and the pastor kind of interviews and she's sharing her thoughts, but he's clearly the one guiding the conversation and affirming it. I think we could do something like that and we could get creative, still incorporate a female voice, but still show male headship. Stuff like that.

Seems really smart smart to me. So, all right, next, here we go. Last thing practically. Here we go. Teach women boldly. We've discussed a lot about what women can and can't do in the service with men and women. But look, it says, I do not permit a woman to teach or exercise authority over a man. So what does that mean? Well, if you're an older woman in your church, like Titus 2 says, look at this.

Older women likewise are to be reverent in behavior, not slanderous, or slave to much wine. And they are to teach what is good. These older women who have qualifications that are oddly similar to the male elders who are leading the whole church, right? These are women who seem to be able to lead other women in the church, right, under the authority of those men. But they're supposed to teach what is good and so train the young women to love their husbands and children.

And it goes on. But all the things that these women are supposed to be teaching, what is Good. And that good teaching is training these women to be godly, have godly character. Those women, in that instance, if the pastors affirm it, they should be able to lead and teach in

a, way that shows that, yeah, they don't make mind making the final call among the women. Right.

That's why this text says, I do not permit a woman to teach or exercise authority over a man. But that means if you're a woman and you're older and you're leading over women, it might be healthy for everyone at the Bible study discussion to kind of keep deferring to this older woman who really knows the word that the pastors have placed over teaching the older women. That actually does seem like something that would be perfectly healthy. So here are your reflections. Have you been undershooting your lane?

Have you been too conservative or have you been unclear on the boundary? Have you been too liberal? Which direction have you erred? All right, hopefully that's clear. If you have any more questions, go ahead and post them in the community. We love questions in the community. And a lot of times if you have a question, other people have the question, so just post it publicly and then we can answer publicly.

Hopefully it will bring more clarity to everyone. Women, I hope that this lecture has helped you realize that your lane is probably wider than you knew and, and that you should have a lot of confidence and realize the gift that you have is essential and you should be able to just sprint in that lane now that the boundaries are clear. So next, we will see you in lecture 2C, which is a fuzzy definition of teacher.

LECTURE 2C

FUZZY TEACHING

Hey, ladies, welcome to lecture 2C, where we are going to discuss confidence killer number three, which is a fuzzy definition of teaching. Imagine if I asked, hey, do you want to come play wiffle ball? And then you were kind of hesitant, and I thought that was odd, that you were kind of hesitant. And then I came to realize that you actually don't even know what that sport is. So of course you don't know if you want to do it, but.

Or if you'd even be good at it or if it would help the team if you joined them in doing it because you don't know what the sport is. Well, the same thing happens with teaching. I'll ask a woman, hey, do you think maybe God wants you to serve the church by teaching? And then there'll be some hesitance. And she's thinking, well, I'm not a wonderful public speaker.

I'm not very charismatic. And she'll start throwing up some objections that imply to me at the end of it that she actually doesn't have a really solid, strong, concise biblical definition of teaching. So by the end of this lecture, you'll know what teaching is, how to do it, what it's usually paired with in scripture, the power of teaching and the goal of teaching and all that good stuff. So then we'll have clarity, which leads to confidence. So let's look at our first definition.

Fuzzy Teaching is not knowing what teaching actually is or what it is for. So let's go ahead and get started. Strong. Here's the biblical definition of teaching. Teaching is didasco, which means to explain stuff. There you go. That's the biblical definition, teaching didasco, explaining stuff. So it means taking things that some people may think is complex or hard to understand and then articulating it in such a way that it becomes easier for them to understand.

It's when you can explain stuff. We see didasco used all over Scripture. We see Jesus came preaching, proclaiming and teaching, explaining. We see that in Mark 4, I believe. We also see that the elders of the church should be able to teach. That's part of their standards or qualifications. We see that the Titus 2 chicks are supposed to be teaching what is good, and that's how they train the women to have godly character.

And bunches of other people teach in scripture as well. So we see in Scripture when there comes this word didasco or teaching, that it's usually paired with a couple of other verbs. So let's go see that. What are the three components of teaching? Well, I think the clearest place

that we see that is first Timothy 4, 13. This is Paul talking to Timothy, and he gives us what we can call a teaching triad.

He says, until I come, devote yourself to one, the public reading of, Scripture, two, to exhortation, right? That's calling people to have the right reaction, urging them to react rightly to the Scriptures, and three, to teaching. So you see, those are all put together in that same definition. I want you to read the scriptures and then urge people to rightly react. And all of that. I want you to be doing that while you're explaining, making sure that they actually understand it rightly.

So the next thing I want us to do is discuss the definition of Scripture. Okay, let me tell you why this is super important. Because how you define the Bible, what you think it is, is going to directly affect how you teach the Bible, because that's what you think it does. Let me explain this. Say that I open up a magazine and I look on the front and I'm like, okay, this is a zoo magazine.

Well, I open it up. What am I expecting, like a rhino or a hippopotamus or an owl or something cool like that, right? What if I open up a magazine and I think the definition of it, what it is, is it's a fashion magazine. Okay, well, now when I open it up, I'm going to be looking for fashion or purses or dresses or I don't think I've ever actually seen a fashion magazine in my life. But, you know, whatever.

Chicks who like fashion stuff look up, okay? I used to get running magazines. A person bought me a subscription for my birthday. I'd open it up. I'm expecting running tips and gears and watches and shoes stuff and how to do speed work. All right, so what you expect a book is directly affects why you read it and then how you would teach it to others. And the Bible is the same way.

So we have to ask, if we're going to be teachers, we have to ask like, what, what is the Bible? Because what we think it is is going to affect how we read it, and how we read it is going to affect how we teach it. So I want you to put an X look in your workbook next to any definition that you have used before. Okay? Have ever any of you ever heard this, or maybe you've used it before, that the Bible is a love letter from God?

This idea holds that the whole purpose of the Bible, every single passage in the Bible, the purpose, is to show you the love of God. Second, that the Bible is a game plan for life. So every time you read the word of God, you're supposed to be walking away with some sort of plan or some sort of to do list. Next. Some people hold that every verse is explicitly about Jesus.

Every single passage is overtly, explicitly trying to point you toward Jesus. Now real quick, let me. I do think that the grand narrative of Scripture culminates in Jesus dying, resurrecting and ascending and ultimately at, him being enthroned as God of the world, King of the world.

Right? Okay. So yes, I understand the grand narrative of scripture points to Jesus, but Does every single verse intentionally point to Jesus?

Some people think so. We'll have to discuss this later in the class. Others think that the Bible is a collection of moral lessons. Every time you read the Bible, you should pull out some sort of, you know, well, don't lie or respect your parents or don't murder or be good. Or basically, how you would kind of think of Aesop's Fables like the Three Little Pigs or the Little Boy who Cried Wolf, Right?

You should come to learn some sort of moral lesson. Is that true of every verse, every passage, every story of Scripture? Others think that the Bible is God's instruction manual. Right. He's telling you what to do. Well, here's the problem, that these definitions are too small. Why are they too small? Let me give you some examples. If we think that the Bible is a love letter from God, we're gonna have a very hard time interpreting chapters like Malachi 2, where God literally, in his wrath, says, I'm going to smear dung on your faces.

Go read it. I didn't make that up. Like, God said that, right? He's like, literally, I'm, That's. That's. He's so mad. He's like, this is what's gonna happen. I'm gonna embarrass you and just bring shame on you then this disgusting way. And you're like, well, I mean, at the whole Bible, every single verse is about God's love. How on earth are you going to interpret that? And I realize there's some of it.

There's some people who would try, right? And they back up and they'd be like, well, really, he's. He's disciplining them, and he loves them and he's trying to sanctify them and draw Israel back to himself. So really, this is an act of love. And I get that. If you look at the implication of the implication of the implication of the implication, this is loving. So I hear that.

But, be honest with me. Level with me. When you read the sentences, like, I will spread dung on your faces, is that supposed to make you feel loved? Is that what he's doing? No, it's supposed to make you feel terrified. Like, when Israel heard that from the prophet, they should have thought, no, this is terrible. God's wrath is coming against us. They should have felt fear and terror and conviction and rebuke.

And it wasn't supposed to give them the warm fuzzies. So I don't like the idea that the whole Bible is a love letter. From God, because that's actually not his intention. In every single passage. You read Psalm 2, you want to know the main intention is to scare you, right? Everyone who reads Psalm 2 is supposed to fear this son of man, this. This king, this God king, man who is coming and kiss the sun, lest he be angry.

Like, there's supposed to be this reverent fear, fear that it stirs not warm fuzzies. Okay, so, it just doesn't account for the way that God speaks in a lot of the Bible. What about this one? The Bible is a game plan for life, dude. If you're in the Proverbs, totally. Like, all the time in the proverbs, God's giving you a plan. This is how you handle your finances.

This is how you parent. This is how you should think about alcohol. This is how you should eat. This is how you should work. Here's your game plan. Awesome. Okay, what about Psalm 23? The Lord is my shepherd, I shall not want. Not really much of a plan. It's just a statement. It's a beautiful statement. It's intended to comfort us by showing us the nature of God, the shepherding nature of God.

Now, of course, you could squeeze a plan out of that. Well, because he's the shepherd, then I'm going to plan to follow him and submit to him. But let's be honest. The purpose that God had when he said that was not for you to run away with a plan. Think about if you said to your kid, hey, hey, buddy, I just. I literally just wanted to pull you over here to tell you that I love you.

And he was like, okay, so what should I do now? But you'd be like, that's. That's not really. That's not why I said that. You're kind of missing my heart now. Sometimes you're like, hey, buddy, come over here. I have a to do list for you. I want you to go pick up all the socks. And then he's like, okay, what's the plan? How do I do it?

And be like, good, Good question. All right, you should start from the back of the room and then move forward. All right, but. 1, 2, 3, go team. Right, but we see here that this, again, it accounts for, like, the proverbs and some things, but not all of scripture. What about every verse is explicitly about Jesus? Some people disagree with me. That's okay. We can talk about it in the community.

If you have more questions, go ask. I promise this, this is true. Okay. Again, the grand narrative points about Jesus. But does every book point to Jesus? I think so. I think every book points to either the coming king or the king who has come. But does every paragraph explicitly point us, to Jesus? Well, it's connected to the book, so in that way. Yeah, but the purpose of every paragraph in all of scripture is not to tell us about Jesus.

Or what about every sentence in all of scriptures? The purpose of every sentence to teach us something about Jesus. I mean, if so, then some of them are very poorly written. In proverbs, when he says, consider the ant you'd sluggard, which I think is funny. He's talking to lazy people and he calls them sluggards. But he's like, dude, consider the ant. Yeah, the ant doesn't have a boss or anyone micromanaging them.

And the aunt still like, stores up and stuff. That's a good thing to do. Is that about Jesus? Now? I think if we're reading it plainly, which is a good rule of thumb, you should always read scripture plainly. It's pretty clear the purpose of that proverb is to hold up the ant as a good example of somebody who just saves and stores and works hard. It's not overtly explicitly trying to tell us something about Jesus.

And some people do this. They're like, well, Jesus is the greater and better ant. You know, he stored salvation. And it's like, dude, stop. Okay, that's not, that's not how you're supposed to read scripture. We're going to talk about Jesus jukes later in the class. But it's okay to realize

that some scripture is just God sharing wisdom or God telling us something about himself. It's not always all overtly trying to tell us something about Jesus.

And our job is to like, decode every verse of scripture to figure out what it's really saying about Jesus. Sometimes it's just saying what it seems like it's saying. Again, the whole grand narrative does point to Jesus, but not every single verse. And before, we are going to talk about this later in the class, but just so you know, every verse should be applied in light of the Gospel, but every verse should not be interpreted as trying to explain the Gospel. Okay, if that was over your head, don't worry.

We're going to explain it later. But for now, you can trust me. This is, this is true that every verse is not explicitly about Jesus. It's just not. Okay, next, the Bible is a collection of moral lessons. Again, Psalm 23. The Lord is my shepherd, I shall not want. It's not Aesop's. Fable. It's not the little boy who cried wolf or the three little pigs. It's God saying, hey, I'm your shepherd.

I love you. Trust me, I'm going to provide. Look at me. There's no moral lesson. Same thing with the instruction manual. All throughout Scripture, for example, in Romans, we see that, you know, we're justified by grace. Praise God. That's awesome. Sometimes when Paul says that the goal of him saying that is for you just to standing on, receive that grace, and to love that, to love God, to appreciate that gift.

It would be a shame if you gave your kid a gift. And then they were like, okay, well, what should I go do now? Right? That's not how all of Scripture works. None of these definitions are big enough to encapsulate every single verse in Scripture. So why are these definitions too small? None of these definitions fit what all of Scripture is intended to do. Okay, so let me ask you this question.

What is all of Scripture intended to do? I'm glad you asked. Let's look at why teaching exists. There are five different purposes, by the way, there are more than these. I think these five help us to summarize. Okay. Number one, to make the text understood. Right. That is why we teach. We want people to understand the text. But what is the text doing? The text is doing a lot of different things.

Sometimes the text is encouraging. Sometimes the text is rebuking or convicting. Sometimes the purpose of the text is to shock us with the fear of God. Sometimes the purpose of the text is to woo us to the love and the beauty of God. Sometimes it's to explain an intricate and confusing complex part of how salvation works. Sometimes it's to just paint a vision of the future day when Jesus is going to return, to stir affections in our heart, to set our hope on that day.

Scripture does a lot of different stuff. Your job when you're teaching it is to ask, what is God doing in this passage? And then to make that clear. Okay, now I will say, as we zoom out, the purpose of all is. Is there. Let me ask you this. Is there something that we could say all of

Scripture is trying to do? Every single passage is being wielded by God for this one purpose.

Yes. Every single passage, if understood and experienced and submitted to, every single passage, is ultimately being used by God. You can look at this in Romans 8. To transform us into the image of His Son. Everything that God says is ultimately aimed toward that goal. To transform us into the image of his Son, to make us more holy, to make us. To make us more holy, to make us more of a servant, to make us more humble, to make us able to stand firm against trials, to make us stronger, to make us humbler, to do all sorts of things, right?

Scripture is doing a lot of things, but all of it is to make us more like Jesus. And this makes sense, right? In Genesis, we were created in the image of God. And then Jesus comes. He's the ultimate image of God. And now we are being transformed into his likeness. So your job is to make the text understood, whatever that goal is that God has in that text.

Make that clear. All right? Make that clear. Next is to hand people the tools to do it themselves. All right? Now this. Some people would debate me here, but, listen to my logic. Paul says, or actually it's in Acts, it's talking about Paul, but he says he really loves the Bereans, because what the Bereans would do, and these are just normal Christian dudes, okay? They would get the scripture and then they would study the scripture to make sure that the stuff that Paul was saying was true.

Okay, so what does that imply for us as teachers? Well, it means if we're going to help our listeners obey God and hear rightly, one of our goals, by implication, should be that when we are teaching, we not only tell them what the text says, but we show them how the text says that. Right? We don't just say, hey, here's what the Bible says. We're like, hey, this is what the Bible says.

Let me prove that to you. See the repetition? See how God is emphasizing holiness. See the argumentation here? See the poem, how this is a contrast. This is how we know that this is what God is saying. That way, you're giving them the tools to go and actually check your work, and then you don't start a cult, which is pretty cool. Okay, next, to guard the church from error.

All throughout the New Testament, you see this very, very clearly, that one of the primary goals of teaching in the church is. Is to help people understand the truth. Why? To guard them from veering into something that is false. Right? Good teaching helps people to know the truth, and it guards the church from error. Next, to move the will, not just the mind. Okay, I'm borrowing from John Piper, who's borrowing from Jonathan Edwards, who's borrowing from Jesus, I think.

But it's to. To move the will, not just the mind. Okay, this is so important in Scripture. Do we ever want to move the mind? Absolutely, yes. The purpose of a lot of biblical passages is to teach us stuff, to inform us. But the purpose of many passages is also just to go straight for

the heart. Okay? Now, we always need to understand Scripture, and we're going to go really deep in that.

Okay? So I think we have to teach what the scripture says, what it means. But the purpose of a lot of passages, once we understand it, is to travel down into our heart so that we can then experience it. It is not enough for your people to know facts about Scripture. Satan knows a lot of facts about Scripture. He doesn't experience them and submit to them and receive them as true.

Right again. Psalm 23. The Lord is my shepherd, I shall not want. I mean, that's not hard to understand, right? But it's beautiful to experience when you're teaching that and you press that in from the head down to the heart, that this is what this means. This is when a shepherd protects his sheep, when they provide for their sheep, and you're painting that image and it begins to trickle down from the head into the heart, and they begin to experience through the Word, through the Spirit, the peace that God intended to come through that Word.

That is one of our goals. We have to preach past the head into the heart as well when we're proclaiming the Word. Okay, next, to bring people into an encounter with the living God. Look, the Word of God is the Word of God, okay? So when you are teaching that. Look, get this in your head. This is so beautiful. When you are teaching the Word of God.

And as much as you are teaching truth in alignment with the Word of God, that is the voice of God, right? When you are reading the words of God and explaining them, people are hearing the voice of God. They're understanding the Word of God. So when you teach the Word faithfully, you're hoping they don't just hear you talking about God. You're hoping they hear God through His Word, in His Word.

That's why I think it's so important that as teachers, we don't just come to the Word, study it, pull out some fun truths, and then teach our truths. No, what we want to do as teachers is we want to come to the Word, open it up, hold it up in front of people and explain it so they can come to the Word themselves and experience God themselves. That's why our whole method is called the Encounter method, because we're training you how to open up the Word and invite people to come and feast on the Word of God themselves. That's why we say, we're just the guide. This is the safari.

You have them looking at the Word the whole time. So that's the purpose of, the scripture. So remember that when you're coming to the Word. This is, and this is an opportunity to encounter God, to hear God, to have our minds transformed, to have our hearts transformed, and to meet with God himself. That is going to affect how you teach the Word. When you open up the Bible and you're thinking, man, I want to meet with God right now, and I want to teach this Word so that these people meet with God himself.

You are going to, you're going to see teaching as such a privilege, as such an honor. It's going to motivate you to study well, to study hard and to steward it, with the fear and the respect and the awe and the love and the intimacy and the beauty that it deserves. Right. Theology about teaching creates good teachers, teachers who really see the privilege in as much as we can. Right, so next.

All right, so what makes this work? Okay, because if we're honest, I just described a miracle to you, right? I a, human, right? Someone who's a sinner in the flesh and redeemed by the blood, but still like someone who struggles with the flesh. I'm gonna open up this book, I'm gonna read it and explain it, and you're telling me that the Holy Spirit of God is going to use His Word and transform people.

He's going to raise the spiritually dead. That's a miracle. How in the world does that work? What is my role in this? We have to ask that. So what makes this work? This is my favorite, favorite passage to explain this. So it says, think over what I say. This is Paul talking to Timothy. Think over what I say, for the Lord will give you understanding in everything.

Okay, so let's ask this question. What does this verse tell us about the relationship between our work and the Spirit's work? I love this verse. Memorize this verse. It's such an encouragement to teachers. Think over what I say. Why? Now look at this. Think, think. Timothy, you gotta think like, you gotta open up the book and, turn your brain on and look for stuff like, look for characterization, look for setting, look for an inclusio.

We're gonna learn all these words, so don't let them intimidate you, but look for repetition. Like, look, think highlight. Arc it out like. Follow the, the line of thought. Follow the stream of thought. Here Follow the argumentation. Look for the. The couplets and the triplets. We're going to learn all this stuff, but do this. Use your brain. Think. Think really hard. Why. Why should we come and think so hard?

I mean, after all, what. We just want people to meet God. It's a miracle. It. It's all the spirit's work, right? It is the spirit's work. He wants to do it through your thinking, which is crazy, by the way. This is how God does most of his stuff. God does. God save souls? How? He likes to do it through evangelism. Just people using words. Why does he do that?

I don't know. He's a weird guy. I think he wants us to have the privilege of participating in the salvation of people, which is just amazing because he's really good and it shows his glory, right? I mean, think about it. Like, if a dude's like, hey, I, I painted the entire Wall of China with a super AI painting robot. It's like, I mean, that's cool, but you didn't do much, right?

That does. I mean, the robot's really cool, but I guess you just hit the button or something. But if a dude's like, hey, I painted the entire Wall of China with a toothpick, you're like, what? How in the world did you do that? That must have taken centuries, right? That nobody in the world could do that. If you really did that, you're amazing. God wants to use us because we're such a pathetic tool.

It makes him look good when he uses us. It's like painting the Great Wall of China with a toothpick. He's using sinners to save people from hell. I mean, that's just amazing. It makes him look good. So he likes to work through us. We have real effort, right? Think over what I say. You really think. You really teach. You really rehearse. You really pray. You do stuff.

But why four? Four. The Lord will give you understanding. Look, if you were left on your own, just you and your finite mind to understand the incomprehensible word of God, you would not understand one word. You can't do it. It's a miracle. To really understand the word of God, it can't be done. But he says, but you should try. Why? Because as you try by faith, God's going to come in and he's actually gonna.

He's going to help you act the miracle. He's going to help you live out that miracle. He's going to open up the eyes of your heart and you are going to see behold him and see things and understand him. So what is this? What does this tell us? What does this verse tell us about the relationship between our work and the Spirit's work? Well, it says, one, we do work.

We do work, you do think you do try. And two, the only reason that you should even try to do a miracle is because God promises to bless it. God promises to bless it. So study with humility because it's absolutely impossible. Teach with humility because you can't change hearts, but teach with confidence because God wants to use you and he promises that he's gonna use you. Now obviously that's not saying literally every time we teach, someone's gonna get saved.

Stephen preached a great sermon and he was stoned to death. But there's a general consistency in the character of God, that he will bless the word of God when the people of God depend on the Spirit of God. Okay, so that's the promise we have all. Right, so here's the key concept. The functional goal of teaching is to facilitate an encounter with God, which is so amazing.

Not merely transfer information or inspire emotion, but to guide people through the text as God meets them there. That's the functional goal of teaching, is to facilitate an encounter with God. So hopefully that clears things up. Next time someone says, hey, do you think you're called to teach? You'd be like, yeah, I know what teaching is. Teaching is where you explain stuff, you make the Bible easier to understand.

It's usually paired with things like exhortation, asking people to have the right reaction, encouraging them, challenging them. Paired with the public reading of scripture. You read scripture, you encourage people, you explain stuff, right? We know the purposes of Scripture, ultimately we know the power and the source of Scripture, which is the spirit of God. Alright, let's move on to lecture 2D, which is fuzzy confidence.

LECTURE 2D

FUZZY CONFIDENCE

Hey, ladies, welcome to Lecture 2D, where we are going to discuss our last killer, which is fuzzy confidence. So, so far we have talked about fuzzy calling, which is like the definition of calling. Am I even called to teach? What is a calling? Is that even a biblical way to use that word? We talked about women's stuff. Fuzzy lane for women. What are women allowed to do?

Where can we spread sprint and run? And what are we commanded to do? And then where is that boundary and how do we respect it biblically and clearly in a way that's not complex. We talked about fuzzy teaching, just the definition of teaching in general. And now we are going to discuss fuzzy confidence. The definition of fuzzy confidence is not knowing what confidence is, where it comes from, or when it is appropriate.

And we're especially going to zoom in on when it is appropriate because there's some of you watching. I hear women say this all the time. Sometimes women actually ask, is confidence arrogance, or is it bad to be confident? You know, if we're going to be humble, does that mean we also can't be confident as Bible teachers? Which is quite the conundrum? So we'll work that out. All right, let's turn in your books and look at two types of unfounded confidence.

Okay? There are times when confidence is inappropriate. We should not be confident. Here's two of them right here. Unfounded confidence. Number one, people who say this, if I have the Holy Spirit, everything I say will be right. Now, before you judge, some of the people who think this, it's not that they have a low view of Scripture. They just have a high view of the Spirit that is lacking nuance.

So this is where this actually comes from. Verses like John 14:26 says, but the helper, the Holy Spirit, who. Whom the Father will send in my name. This is Jesus speaking. He will. That helper will. The Spirit will teach you all things and bring to your remembrance all that I have said to you. So what happens is these women look at this, and they're like, look, Jesus said it.

He's going to send the Spirit, and the Spirit's going to teach us everything so we can be confident because we have the Spirit. So everything we teach is going to be right. If we're filled with the Spirit, he's going to teach us. We're going to understand everything. Everything we teach. It's going to be spot on. Okay. I love the high view of the Spirit. It's just lacking nuance and balance with the high view of the Word as well.

So here's the wrong assumption that the Holy Spirit will teach you all things without his word. We could also add the wrong assumption here is that the Holy Spirit is going to teach you all things without you thinking, or that he's going to teach you all things perfectly without critical thinking, without community, all the time. Okay, there's a lot of wrong assumptions here. So Scripture does correct this wrong assumption. I think one of the cleanest places or clearest places where it corrects this mindset is found in second Timothy 2:15.

So Paul telling Timothy, do your best to present yourself to God as one approved, a worker who has no need to be ashamed. So as you study scripture, you are going to work hard. And when you work hard, that's going to put you in the position where you don't need to be ashamed. Why? Why wouldn't you be ashamed after working hard? Because then you will be look at the verse.

Rightly handling the word of truth. So see, Scripture doesn't just teach. Dude, if you have the Holy Spirit, he's just gonna sprinkle some magical Jesus fairy dust on your head. You're just gonna understand Scripture perfectly. That's not how it works. He is going to teach you through you participating and thinking based on faith, that he's going to illuminate your mind and then he's going to help you work hard and think hard and check in with community.

And those are going to be the means by which, through working hard, by grace, through faith, depending on the Holy Spirit. Yes, he is going to teach you these things and he's going to make you a person who can rightly handle the Word. Okay, so we want to have a high view of the Spirit. We also want to have a high view of the means that the Spirit uses to teach you these things, which is humility, faith, community, critical thinking, rightly reading the Word, being a worker, one approved and reading the Word in that way. Now next, the second unfounded confidence here is if my motivations are good, my teaching will then necessarily be good.

Okay, so again, one way we could fix this is just looking at this verse again. Look, I, I think Timothy's motivations were good. I don't, I don't think Timothy was running around like trying to pervert the word of God. I mean, I think we have reason to think he really loved the Lord and was trying to teach well. And even Timothy still, still had to work hard to rightly teach the Word.

We have to get this. Teaching the Word is hard, studying the Word is hard. And one, we have our Fleshly, sinful nature over here, pulling us away from the truth. But even without that, like, we don't have the mind of God. God's a pretty complex dude, and this is his words. We're finite people. So understanding God's word is going to be pretty varsity. It's going to be above our level.

We're going to have to work hard to do that. Right. It's an act of humility to work hard to read the Word. Also, it's complex literature, right? I mean, people outside of Scripture, they have to work really hard to read Shakespeare or work really hard to read Jane Austen. Rightly so, of course. I mean, if Shakespeare and Jane Austen require some hard work, what do you think?

This author, God himself. Yeah, he's going to require some hard work, too. So it's not okay just to think that if your motivations are good, you're going to teach. Well, I'll tell you a little story. When I was, I don't know, 17, 18, I had a really good friend of mine, and she was from Tampa, Florida. So she really never went to the country much. And I was kind of a country girl.

Grew up in eastern North Carolina. Well, in the summertime, we got all these swamps and ponds around us. We have really bad copperheads. I mean, there's just these snakes, and you see them every once in a while. So she came down and to visit my hometown with me, and she was going for a walk, and I. I told her before she left, I said, hey, you need to watch out for copperheads.

They're everywhere this time of year. It's the summer. They're coming out. She said, okay. Well, anyway, it wasn't five minutes later, me and Mama are sitting on the porch, and Mama's in her rocking chair peeling potatoes. And then we hear Tiffany scream. And then my phone rings and she says, hey, I just got bit by a snake. So I'm like, no, this is terrible. So I told mama, you drive the car around the woods.

Meet us on the other side. But I'm just gonna run straight to Tiffany. So I sprint straight to her. Well, I get to her and then I take her foot, and I look at her foot and I see these two holes. I mean, you could see just. I don't know if you've ever seen a snake bite, but it looks like a little vampire got a hold of you.

Just two little holes, perfect punctures. Well, then I realized that I had never really formally studied what to do in case of a snake bite. But something in Me gave me a lot of confidence that I knew the right thing to do, because I grew up watching John Wayne, okay? So it was like, I've seen John Wayne with my Poppy or with my granddad, and I'm pretty sure I know what to do. So I take her foot, and I just start sucking the venom out, right?

And I'm spitting it and sucking it and spitting it, and my friend's looking at me like, what in the world are you doing to my foot? And I'm like, you know, it's okay. I. I've seen this on movies. Like, this is definitely what you do. I'm really confident, you know? And if I would have had, like, my horse there, I would have jumped off of that, but I didn't.

So mama comes around in the car, and mom runs over the snake, kills the snake, throws it in the trunk. We get to the hospital, we get there, and the doctor is super, super concerned about me. And I'm like, I'm fine. I'm John Wayne. I don't understand your hesitation. Well, this is what he starts to explain. First of all, you should never try to suck the venom out of a snake bite.

Yes, they thought that in the 1700s, but, yeah, medical knowledge has advanced somewhat. He says, well, first of all, even if a snake were to inject venom, into a bloodline, like, the blood would just take it down immediately. So it's not like it would just sit there and you could suck it out. So I'm gonna strike one, two. What if the snake, when he injected his venom, actually got some on top of the skin, which can happen.

And then you go to suck out the venom. Now, you could actually ingest the venom, and it could actually get in your stomach and then your bloodline. That's way worse than it just being in her foot, being, like, in your mouth and your throat and your stomach. This is way worse for you. Also, the human mouth is kind of gross. It's not a super sanitary spot. So you just put your mouth on an open wound, like, this is bad for everyone.

So then I realized that I was not John Wayne, and that John Wayne was doing the wrong thing the whole time. And this is my point. If there were points for bravery or courage or sacrifice, I mean, I'm sitting there sucking the venom out of her foot or thinking that that's what I was doing. And there's a copperhead right here. Like, I loved her so much, I was willing to be John Wayne to try to help her, and I was actually hurting her and hurting myself.

So I learned that day in a very demonstrable way that good motivations actually does not make you an expert. And if you're not careful, you don't know what to do, you can end up hurting people that you're trying to help and yourself in the process. So, please, just because you have good motivations does not mean that you can suck venom out of a foot or teach the Bible well. So. All right, next, two myths to dismantle.

Number one. Myth number one. If you want to teach, you are probably prideful. Okay? People think that I literally just two weeks ago, had a woman text. She was like, hey, you know, my church is looking for a women's Bible study director. I think I'm kind of a good fit for the job. But, you know, I. I feel bad about thinking that about myself. Is that prideful that I would want to serve these women by leading and teaching the Word?

And, Scripture dismantles this. We see in 1st Timothy 3:1. This saying is trustworthy. If anyone aspires to the office of overseer, he desires a noble task. So this is talking about men who want to aspire to the most authoritative office in the church. Says, yeah, if. If a guy wants to be an elder, if a guy wants to be a pastor and teach authoritatively for the right reason because he wants to serve people and shepherd people and protect the flock, that's a noble task.

It's a noble desire that he has. Now, if he wants to be the pastor so that he can bring glory to himself and so that he can try to manipulate people or just get a nice title or slack off, like, that's horrible. Okay? But the task itself is good, and if his motivations are right, that's awesome. So sending with women by implication. Yeah. If you want to teach the Word, don't assume it's pride.

Now look at your motivations. But it's really easy. Just ask, hey, why do you want to teach the Word? If your answer is something like, I just want to be a part of God teaching this woman is truth, or I want to be there and be a part of it. When I. I open up the Word and then I see those light bulbs going off, I just.

I love that feeling. I want to honor God. I want to be a part of him speaking his Word. The fact that we have that privilege by grace is just amazing to me. I want to participate in that. Dude, that's awesome. Okay, so, no, don't assume that it's prideful by. By default. That's not a good

assumption. Next, we see this in 1st Corinthians 14 1. Pursue love and earnestly desire the spiritual gifts, especially that you may prophesy.

Paul tells them, literally, you should earnestly desire the ability to prophesy, to speak timely, potent truths to the church as a whole. Like, that's an awesome thing. You should desire that. So, of course, it can't be prideful. All right, next, Myth number two. Confidence is a personality trait. Okay? So people are like, well, I'm never going to be a confident Bible teacher because I. I'm not a confident person.

I don't have a confident personality. Now, let me be clear. I do realize there are some people who are born into the world, and, I don't know, their moms told them that they were like, the best person ever from the time they were born. And they just think they're good at everything by default. I'm not talking about that kind of confidence. That kind of confidence is often unfounded.

I'm talking about real confidence where you, like, for a good reason, feel like you're good at something. Okay, so let's look at this. This idea that that confidence, like real confidence, comes just by personality. This is why it's wrong. Because confidence is built, not born. Okay? Even if you're a, low confident person by personality, that's what you think. Think about this. Are you confident that you can walk?

Are you confident that you can drink water? Like, if I gave you a cup of water? Are you confident you could get the water from inside of the cup to inside of your body? Are you confident you could do that? Are you confident you can put shoes on? Are you confident that you can eat food? And he would say, well, yeah, of course I'm confident I can do that sort of stuff.

That stuff is easy. But look, why is it easy? You weren't born knowing how to walk. It took you quite a while to learn how to walk. You weren't born knowing how to drink water on your own or put shoes on or even eat food. These are all things that we had to learn. The reason you're confident isn't because you just naturally knew how to do this stuff.

You had to be taught. You had to be trained. You actually messed up a lot. I bet you fell down all the time. I bet you spilled water on yourself when you were a toddler. I bet you didn't know how to cut up your food and get it in your mouth. The reason why you think it's easy now is because you were taught, you got feedback, and now you've done it so many times it feels like second nature.

Of course you're confident now. So let's look at the confidence formula to see how real confidence is built. Because hopefully I've proven anyone can be confident at some things if they do it enough. Here's how confidence is built. Number one, education. All right, let's say I'm trying to teach you how to ride a bike. Well, first I would educate you. I'd be like, look here, here are the handlebars, this is the bike seat.

This is where you sit, these are the pedals, these are where your feet go. And then I would maybe model or demonstrate. I'd say, see you, you push down these pedals and then the tires start to move and then this is how you steer. First I would educate you, but that wouldn't be enough. Just being educated about how to ride a bike doesn't mean you're confident in riding one.

It takes something more than education. So the next thing you would need is practice. You got to actually get on the bike, you got to pedal around. And here's the thing, you're probably going to bust your face open a few times. This is how you learn how to ride a bike, okay? Then you want to feedback. Think about it. When you learn to ride a bike, if it was a normal experience, like a lot of kids, I live outside of a parking lot.

I actually see parents teaching their kids to ride bikes all the time. And they'll, you know, ride the bike and then they'll start going left really hard. And then the parent will say, hey, you know, you, you weren't paying attention to your steering wheel here, dude. Like, you got to keep this straight, okay? Or, well, when you started to try to put your feet down, you weren't completely stopped yet.

So you get feedback and then the kids listen to that and then they try harder the next time. They integrate the feedback and then they bust their face less. And then that makes them feel really good. And then eventually, through education, practice and good feedback, okay? Good feedback. Not just their four year old little brother saying, yeah, you're doing a good job, but you know, like their mom or dad or someone who actually knows how to ride the bike, giving them specific, detailed feedback that they can implement, they develop competence, the ability to do something well.

They start getting really good at riding the bike. But let's say they ride the bike really well one time all the way around the parking lot, and then they stop. They're still not going to be completely confident yet. Even though they're competent, they can do it. The next step is that they're going to have to take their competence and times it by repetition. The first time they go all the way around the parking lot and they don't bust their face, they're going to feel a little bit more confident.

And then they do it a second time, they're going to feel way more confident. A, third, a, fourth, a fifth. Eventually it becomes like walking or eating food or putting your shoes on. You just don't even feel like it's hard anymore. It's so easy for you. So competence times repetition is confidence. So if you lack confidence, here's what you can do. Learn stuff. Okay? Our whole course is everything you need to know.

I'm not joking. It really is everything from milestone one to milestone ten. It's everything from my head that I could possibly give you to study and teach the Word. And I've seen hundreds of women go through this material and they come out on the other end and they can study and teach the Bible faithfully. It's really cool. Like, it's actually a lot more like riding a bike than it is like figuring out how to build a space shuttle.

So that's cool. So you learn stuff, and then you practice it, you get feedback, and then you do that again and again and again and again and again. And eventually you'll be pretty confident. So if you lack confidence right now, don't just assume it's a personality trait. Don't just assume. It's not a gift. Just build evidence. Give yourself evidence, and then that is how you will build confidence.

So this course can give you. I, can say this. Like, this course can actually give you all the education you need, which is really cool. I think some people do this course in like 10 weeks, or some people add a week or two for the teaching and stuff. So 12 weeks, 15 weeks. Like, it's really all the information you need, which is super cool, to study and teach the Bible.

So this course can give you the education, it cannot give you the practice and feedback. Okay? Now for those of you who are looking for a community where you can practice, where you can get feedback, check out our pro community, right? That's a small community of women. That's where Rachel and I are, in there. We practice messages and people give us their books or their curriculum, their writing.

We give them high quality feedback. Now I'll just tell you, we give real big girl feedback. Okay? We don't just tell Everyone, they do great all the time. Like, I'll be like, hey, you missed the main point of the text here. Or you miss this really vital literary device. Like, I'll tell people when they mess up, but then I just watch people get better and better. Just a few weeks in, a few months in, you're already seeing people get better.

So if you're looking for a community, check us out. Also, also, also, also get together with some women at your church. That's what I did. I didn't have a community for feedback and stuff. So I literally, I like, trained a couple of other women how to study and teach the Bible. Now we all critique each other. It's awesome. So do this in your local church. And in the meantime, if you're the one kind of leading that charge, we're happy to be there and help you get there.

So this course can give you the education, it can't give you the practice and the feedback that you need a more intentional community for that. All right, let's talk about imposter syndrome, because I hear a lot of women say this. They start teaching, or especially the first one or two times they go to teach, and they just feel like such an imposter. They feel like a fake. They feel like it's not legitimate.

They're acting like a teacher, but they're not really teacher. So the definition is it's the fear that I'm pretending to be something that I'm not. I'm afraid I feel like an imposter. So here's the cure. You ready? If you feel like you're pretending to be something that you're not, don't pretend to be something that you're not. Don't be an imposter. Okay, that. Let me tell you what I mean.

When I get up to teach, like, in public, I know that I've taught in public a couple hundred times. I feel good about that. I feel confident that I can open up the Word and facilitate an encounter with God. Right. By grace. I've just done it a bunch of times, so I feel really good about that. I don't feel great about creating an online course. Why? I've only done one of them.

It was a first draft. I kind of hate talking to a camera. I'm just like, I'm in my room by myself monologuing at a camera right now. It feels really weird. So I would never say I'm confident at speaking to a camera. Right? I've only done it like a, handful of times. So if I came on Acting like I was great at speaking to a camera, I would feel like an imposter.

But I'm just honest. I'm like, hey, I feel really good about my Bible teaching methods. And I. I know I've. I've seen. I've trained a lot of students, but I don't feel really good about making online courses yet. This is only the second one I've done. And when I'm honest about that now, I don't feel like a fake because I'm being honest. And I bet that you don't respect me less because of that.

Now you might think, yeah, Erin, you're not good at talking to a camera. Or you might think, she's probably doing better than she feels. It doesn't matter. The point is, I'm being honest, so now I don't feel like a fake. So let me just tell you, when you start teaching, this is such a cool little hack. Just get up and be like, hey, I'm going to be honest.

This is the first time I've ever taught on a stage, so I feel a little nervous. But it's not about me. It's about the Word. And I am confident that I've, studied the Word, and I'm going to be able to communicate it in such a way that you can see the truth. I've had a lot of people that I really trust give me feedback. So let's just pray right now and ask that God can use this.

And then you pray, and then you stop talking about yourself, because it's not about you anyway. And you open up the Word and. And then you teach and you do your best. And you know what? You're going to get better and better, and no one's going to respect you less for being honest. Okay? And no one's going to respect you less for it being your first time.

But also, don't do this. Don't get up. And I'm so nervous. I feel really bad about this. Do you hear? My voice is shaky. My mouth feels dry. I really don't even know what to do. Where do I put my Bible? Do I hold the microphone? Sorry, this is my first time. Okay. Don't make it about yourself. Be honest. Trust God and then teach. Just trust God and teach.

You're going to get better and better. So that's how you avoid feeling like an imposter. Just don't be one. All right? That's the big trick. Paradigm shift number five. Confidence is not a personality trait. It's a skill. Derived outcome. If you get the skill, you're going to be confident after you practice a bunch of times. So you do not wait for it. You build it. If you don't feel confident, get to work.

Build evidence, get confident. Right. Now let's look at your homework. This is for the whole milestone. We have a couple of questions here. What have you thought your job was as a teacher? And how does this definition change that the definition we studied in our course? Where has your confidence as a teacher come from until now? And where should it come from? And then you're going to go and take the self quiz.

So after you do that, then you will be able to say you made it to the end, of milestone two. So that's exciting. That's really cool. Dude, we only have 10 and you just, you knocked out two of them, so you're. You're crushing it. I'm so pumped. So after that, make sure you answer all the questions below in your workbook. Reach out to the free online community if you have questions.

Ladies, we're literally here. This is my calling. I want this to be on my gravestone. Like, God used this chick to help raise up a generation of women who could rightly study and teach the word with accuracy and confidence. This is literally like, if I could just tell you how much I want to be a part of this for you. Like, this is God's call. Please reach out to the free community.

We, we have so many women in there who would love, love, love to help you. If you have a question, just ask it. Somebody else probably has the same question, so just get in there. All right, here is some of the questions. I want you to be able to name the three categories of kaleo or calling. Which one do people mean by a call to ministry? I think that's important for you to know before you move on.

You need to get that in your head. What's the normal pipeline for discerning whether you are called to teach? What are women commanded to do? Right, the mandate, not just permission, like women are commanded to do certain things concerning teaching in the church. What are those things? In your own words, what is authoritative teaching? Now go ahead and write in your workbook. I'm referring to First Timothy 2:12, the authoritative teaching, the headship teaching, that kind of teaching that only qualified men are called to do, the kind of teaching that pastors often do.

So make sure you can articulate that before you move on, because that's going to qualify your lane. That's going to help you be more confident. Write down the functional goal of teaching in one sentence. If you can memorize that, that'd be awesome. Next, which killer has had the biggest grip on you and why? Right. Ask yourself that. Meditate on that. Maybe share it with a couple of people.

And then after that, the Milestone 2 will be unlocked and you will be able to check, off. I've completed all the class notes and the self quiz for Milestone 2, which is awesome. After that, we're going to go to milestone three. That's next. That is where we're going to start diving into some more technical aspects of the. We're gonna have a short little overlook over the encounter method.

Right? That's the method that we use to study and teach the Bible so that women meet with God when you teach the word. And the first thing we're gonna do in milestone three is we're just going to talk about the goal of the encounter method, because once we get that finish line then it's going to be much clearer as we learn to run the race to it. So, see you in Milestone 3.

MILESTONE 3

FIND TRUE NORTH

3A	The Encounter Method
3B	The Four Marks
3C	The Three Aims
3D	The Canon

LECTURE 3A

THE ENCOUNTER METHOD

Hey, ladies. Welcome to milestone number three, which is fine, true north. So far we've covered milestone number one, which was learn to tell the difference. So ultimately we were learning to tell the difference between good stuff and God's stuff, right? That good teaching that sounds biblical and is somewhat connected to the text and might even be helpful to people that. But then God's stuff, that is actually what the author intended for you to understand, experience, and apply from the text.

So good stuff and God stuff. Then we moved into milestone number two, which is uncomplicate the call. Hopefully after you got through that, you're like, dude, this isn't that complicated. If you're a chick, you want to teach the Bible for good motivations, just start teaching it when the church affirms you, when the pastors give you a thumbs up, and whenever you get an opportunity to serve, just serve. Like, it's not that complicated.

Okay? Just don't teach with authority over men. That's it. It's really pretty simple. Now we're on milestone three. Okay? So this is where we start moving into the more technical aspects of teaching. And this is where we really start getting into the practical stuff too. So I'm excited about milestone number three. In milestone number three, first, first of all, we're going to discuss the goals of teaching.

That's what we're doing in this lecture. Then we're going to discuss the four marks of a healthy message or a healthy Bible study, the three aims of every Bible passage. Every time God wrote a passage of Scripture, there were three things he wanted that text to do. We're going to learn that. Because if you know what God was trying to do with the text, then you're going to know what you, as the teacher, should be trying to do with the text.

So that's a huge, huge paradigm for us to learn. And then we're going to talk about the biblical canon, how the Bible is organized, and the story that it tells. So I'm excited about Milestone 3. Let's go ahead and get started with Lecture 3, 3A, which is where we discuss the encounter method. Specifically, we are going to discuss the goal of the encounter method. Now, the Encounter method is the full framework for studying and teaching Scripture faithfully.

Okay? This is our full framework that we have produced. Now, we call it the Encounter method. Because the goal of the Encounter method is for you as the teacher, as the student of the Word, and the teacher of the Word, to encounter God, to meet with him, to be transformed

into the image of His Son, and also for you to learn how to open up the text in such a way that they don't just learn information about God, but they actually encounter God as he speaks through his word. So that's why we call it the encounter method.

We want to help women meet with God as you teach the Word. It's also the full framework. So we literally start. I mean, you saw it. We start from what is a calling? What do women even do? Teaching. We go all the way through all the technical stuff, how to study all. All the technical stuff, how to put together a message or a table discussion and how to teach.

We got a rubric. You can check yourself and then make growth plans and how to do this in your church. I mean, it's literally the whole framework, from very, very starting line to very, very finish line as well. And our goal is that you would study and teach scripture faithfully. By faithfully, we mean in alignment with God's intention. Okay? So when you teach scripture, you should be teaching scripture in the way that God intended for this passage to be taught.

Not just good stuff like taking Luke 15 and talking about, you know, three marks of a godly father. That might be helpful to some people, but that's not what the author intended. Right? So we want to find the author's intention. That's faithful scripture teaching in our definitions. So where did the encounter method come from? This part's pretty quick. First of all, it came from time proven principles of right interpretation.

Let me go ahead and tell you, if, someone's like, I had this new way of studying the Bible, and in my way of studying scripture, context doesn't matter at all. Okay, well, your way of studying scripture is wrong. There's no way of studying scripture where context doesn't matter or it's less important. Like, context is king. That is how scripture is written. So that's a time proven principle.

Or if someone's like, hey, in my way of studying scripture, you don't have to look for repetition. It's like, bro, that's literally how the biblical authors wrote. That's like saying, hey, in my way of walking, you don't have to use your feet. It's a really cool way of walking. Like, no, that's just. There's not a way of walking where you don't have to use your feet. So a lot of our principles are going to be proven and proven by time, and they're just base, basic hermeneutical Bible teaching principles that have always been true.

But the second foundation to the encounter method, which is our unique way of teaching those timeless principles of hermeneutics of Bible studying. They are correctives for the common mistakes and modern Bible teaching. So I don't think I've told you guys this yet. When I was getting my PhD in Applied Theology, my whole dissertation, my like 300 page paper I had to read at the end of it, I did nothing but analyze the distinctions between men Bible teachers and female Bible teachers, specifically at the Gospel Coalition. And I ended up pulling out a couple of weaknesses.

Now, granted, the women had a lot of strengths, which was cool, that I think we can help our brothers learn, but we also had some weaknesses that we need to learn more from our brothers. But I, I said, you know, what are those weaknesses in Bible teaching that I see among the women? And how can I create a Bible teaching method that uses those time proven principles but that uniquely addresses the problems of women Bible teachers today? So that's what I did. I created this method to address the principle, the problems that I'm seeing today.

So for example, some of those problems are criteria for what is faithfulness. Like I said, a lot of women are like, if it sounds true, or if it sounds helpful, or if they use scripture, it must be good. It's like, bro, it could be true, helpful, use scripture and still not be God's word. Okay, so our method corrects that problem. Another common problem that we have today, especially in women's Bible teaching, is what we call container teaching.

We're going to teach about this in a second, actually. But it's where you treat the Bible like a jar of truths and your job is to pull the truth out and then you actually teach the truth. So then you treat the Bible kind of like a box that you pull truth out of, and then you end up talking about the truth more than inviting people into the text and itself. We're going to explain that, but that's a problem that this method uniquely addresses. Commentary crutches, y'.

All, for real? Like hundreds of women that I've taught, their primary problem is that they can't read the Bible on their own. Like every time they teach, they go see what John MacArthur said, or they go see what Jen Wilkin said, or they go see what John Piper said. And look, I think those people are awesome. And they taught the word really faithfully. They teach the word really faithfully.

But at the same time, you need to be able to teach. And that means you need to be able to rightly handle the text, not just see what John Piper did. And then regurgitate it. That's not faithful teaching. We can do better, right? I want to call a generation up to doing better than that. Now, that's better than not checking anything and teaching falsehood. Like, that's not good.

But we want to get women to the point where you can actually open up the text and you know where to start and what to look for and how to read and how to interpret and then how to teach. That way, when you go see what John Piper said, you're just checking to see if you missed anything. You're not using them as crutches and then ultimately shriveling your own ability to walk on the text. So that's a huge one that this method is really built to push against and fix and strengthen women. The archeology trap, that's where you're like, I'm, reading the Bible, but I actually don't have enough tools to dig into the text.

So now I'm going to go over here on this rabbit trail and, and learn more about Second Temple Judaism. And now you're on Google for four hours, you're not even studying the text. And then you get up and you're supposed to be teaching the Bible, but you're actually teaching, like a historical lesson on Near Eastern culture or something. Just going down historical or cultural rabbit trails that really don't help us to understand the text. That's huge.

We're going to get to that. And then also having the wrong goal again, we're going to address all of these in depth and throughout these milestones. But just to let you know, the encounter method is custom built to address common problems of modern women Bible teachers today. So hopefully three generations from now, they'll be making new methods, because this generation is just going to fix these problems with this method. So that would be fun.

All right, the last one is the wrong goal. So let's discuss the goal of teaching. The functional goal of teaching is to facilitate an encounter with God. Okay. A lot of women, when I'm like, hey, what's the goal of teaching? They say to explain or to help people understand. Okay, explanation. Explain. I can't say that word right now. Explanation is the definition of, teaching. But that's not the goal.

The goal is to facilitate an encounter with God. Think about if I said, what's the goal of walking? And you said, well, it's to put one foot in front of the other. Like, no, that's the definition of walking. The goal of walking is to get Somewhere to move your body to a different location. Right. So we, we do want to explain stuff when we teach, but the goal of that shouldn't just be to stop there.

It shouldn't just be getting information into someone's head. It should be pushing past the information into the text so that they can actually meet God. And I'm afraid that a lot of women don't understand that. And that's why it. When a lot of women teach the Bible, I'm going to be frank. It sounds like you're listening to a commentary instead of hearing God speak. And we gotta fix that.

We gotta work on that. We can, we can do better. We can improve in that area. So what is the difference between teaching people about God from His Word and facilitating an encounter with God in His Word? The, the main difference is information from the text versus a, guided tour into the text. So if I, you know, tell you something, I say, hey, you know, you, you would love my mom.

She's really cool. She's funny, she's extroverted. She's a country girl, real down to earth, real hardworking. She's just a blast. I told you information about my mom, which is great. You kind of know her better because you. I know her and I've spent time with her, and now I'm telling you about her. That's very, very different than you saying, hey, tell me about your mom. And then I'm going, well, well, actually, why don't you meet her?

Hey, mom, this is so and so. And then I'm like, here would be some good questions that you could ask her. Ask her about that time when she used to work at Hardee's and how much fun she had with that staff. Or ask her about how she started her own cleaning business. That was just amazing. Or ask her about how she met my dad. That's a funny story.

So now I'm, I'm, letting you actually meet her. And I'm still guiding the conversation so that you can get all the richness out of it. But. But it's a completely different experience. And in the same way, a lot of people spend time in the Word and in commentaries, and then they get all

this information and they kind of just tell you about what they read in the Word, but they don't facilitate an encounter between you, the listeners, and the Word itself.

And that's something that we want to pivot in this course. So let's discuss this. This is a principle. We have to know if we're going to really leave Just mere information, and then start going into engagement with God, which leads to transformation. We have to stop treating the Bible like a container. All right, so this is where we talk about boxes versus genre. So, like I said, the container problem is where people think.

Okay, the Bible is basically a list of several thousand truths. And my job as the teacher is to read the text. Now watch here. I read the text because it's a container. And then I go, there's a truth. You know, it shows that God is eternal. And there's a truth. It says that humans are wicked and depraved. And, there's another truth. It says that God has mercy.

So I get my truths out, and then I take the text, God's word. I throw it away. And then I start. I teach these three truths. I teach it. I treat it like a box. Like, I just open up the box and I pull the presents out, and then I throw the box away, and I teach the truths. And then the people don't actually engage the text, or they engage it minimally, just enough to pull the truths out, because the truths are really where the magic is.

And there's a lot of reasons why this is how we teach the Bible today, but I don't like any of them. And I think the goal right now should be to learn that we can do better than that. And this is how. You ready? Genre. That's the key. If you don't want to teach the Bible like a container, that you just pull truths out and teach the truths and you appreciate genre, think about this, okay?

Really, like, lean in here, okay? I had to pay $50,000 of tuition to get this stuff, all right? I'm giving it to you for free. Happy birthday. Please use this. Integrate it into your life. It'll revolutionize your teaching. Think about this. If God just wanted to teach people a bunch of truths, then when you open up the Bible, you know what it would be? A big fat list of truths.

That's all it would be. But it's not. It's narrative. It's poetry. It's argumentation. It's visions, right? It's. It's amazing. It's prophetic preaching, right? What is going on there? Like, if. If he just wanted us to learn truths. The goal of teaching is just teach people true stuff. He did a terrible job writing the Bible, man. What's up with all the stories? It's because he didn't just want us to learn truths.

Now hear me. Don't clip this out and do something weird, okay? God does want us to learn truths. Okay? That's one of the three aims of Bible teaching is to. God does want, to teach us truths. But there's two other aims, and those come through genre. We're going to talk about the three aims. I'm trying not to overwhelm you right now, but think about this. Instead of God just saying, hey, everyone, remember this.

I'm, God, I provide. And then we all go, okay, he's God. He provides. Cool. Got it. All right, done with Bible study today. He didn't do that. What did he do? He made Abraham a promise that he would give him a son, that he would give him a nation through this promised son. Then he has the kid, and then God tells him, hey, that son, that promised son.

Yeah, I want you to go kill that kid. That's shocking. That's crazy. You're questioning the character of God. Is that the problem? Or the sovereignty of God or the plans of God? What's going on here? I don't understand this. And then the text continues to go and there's this long, arduous, drawn out walk with all these details. And you feel the tension building in the suspense building as they go up this mountain.

And then all of a sudden there's this rush whenever the knife goes up. And then all of a sudden this intervention and this relief whenever God saves the boy. And then this somber realization that God has provided a sacrifice. And then Abraham leaves and you almost see the camera pan back with the mountain in the back. And he says, we're going to call this place the place where the Lord provides.

Now, the truth is God provides. But he didn't just say God provides. He told you this whole dramatic story with this whole experience, this whole journey, this whole ride, this tension and relief and pivots and shock and this amazing ending where the camera just zooms in right on this main point that God provides. Why did he do that? Why did he do that? Because he doesn't just want to put information in your head.

He wants to transform us. And transformation comes through the experience of his Word. So listen as you teach the Bible with the encounter method. A huge goal that you're going to have is not just to find the truth that God is teaching, but it's to find the journey that he uses. The pivots, the tension, the resolutions, the rhythms of those narratives, of that poetry, of the argumentation, the tone and the passion and the argumentation, the comfort, the rebuke.

We're supposed to pull all of that out of the text. And show it to our people. And when they start engaging the text as God wrote it, in genres, not just a list of truths, but as stories to experience, as poetry, as argumentation, when we start understanding genre, then we're going to be able to facilitate an experience, because it doesn't just matter the truth that God is teaching just what he's saying. It matters that we teach what he said, how he said it, and how he said it is through the tool of genre. So we have to learn genre, because that's part of how God speaks.

That's part of his transformative technique as we engage his word. Now, I know right now you're thinking, how on earth do I do that? We're going to teach you, okay? The goal of Milestone three is just that, you know, the goal that you have, the North Star, you know where we're headed. We're going to teach you how to get there for the next several hours. But I just want you to know that's where we're headed, okay?

Because that's how God speaks. So don't just teach the truth. Help them experience the text. And I'm just going to go ahead and tell you, a big variable in how you experience the text is through mastering the art of genre appreciation. Okay? All right, next. So the text is not a container. It is the word of God. We want to know not just what he says, but how he says it.

So here's your paradigm shift number six. It is less about teaching information and more about facilitating an encounter with God through His Word. Your job is not to extract the truth from the text and teach it. So we go back to the safari illustration here, and this is going to come up all throughout our course, the safari illustration, that if I were to take you on a safari right now, right, And I did a terrible job, I would just be like, hey, everyone, there's a cheetah in the tree. And you'd be like, wow, you're the worst guide ever.

But if I were a really good guide, what I would do is I would let you see it for yourself. Hey, everyone, remember that it's evening this. By the way, I have no idea about cheetahs. So if this is messed up, like, don't come at me, okay? I know there's some, like, really nerdy cheetah girl over there. And you're like, that's not when Cheetahs. Huh? Hunt. Okay, back off, homegirl.

We can be friends. It's just an illustration. But if I were a good guide and I knew what I was talking about. I'd say something like, you know, we know that it's the time of day when cheetahs start coming out and climbing into the trees so they can see their prey. And we also know that this tree is about the right height for a cheetah to go up in this tree for hunting.

And we also see that cheetahs usually lay right here in the nook of the tree at this angle. This is the right time of day. This is the right tree. Look, you saw the cheetah. Good job. Now, I could have just told you there's a cheetah right there, but I didn't do that. I wanted you to experience the safari. So what I did was I let you see it for yourself, and that's how you experience it.

I would also. You take the ride yourself, right? I don't just say, hey, guys, I went for a ride and I saw a bunch of cool stuff. Let me tell you about it. No, I'm like, get. Get on the bus with me. Come out here. Like, come see it for yourself. So many Bible teachers, you're like, hey, in my time in the Word, here are the three truths that I found.

Well, good for you. But we didn't come to hear what you found. We wanted to find it ourselves. Get us in the Word, put us on the bus, take us through the text, right? Also you experience the impact yourself, right? You experience the impact, right? There's some point, me and my buddies, I'm from the beach in North Carolina, we love to go back to the beach. And one of my favorite parts about going back to the beach is we usually see a dolphin.

Okay? We usually see maybe a couple of dolphins. We're just sitting there on the beach, and then. And I'm from there, so I'm a little bit more used to seeing them. So I'll say something like, hey, guys, look. You know, it seems like there's. There's something in the ocean. Do you guys

see it? Do you see some splashing? Look over here. And they'll start looking. And then I'll tell them, yeah, a little further out than that.

And then all of a sudden, they'll see the dolphins. They're, like, super pumped. Especially Rachel, she's from Appalachia. They don't have a lot of dolphins up there in the mountains. And then there's one point where we're watching the dolphins. And then I shut my mouth. Because at some point, the only thing you can do is just watch these Majestic animals just float through the water and jump through the right.

And you just watch them, and it has the impact. And that's your job as you are teaching the word. There's some point during teaching the word where you allow the culmination of the text. Whether it's a solid rebuke or a beautiful encouragement. You let the culminating impact land on your audience, and that's when they hear from God. And in the final way in the text. Again, we're going to talk about how to do all these things.

I just want you to know the goals. Right now, we're just finding our North Star. Okay, next, what does it mean practically for your teaching that people did not come to see you, but that they came to encounter the word? Some practical tools. We're going to get way into this later, but just so you know where we're headed. You're going to give them the encounter tools, right?

You're going to say, hey, guys, we're going to start with the context. Now, we're going to look for the structure. We need to see how the story's rising, how the story is falling. We need to look for literary tools, things like characterization. How is Abraham being portrayed in this narrative? How is Isaac being portrayed in this narrative? We're going to look for connections, right? Haven't we seen this word somewhere else?

What do you think God's trying to call to mind as he uses this same word? Right? So you give them the tools so that they can experience the text on their own. Next, you tell them what to look for. I'm prepping a message right now in Luke 22. Okay. And it's a. Well, it's terrible, but it's also funny. I think Luke wants you to be a little shocked and, like, smirk, but horrified at the same time.

Where the last thing you see before we get to my passage, it says, And Jesus basically tells them, one of you is going to betray me. And you're like, wow. So it's heavy and somber. And then I'm going to tease this out whenever I'm teaching it. I'm going to say, you know, so what do you think the next question is? Like, is it me? Is it you?

Maybe someone's weeping. Maybe they're asking Jesus to try to help them. And then you read the next verse, and it says, an argument also broke out among them as to who was the greatest, Right? So I'm going to tease out that pivot and be like, this is crazy. Like, they were just told by God. One of them is going to betray the son of man. And then they immediately start arguing over who's the greatest.

I mean, can you imagine telling your best friend, like, hey, you know, it breaks my heart to even ask you this, but it seems like someone is stealing money from my bank account, and you're the only one who knows my password. I'm so sorry to say this, but, I think you've been stealing money. And then for her reaction to be like, wow, you think I've stolen your money? You know, we should discuss whether or not I'm the world's best friend. Do you think that, could you imagine, like, how Tone deaf homegirl, right?

So whenever you're allowing someone to come through the encounter, you don't just say, well, this is contrastive irony. Luke's trying to highlight how oblivious the disciples are. No, you. You bring them into the illustration so they can feel that pivot, that contrast, the irony, the sharpness of the narrative or illustrations, right? You would say something like, hey, here, Paul's going to use an illustration about the body, you know, and how the.

The. I can't say to the hand, I have no need of you. This is an illustration. Why is Paul using the illustration? You tell them how the author is communicating, right? So when Paul says, who has bewitched you? You say, look at the tone here. He's angry, he's upset, he's. He's heartbroken. You show your work. You don't just say, I think Paul is angry, right? You say, well, this is why I think he's angry.

Look at the context. Look at the repetition here. Look at the structure. You show your work so that they're actually invited. Most importantly, though, the teacher must take the ride for herself first. But if. If you don't remember anything else from this lecture, this is what I need you to know. If you are going to teach with the encounter method. If you are going to teach the word so that women actually hear God speak through His Word, the best thing you can do is in your time, preparing the Word.

You meet with God. You take the ride, right? You go through the emotional drama of the narrative, through the rhythm of the poetry. You trace out the argumentation and let it transform your mind. You undergo the impact. You learn the truth. And as you do that, when you start teaching, you're inviting people into an experience that you have already had. You're going to have a very authentic teaching moment.

Even if you're not the world's best speaker, you're going to be able to faithfully and authentically teach the Word. And that has extreme power. I would rather a million women who are authentic, passionate Bible teachers who might not be super articulate than the world's best speaker, but they haven't spent the time with God in the Word. So what does this mean? And what happens if you skip, it.

If you skip your own time in the Word, you cannot facilitate an encounter that you have not had. Right. What it means is that when you go to the Word to teach it, you have to stop in the Word and let it teach you first. So, all right, next lecture is 3B. This is where we're going to discuss the four marks of healthy Bible teaching. This is really the bread and butter of the encounter method.

So, see you in the next lecture.

LECTURE 3B

THE FOUR MARKS

Hey, ladies. Welcome to lecture three, the. The four marks. And this is where we start to get really practical. So in our last lecture, we talked about our big North Star, right? The purpose of the encounter method is so that people can hear the word of God and so that you, as the teacher, can facilitate an encounter with God. But then we have to ask the next question.

Okay, we know we want to open up the word in such a way that it actually facilitates an encounter with God, which is awesome. But how do we do that? Like the kind of message or the kind of Bible study that does that? What does it look like? And that's where we come to the four marks. So the four marks, it's how we hit our North Star.

These are the four marks of healthy Bible teaching. And just so you know, this is all the stuff that's in our rubric. So if you turn to the very, very back of your workbook, we have a rubric. So you can actually grade each other's teaching or your own teach or get a buddy to grade your teaching. This is how we grade everyone's teachings. Because if you hit these 4 marks, like, 99% of the time, you're going to facilitate an encounter.

So this is a very, very healthy way of teaching. I love teaching it. So the first mark is expositional. Expositional. Now, fun fact, the word in Latin, I think it's panare. I don't know. We didn't learn a lot of Latin over there in Broad Creek. But it means to put. So for example, the English word deposit. Deposit, D means down. And then posit is this word, ponere.

Okay? So it means to put, put something down, like deposit, something to put down. Deposit. Okay? Exposit is the same Latin root. Ex means out of. So just like deposit, you put something down and inside, and exposit, you put something out of something. So expositional means you take the truth that is in the word of God and you lift it up and you bring it out of the text.

You take the message of the author and you exposit it. You put it out. You take the meaning of the author and you exposit it. That's how you teach exponentially. You don't need to know Latin. If you don't care about the root words, that's fine. But I know some nerdy chick out there cares about that. So there are lots of definitions of, exposition out there. Okay? Literally every single Bible teacher I know, they have their own special definition of exposition.

We're going to use a pretty basic vanilla definition and it's just when you say what the author actually meant, it's when you say what the author actually meant. So for example, in Luke 15, you know the narrative of, the prodigal son, like the meaning of that is, hey, God the Father

rejoices whenever lost sinful people repent. And you self righteous Pharisees should stop being self righteous and you should celebrate when the Son of Man comes and seeks to save the lost. Like that's what you should do. So that's what he actually meant.

So that's what you should actually say. Pro tip. If you make the same point about the same topic, nine times out of ten you're going to be a check mark exposition. So whenever you're reading the text, find out what topic are they discussing. Well, here Luke 15, he's talking about how you react when Jesus eats with sinners. Okay, that's the topic. How should we feel about Jesus saving sinners?

And then the nuance he's making is really excited. Not self righteous. So that's the point about the topic. A different one. In Luke 22 we see Jesus say, you know that the Gentile kings, they exercise lordship and they domineer over people. And the topic that he's talking about is that a right stewardship of leadership or a right stewardship of authority. That's the topic. And then the point he ends up making is that godly authority uses their authority to serve, right?

So let the leader among you be the servant. So find the topic and then find the point that it's making about that topic. Nine times out of 10, that's going to be a really big pro tip. That's going to be very helpful to make sure that you're teaching expositionally. Next to check it, you can just ask, you make sure that the main points of your lesson are the main points of the text.

So usually most texts have one main point that they're making. Very rarely, maybe they're making two points. Especially if there are two audiences. Luke 15 I actually think has two points because it has, hey, if you're actually a sinner listening to this because Jesus told that story in front of sinners, then the point is you need to repent and come home like the prodigal son. The point he's making to the Pharisees is you need to repent from being self righteous Lamos.

Okay, So I think sometimes there are two points. Usually it's just one. Either way, find the one point or the two main points. And then if it's the one main point of the text, that should be the one main point of your message. That means you're teaching expositionally. Okay? All right. So self diagnostic. If someone asked your listeners what was the main point of the lesson, would they give you the same answer as the biblical author?

Right. So if we asked Luke, hey, what was the main point of that lesson? When Jesus told that story about two sons, he would tell you the main point. So if somebody listened to your message and then would they give the same answer? Is it the same main point? Or would they say three marks of a godly father? And Luke would be like, no, that's not the point I was making.

So if it's not the point the biblical author was making, it's not expositional. You did something else with his words. You commandeered the text, you pirated the text. Don't do that. That's not exposition. Not cool stuff. Okay, so Mark 2 is experiential. Please listen to this, because people

get this wrong all the time. By experiential, I do not mean just that you are experiencing the emotions of the text, right?

Not just expositional, but also experiential. That's not what I mean. I don't mean exposition teaches the truth, but experience, you know, impacts the heart. It's not what I mean. What I mean something very technical when I'm saying experiential. So come in close, make sure you get this. When we say experiential, we mean you teach the journey of the text. The journey of the text. So for example, if it's a story, you had the setting at the beginning, right?

And then usually there's some sort of rising tension or some sort of problem that's created. And then there's usually a climactic point of suspense or some sort of pivot at the end, then there's usually some sort of resolution and then some sort of lesson at the end of the narrative. Usually that's how stories work. So when I say experiential, I mean you took them on every turn, that story. You took them on the whole ride of the story, right?

You set the setting when God said, abraham, sacrifice your son, and you ask the questions, you felt the suspense going up the mountain and then the shock when the knife was raised, the resolution whenever the boy was saved, and then the somber realization of the sacrifice being made, right? You. You took the ride of the text. You. Another way of saying this is you respected the genre.

So if you're in a psalm and it starts off with lamentation and suffering and Anger and confusion. And then there's this pivot point where he begins to pray to God. And by the end of it, he's experiencing peace and resolution. Those are the pivot points of that psalm. That's the journey of that psalm, the ride of that psalm. You need to make sure that your people are actually experiencing that journey.

Because let me tell you, most of the time someone just says, well, point number one, in prayer we should lament. Point number two, in prayer, we should turn to God. Point number three, we should trust God and you make the points. And then we don't actually respect the genre because God's not giving us points. He's giving us a poem. And we have to take the ride of the genre.

Now, I will say in the epistles or prose, the letters, anytime someone's monologuing, usually there are points that are being made, but even that, we have to trace the argumentation. Wow, Paul seems really angry here. But then he brings up this point. Now he's using illustrations, now he's building an argument. Now he's making application. We still need to follow the journey of even argumentation. Okay? Now if that's overwhelming, don't worry.

Right now I just want you to understand the four points. We're going to talk about how to execute them for the rest of the class. But right now I just need you to know this means that you're teaching the journey of the text that often happens by simply respecting the genre. So self diagnosis here, you can just ask, did I help my listeners take the turns of the text? Right.

This could be the intellectual turns. Look, Paul's asking a rhetorical question. Now he's answering it. Now he's using an illustration. Now he's raising an objection. Now he's answering the objection. See how intellectually there's pivots and turns. That's the ride, the journey, the experience of the text in the poem. Right? They move from lamentation, they have a hopeful pivot, and then it resolves. Right? That's the journey of the text.

So did I help my listeners take every single major turn of that text? That's how you know that you're teaching experientially. They're taking the ride. They're taking the journey. Next, effectual. Effectual. Every text was designed to do something to its audience, not just tell them something. Okay, if I say, I promise that I'm gonna be there at 5pm okay, what I'm telling you is I'm gonna be there at 5pm but what did I just do with my words?

I promised something, right? My words have an action that they're doing, they're promising. Or what if I say, hey, you're standing on my foot, What I'm doing is I'm telling you where your foot is. But what am I, what am I doing? I'm, I'm requesting, I'm asking you to get off of my foot. Okay, if I say, hey, you better clean your room, what am I saying?

Well, it'd be good for you to clean your room. What am I doing? I'm commanding. So we need to realize that words, they don't just have content, that they have action. Words do things, they make promises, they convict, they command. So every text was designed to do something to its audience, not just tell them something. So is it supposed to comfort then comfort? Is it supposed to convict?

Convict? Is it supposed to invite then invite? So the self diagnostic here is, do I know what my text was designed to do to its listeners? Okay, now the distinction between the ride, the ride is every single pivot of the whole journey of the text. But overall, once they're done with the ride, what's the overwhelming culminating effect that this text should have? The final effect that Abraham and Isaac should have is you should be standing in awe at the God who provides by substitution, trusting him.

That's the effect it should have on you. When we're reading in Revelation about the Lamb of God who's seated on the throne and all the nations are worshiping, right? Our hearts are supposed to burn and long for that day. It's stirring in us a longing for the day when we praise the Lamb together. Whenever we read Jesus talking about self righteous people, maybe it should convict us.

Right now maybe the story has a lot of little pivots, but the overarching purpose of the story is to convict. So you want to ask what's the overarching purpose? A, way that we could think of. This is the journey, the experience is the how and then the effect is the why. What's the purpose of all of those twists and hurt? Where is it leading? What effect should it be having on us?

Alright, next mark is Mark four. Inductive. Inductive. So you guide people through the text until they arrive at the conclusions themselves. Inductive. The self diagnostic here is do listeners know where I got my conclusions from? Did I show my work? So for example, if I'm teaching Luke 15, I'm trying to stick with the same illustration so you don't have to memorize the whole Bible to understand this course.

And I say, well, this is Jesus rebuking self righteous Pharisees. That's what it's doing. Trust me, that's not inductive. I just told you the answer. But if I say, hey guys, come, come with me, I want you to see what Jesus is doing. Now notice the sett. Jesus is eating with these sinners. And then these Pharisees, they're grumbling about the fact that he's eating with sinners. And then it says, so he told this parable.

So he's telling the story because they're grumbling about the fact that he's eating with sinners. And then I would show them in every single one of these stories, the lost coin, the lost sheep, the lost son, someone loses something, they find it, they rejoice. They lose something, they find it, they rejoice. They lose something, they find it, they rejoice when they. What do you guys think the themes are?

Now look, at the very end of the story, Jesus, well, the father in the narrative, he goes out to the self righteous older brother and asks him to come in and celebrate. What do you think Jesus is asking these Pharisees? What do you think he's saying about the kingdom of God and how we should feel about salvation? Remember, the purpose of these parables was to address their grumbling. So see how I didn't even technically tell you the answer, but I gave you.

So I guided you through that text in such a way that you could begin to put the pieces together yourself. That's inductive teaching. I'm going to see this puzzle piece. Do you see this puzzle piece? I bet this is a corner piece. And I'm giving you the pieces, I'm showing you where to put them. By the end of it, you are actually drawing the connections yourself. Whenever your audience is going, I realize this.

When you see them putting it together, that means you're teaching inductively. That means you're being a guide. So that's inductive teaching. So hitting all four marks together is the encounter method. Whenever you have a message and it hits all four of these marks, that's the encounter method. That's the best advice I can give you for how to facilitate an encounter with God as you teach. So this is important to know that the four marks work together.

So what happens if a lesson is expositional but not inductive? This is what happens. They learn the right stuff. It's expositional. You got the truth from the text, you taught them the main point about the main topic. Good for you. But they can't know for sure because you didn't teach it inductively. You didn't show them your work, you didn't show them the dots that they were supposed to be connecting.

So you told them the truth, but they can't know for sure. And what you do, if you keep teaching like this, where you teach the truth but you don't show your work is one, they never learn how to study the Bible on their own because you're not showing them how to study the Bible, you're just showing them your fruits thereof. And then secondly, this is really dangerous. You train your people to come to listen to you teach, to close their bible to listen to you, the special teacher who has all the answers. And then they walk away, thinking, good thing we have that teacher so we can know what the Bible really means.

Why? Because you told them what it meant. They don't feel like they actually found the answers in scripture. They actually didn't engage scripture. They engage your conclusions from teaching the scripture. So at the end of the day we're actually training our people to cut off their brains, listen to biblical teaching without the Bible. We're training people to be right for false teaching. Right. This is really dangerous.

We don't want to do this. So even if you are teaching faithfully, you still got to show your word so you can teach them how to read the Bible and so that you put the ball in their court, you're asking them to be bereans so they learn the right stuff, but they can't know for sure because you didn't show your work. Alright, next, what happens if a lesson is experiential but not effectual? Well then they took the ride of the text, but they missed the destination. Imagine telling a joke and then living out the punchline.

Or imagine going through the whole narrative of Abraham and Isaac with a questionable command at the beginning and the tension and the knife and then the resolution and then you go, well that's that story. But you don't tell them what it means. You don't tell them this is about God providing. Right? They just took a crazy ride. But they may not be able to interpret the ride and then understand the destination.

Alright, so reflection, these are the questions I want you guys to answer before you move on. Which mark do you most naturally practice? Well, by the way, 95% of the time, if you are a woman Bible teacher in this era, it's probably exposition, right? You probably try really hard to get the text right. Which mark do you most naturally neglect? It's probably experience, right? You probably just use, most women, now you might be different, but most, most women, what I hear is they're teaching the truth, but they're totally skipping the genre.

We're not journeying through all the pivots of the text. And that's mostly because women a didn't even know we were supposed to be doing that. And that that's an essential part of experiencing not just what God is saying, but how God is saying it. So that's usually the answers, but you guys think about that yourself. And next we will go to lecture 3C, which is the three aims.

So every single passage of scripture, God is trying to accomplish three aims. Which means that every single passage of scripture, you as the teacher should also be trying to accomplish those same three aims. So let's go check those out.

LECTURE 3C

THE THREE AIMS

Hey, ladies, welcome to Lecture 3C where we are going to discuss the three aims. So every passage of Scripture has three aims. And what we mean by that is every time that God wrote one passage of Scripture, he was trying to do three things with that one passage. He had three purposes in writing. And. And that's important for us to know, because if every time God wrote a passage, he was trying to do three different things, that means if we're going to be faithful Bible teachers, we not only need to figure out what those three things are that he was trying to accomplish, but we also need to have the exact same three aims as we teach.

We also need to be trying to accomplish those three tasks or those three aims as well. So what are the three aims? Well, the first one is that in every passage of Scripture. Passage of Scripture, God is trying to teach a truth. He's trying to teach a, truth. Now, a lot of my beginner Bible teachers, every time they come to a passage, they ask the same three questions.

Well, what is it saying about God? What is it saying about humanity? What is it saying about salvation? And those are really healthy questions to ask. Nothing wrong with asking those, except for the fact that sometimes some passages are actually trying to talk about something else or maybe something more nuanced or a little bit more niche. So, for example, I'm teaching in Luke 22 right now, right?

Jesus is at the Last Supper supper with the disciples right before he suffers and before the crucifixion the next day. And the 12 begin to debate among themselves who should be regarded as the greatest. Now, the main point that that passage is making actually isn't a point about God or. Or about humanity or about salvation. The main point that that passage is making is that people should primarily think that the purpose of greatness is to serve.

Now, are there implications about that, about the character of God and who he is as a God who uses his power to serve and who Christ is and how salvation works and. Yes, yes, yes, absolutely. But the main point that that's making is actually a nuance about how people think about what greatness does, mainly that greatness serves. Another example would be in the proverbs, right? Sometimes you're reading the proverbs, and the point of the proverb might just be save money.

It's a good idea to save money, and we don't have to try to make that. Say something about God or say something about salvation. That really might just be the main point. That's totally fine. It's just trying to Teach you it's a good idea to save money. That's perfectly fine. Or if

you're reading in the Psalms or Job, maybe it's asking something like how to question God, rightly.

So remember, whenever you're reading, yes, it's often every single passage is likely going to be saying something about God or humanity or salvation. But oftentimes it's asking something a little bit more detailed or a little bit more nuanced as well. But the main thing we need to know right now is that whenever you come to a passage, the first big question you need to ask is when. What truth is God teaching? Because every passage has the first aim of teaching a truth.

All right? The next aim that every passage has is to facilitate an experience. Or sometimes we call this the journey of the passage. This is where the passage moves from setting to posing a question or presenting a problem and pivoting and having some tension or argument or a landing that depending on the genre, the journey of the passage may change. But this is the experience, intellectual experience or emotional experience that you have throughout the passage.

So every passage is trying to facilitate an experience. Lastly, every passage is trying to create a culminating impact. Create a culminating impact. So this is the, big effect or the big impact that every passage has. Is the ultimate 1 goal, the singular goal of this passage to rebuke? Or is it to encourage or convict or to change your mind on something? So those are the three aims.

So let's dig deeper and see some examples of every single one of these. Aim number one is truth, right? Every, every single passage is trying to teach a a truth. So let's look at our definition of a truth. This is the main point, or sometimes the main points that the author was actually trying to make. So remember in Luke 15, the. The parable of the prodigal Son, right, where the dude loses the sheep and the chick loses the coin and then the father loses his son.

That, that's you. That's primarily making one point to the self righteous Pharisees. So the main point that the author was actually trying to make, not a point the text could support or merely imply, but the one that he intentionally meant to communicate. And we emphasize this again because it's so important that we understand the difference between God's stuff and good stuff. So when we mean the main point, that primary truth that the passage is teaching, we're talking about God's stuff, what God actually intended to, for this passage to teach.

So for example, in that parable in Luke 15, the one I just talked about, the main truth that that passage is trying to teach is in his kingdom, right? In God's kingdom. God rejoices when sinners repent and so should his people. That's the primary point that it's making to the Pharisees and to the self righteous Jewish readers who are reading the book of Luke. And they would, they should read themselves into the Pharisees, into that narrative.

So I will say this. Usually A passage has one main point. 95% of the time the passage has one main point. But it is possible sometimes for a passage, especially if they're talking to two different audiences in the passage, to have two main points. Maybe it's making two main points. So that is possible. So here's a free tip to find the main point. You're going to use the four keys.

Later on in the next couple of milestones, you're going to start learning the four keys that unlock the meaning or the message or the truth of, every single passage in scripture. So don't worry, we're going to give you those four keys. That's how you're going to find this truth. Right now the main thing you need to know is that you have to find this truth. This is part of our North Star, what we're aiming for.

So the key question that you would ask in order to find this truth is what is the main point or points the author was actually making here? And then the key takeaway here is carry the point that the author made and then leave the rest. Okay, I don't know if you've ever thought about this, but in every passage of Scripture, you could probably pull out 20, 30, 50, maybe 100 truths. I mean, every single passage of scripture might teach us a little bit about a lot of things, but our goal as teachers is not to try to pull out every single truth or every single implication of the whole narrative or the whole poem or the whole argument. What we want to find is the author's main point, like what topic is he focused on, why is he focused on that?

And what nuance is he making about that main point, that main topic, the one that he's intentionally bringing up. So find the, the main topic that the author's talking about, and then find the Main thing he's saying within that topic, that's probably going to be your main point. Next. Aim 2 is the experience of the passage. The experience of the passage. This is also what we call the journey of the text.

This is the beginning. All the pivots and tensions and rises and falls in the middle and how it lands. Our official definition is the intellectual and emotional rises, falls, twists, turns and pivots the text is designed to create as you move through the text toward the ultimate effect. Now, notice this. I say the intellectual and emotional rises. So think about this. If we're in a narrative or a poem, most of the pivots, most of the tension, most of the resolution is going to be emotional.

There might not be a lot of tight argumentation in there, but if we are in an epistle or prose or one of the New Testament letters, a lot of the tensions and pivots are going to come from Paul making an, assertion and then asking a rhetorical question and then raising an objection and then using an illustration and then resolving the tension and then making his final conclusion. There's still a journey there. It's just not emotional. It's intellectual. So remember, a journey can be intellectual or emotional.

It might also be a mixture of both. Sometimes, especially in Old Testament narratives, sometimes the author leans forward and starts pointing things out and teaching you things about humanity or God during the story. So maybe it's making an intellectual point, and then it

tells a little bit of the story, and then it makes an argument, tells a little bit of the story, a final conclusion tells a little bit of the story. These can take turns as well. But the.

The experience is as you move through the genre, through the passage toward the end, that's the journey of the text. So here's a big tip. Consider the perspective of the original audience when you're trying to trace the journey. And we're going to learn a little tip called a little strategy called arcing later in the course, where we're going to teach you how to find this journey and trace the argumentation or trace the emotional journey through the text. Whenever you're doing that, you want to first try to do that from the perspective of the original audience.

So let me just show you an example here in Luke 15. Okay, so as you read Luke 15 first, we have the setting so the sinners are drawing near to Jesus. So then you ask, this is the big question you ask when you're trying to find the journey. If I were the person that Luke originally wrote this to, what would I think about this part of the text? Well, I'd be thinking, Jesus is eating with sinners.

So what's going to happen here? This seems like a problem. I disagree with it. What is it? How are we going to fix this problem? And then I read that the Pharisees grumble, and I would think, well, yeah, they should. I definitely understand that. And then Jesus begins to tell a story, and we ask, what would the original reader think? And they would be thinking, well, why is he telling the story?

How is he going to address this problem? Is he going to tell these dirty rotten gentile sinners to get out of here? And then we would read where Jesus tells the parable of the lost sheep. He says, what man among you? Basically, if he lost a sheep, wouldn't go and get it and then be super pumped? So then I'd be agreeing. That's what Jesus is trying to create that.

He's trying to get you to nod your head and be like, yeah, well, of course, if I lost a sheep, like, I'd go get it. That's what Jesus wants. That's the experience that he's creating is right now for you to be nodding your head because he's luring you in. And then he says, just so I tell you, there's more joy in heaven, basically when someone is found and someone is saved and someone repents. So then what I would do, at that point is I would make the connection, he's saying that, you know, me going to get a sheep is kind of like God going to get a lost person.

I was nodding my head, but I actually don't like the implication there. So I make the connection. Intellectually, I would make those connections, but then I would start to feel a little rebuked by Jesus. But I'm still interested because he's about to tell another story. But right at that point, my defenses are up. Then he would say, you know, what woman among you? And he tells the story about her losing the coin, finding it, being really stoked, that she found it, celebrating with people.

And again, I would, intellectually, I'd make the connection, okay, well, this guy lost a sheep, this chick lost a coin. Okay, those are similar. And then Jesus says, that's how heaven is. So now I'm really making the connection. I'm starting to see where he's going. I'm not liking it. I'm feeling more rebuked now. I'm starting to get a little agitated. Well, then he tells a third story.

Well, this young son goes to his dad, asks for his full inheritance, half of the dad's stuff. I'm shocked. Talked. I mean, this is terrible. Who is this kid? Who does he think he is? Then I'm confused at the father's decision. Like he actually gave it to him. What is this father thinking? This kid's apparently a terrible person. And then the kid goes off and a famine comes.

He's hungry. I'm happy about that. He got what's coming to him because this kid is horrible. And then he starts going back to the dad. And now I'm a little curious about the dad's reaction. What is this guy gonna do? And then the dad forgives him. So now I'm mad about the father's forgiveness. And then finally at the end, the older son is just so upset about the father forgiving this younger son.

And I'm agreeing. I'm like, absolutely. He was working hard. He was out there doing what he should be doing. Why are you forgiving this punk kid? Right? I'm agreeing. And then finally when I realized at the end the father is inviting the older son to come in and feast as well, intellectually I would make the connection, yeah, feasting with the father, this is always a portrait of the kingdom of God, even from the Old Testament, okay?

And he's forgiving both of his sons for their disobedience. So at this point, now I'm realizing I'm putting all of the connections together. I'm feeling rebuked, I'm feeling humbled at the father's love. Hopefully this is what Jesus intended for the story to do. I'd be realizing that just as the father in the narrative is inviting the older self righteous son in to celebrate the about the bad little brother getting saved, I would be realizing, Jesus is actually inviting me, a self righteous Jewish Pharisee type of person, to rejoice that he saved me and these gentile sinners.

And he's actually inviting me to come feast with him at his table as well. So hopefully I'd be rebuked and humbled and invited to the house as well. So hopefully I showed you. You break down every single little pivot and turn and you ask, what? What would they be thinking? How would they be feeling? What would they be thinking, how would they be feeling? That's how you trace the journey.

Now some of you are thinking, why would we even bother with tracing out the journey and refacilitating that experience as we teach the text? Like, why not just throw it out and just teach them the truth? And my answer to that is, if Jesus just wanted to teach us the truth, he wouldn't have given us a story. Part of his transformative method is. Is genre, it's narrative, it's poetry, it's argumentation.

I don't know why God did that, but if that's how he wrote it, then that's how we should teach it. So we got to find that journey and facilitate our reader, our listeners, coming into the text and taking the same ride that the original hearers took as well. So the key question here is, what did this text set out to make the reader feel or undergo? And I would add along the way, like along all throughout the text, every single turn, every single pivot, what was the text trying to make them think and feel the whole way through? All right, so now let's get to aim number three.

So we know that the text is facilitating an experience and teaching a truth. By the way, the order that you're going to present these in as you teach is going to be different every time. So we're going to talk about that later. But just know for now, you need to do all three of these aims, but they don't have to be in this order. We just teach them in this order because it's kind of intuitive.

So aim number three is impact. Our fancy definition here is this is the culminating transformative effect the author designed the text to have on its hearers, the culminating effect. So the experience is how, what are we supposed to think and what are we supposed to feel at, every pivot within the text. But the impact isn't asking, what should we think and feel at every pivot, it's asking, what. What was the ultimate purpose of this text?

The culminating purpose, the one. All of that stuff, when you finally put it all together and then you deliver it to someone, what's the big. What's the primary arrow that this author was trying to shoot? The culminating transformative effect. Another way we could ask this is, what was this text built to do to its hearers? Not just tell them, not just teach them. What was it intended to do?

So, for example, in Luke 15, what was Jesus trying to teach? Something about the kingdom of God and rejoicing. And we already talked about the journey but what was it trying to do? He's trying to rebuke them for the purpose of inviting them to the table as well. That's what he was trying to do to them. So we should think about different actions that texts can have.

Texts can convict, they can rebuke, they can encourage, they can shift a paradigm, or a way of thinking about something. Right? So whenever we look at the impact, we want to ask not just what is it teaching, but what is it doing? What is the transformative reaction that this is intended to make? What is it doing to the listeners? And this is really when you start meeting God in the text because, because you, you're not just in your head, you're really letting the full text, the text have its full impact.

So those are the three aims. The truth, what is God saying? The experience, how is God saying it? And the impact, why is God saying it? What transformative effect is he trying to have on his listeners today? Now you might be thinking, wait a second, what's the relationship between the four marks and then the three aims? Because they sound like they kind of fit against one one another.

So here's the big difference, finding versus checking. Okay? With the three aims, you want to find them. It's your job as the teacher. You find the truth, you find the experience, you find the impact, and then to relay them. You want to help people draw the connections and they should see the truth, they should feel the experience, they should undergo the impact. So you want to find those and you want to relay those, the four marks.

That's how you check yourself, that's how you make sure you're being faithful. So that's more like a rubric. So let's look at this. Three of the marks are just the aims graded. I'll show you what those are. So, for example, when we asked, did my lesson reveal the intended truth? Did I teach the truth? That's aim number one. That just means, was it expositional? See, that's the first aim, the first mark.

Did my lesson facilitate the experience? That's experiential. Did my lesson aim number three create the intended overall impact? Well, that's effectual. That's another one of the marks. So hopefully you see how three of the marks are just three of the aims graded. Now there is the last mark, which is inductive. This is where you ask, did you guide them to see it? Or you could add experience it or undergo it to see it in the text themselves, or did you just hand them the answer?

Right, so that's what we want to do. We want to find the three aims of every text, and then we want to teach those and facilitate those inductively. So that's why our four marks are the three aims, plus that extra mark of inductive, because that makes superb Bible teaching that really helps people to encounter God in every way that the text is designed to do by Him. So here's the key concept. Every passage has three aims.

Truth, experience, impact. Faithful teaching hits all three, and missing any one of them is a failure of faithfulness, not just a stylistic preference. I don't want to make anyone feel bad here, but if the way you teach the Bible is you just go to the Bible, you pull out truths, you tell people truths, you are failing to appreciate how God wrote Scripture. The transformative strategy that he uses to actually transform his people is how he wrote the text. Not just the truths that the text is pointed that the text happens to be pointing to, but the experience of the text itself.

So we can't just treat the text like a container, pull the truth out and teach it. We have to teach the text. Let me say that again. We don't just want to teach the truth that the text teaches. We want to teach the text itself. Not just the truth, but the text. And that means we facilitate the experience and We teach the text in such a way that it culminates in the impact that the text intends as well.

Now, if you're thinking, whoa, that sounds super hard, I don't know how to do that, it's fine. We're going to teach you to. I just want you to get your North Star. You need to know where we're aiming. So what we've covered, we have the goal of teaching the encounter method, overview, the 4 marks, and the 3 aims. Now, the next one you're not going to expect.

This is canon. All right, so we're going to look at how God organized the Bible and most importantly, how that helps us figure out our aim and our North Star as we teach. See you in the next lecture.

LECTURE 3D

THE CANON

Welcome to lecture 3D on the canon. This is the last lecture in Milestone three. And it's a little bit of housekeeping. Okay. Some of the behind the scenes stuff that every Bible teacher should know that will quietly mess up your interpretation if you don't actually know this stuff. So two words that I want to make sure that are in your head today. Number one, canon. And number two, pericope.

And then the, the answer to a question that we get all the time, which is why, this course will not teach you to teach on topics, but to teach on pericopes. Okay, without further ado, lecture 3D, you're on page 86 in your workbook, if you're not already there. So let's start. Let me give you a definition for the canon. Excuse me. There's your canon slide. The, the complete closed collection of Scripture.

So the whole 66 books of the Old and New Testament, which are recognized by the Church collectively as the authoritative word of God. Okay, so this is just a fancy word for all of the books of the Bible. And there's one thing I want to make sure that we get straight up front. The church did not create the canon any more than Isaac Newton created gravity. Okay?

Newton did not invent gravity. He observed it and he gave it a name. So the Church recognized which books were already functioning as the word of God, and they gave it a name. Okay? The canon itself is just the library within which each pericope, each individual section of Scripture lives. Okay? I want you to hold on to that word library because the actual shelves are going to matter, and we're going to run through that in a second.

So let me give you a key concept for understanding the canon. Every passage lives inside one canon, telling one overarching story. You cannot read a passage faithfully without knowing where it sits within that story. And so that's the whole lecture within two minutes. If you want to circle that, and star it and highlight it, do whatever you want to do. That's. That's our entire lecture in just two sentences.

Everything else that I'm going to tell you in the next few minutes is just showing you why this is true. All right? Now you're probably wondering, what is a pericope? And why are we using that weird word? Okay, you can say it with me. Pericope. Should make you feel really smart, right? Pat yourself on the back. So this is the specific passage unit that you are studying.

This is the natural literary unit that the author wrote and intended to be read as one complete thought. So if you want to sound less pretentious and not use the word pericope, you can say a Bible passage. Pericope is just a little bit more specific. So, like, Psalm, 23 is one pericope, one poem, beginning to end. And the author is completely fine with you reading that all by itself.

You're not slicing off a. A piece of God's bigger thought. Like, that is the whole thought right there. Genesis 22 is one pericope altogether. It's one organic story that can stand on its own. Like, yes, it sits inside the, the bigger narrative of Abraham's story. But that one scene by itself where, a father nearly sacrifices his son is a complete unit. And you can handle it, responsibly, all by itself.

Now compare that to maybe Romans, 8:31 through 35. If you stop at verse 35, the middle of there, you're standing in the middle of an argument. There's not a clear, wrapped up thought. So that's not a pericope. That's three little pigs with the big bad wolf still huffing and puffing. Okay, you didn't finish the complete story. Now, in the other direction, think about maybe first and second Kings.

So it's one book split. Only because the scrolls that they were writing on had a size limit. All right? This is like the Sound of Music that needs two separate tapes to fit everything together. Some of you might remember, like, when things were actually on VHS. That was, like, very early in my life. But I do remember having Gone with the Wind on two separate DVDs, so that was pretty cool.

Anyway, part one, part two, entirely the same movie. Kings is the same way. Kings is one book that's meant to be read as one big pericope, with a lot of smaller pericopes inside. Okay, now your next question, logical question here, is why this actually matters for teaching. Okay, excellent question. I'm glad you asked it. Scripture itself is layered. There are stories inside of stories and arguments inside of arguments.

And God gave it all to us, in manageable units so that we can handle them one at a time. If God hadn't broken Scripture into unique stories and poems and arguments, then every time we wanted to hear from him, we would have to read the whole Bible. Right? He didn't do that. Instead, we can take one story, one poem, one argument, and just handle it one at a time.

Remember, it's step one in studying a passage is actually figuring out what the author himself intended to be the whole passage. What's the pericope? And nine times out of 10, when somebody stands up to teach one verse, that verse was probably plucked out of a full pericope that would have actually said the thought that's being conveyed there better and more comprehensively. All right, let's get into the arrangement of the canon. We're going to start with the Old Testament.

So you'll see that the whole table is printed for you here on page 87 of your workbook. So don't feel stressed about trying to write all of that down. Just, follow along here as we cover it. Okay? We'll see here that this is the. This is where those library shelves start to matter. The order, the grouping, the endings of the canon are all teaching something. So I want you to see first the Hebrew Bible, which is probably not the ordering that you have in your ESV study Bible.

This is the. The Hebrew ordering of the Old Testament. The Hebrew Bible as a whole is called the Tanakh, which you'll find interesting because it is. It includes the first few letters or sounds like in the Hebrew alphabet, of each of these three sections. So the Torah, which is the law, the Neviim, which is the prophets, and the Ketuvim, which is the writings. So three sections. You can look on the, the left column on your page.

Inside prophets, you, have the former prophets, Joshua through Kings, and the latter prophets, Isaiah, Jeremiah, Ezekiel, and then the 12. And notice that Samuel and Kings are each one book there. Okay? And the twelve minor prophets are one book called the twelve. Those are meant to be read together like one big tapestry, one big scroll. And then inside the writings, you have Psalms, Proverbs, Job, and then the five scrolls, the festival scrolls that are read at specific Jewish feasts.

And then Daniel, Ezra, Nehemiah, and Chronicles. Okay, so this is the Bible that Jesus would have used. So it. This ordering here matters a lot. Now I want you to see the English Old Testament. Okay, the ordering here is a little bit different. We see the law, historical books, poetry and wisdom, literature, and then major and minor prophets. So four sections, but the same books that are in the Hebrew Old Testament.

And that's just how English speakers have always arranged it. It's not sinful. It just is not as accurate as it originally was for the Hebrew reader. And here's one example of why. So the English arrangement of Judges is it categorizes Judges, as a historical book. So you come into it expecting, like, interesting historical facts. However, the Hebrew arrangement, of the Old Testament has Judges sitting in the prophets, which tells you that God's purpose in Judges is not just to share history.

Like, it's to convict his people. So stories here can be prophetic. Like, remember Nathan telling David a story about that little lamb? And then all of a sudden he's like, you are the man. That's what the Book of Judges is doing. And then the Hebrew shelf would have told you that before you even open the book. Okay, so same books, two different arrangements, and both endings, are doing something on purpose.

Let's look at the endings here, because endings really matter. Right? We've discussed this, and we're going to discuss this more when we handle, structure and literary tools. So, the Torah ends, Deuteronomy 34:10. There has not arisen a prophet since, in Israel. Like Moses. That's a drum roll, right? Will there ever be another prophet like him? And then on the next shelf is the prophets. The English Old Testament, however, ends with Malachi.

God calls the people to remember the law, like he promises a messenger. And then he promises a day of clear justice. And Malachi 3:18, is the end there. And then once more you shall see the distinction between the righteous and the wicked. Remember, the distinction between one who serves God, and one who does not serve him. So this is the law remembered, a messenger awaited, and justice promised.

And then 400 years of silence, hopeful but completely unresolved. However, the Hebrew canon ends with Chronicles. Not Kings, not Malachi. Chronicles is the last book on the shelf here, which is really interesting. And then here's the verse that ends the, Hebrew Old Testament. I want you to see this. Whoever is among you of all his peoples, may the Lord his God be with him. Let him go up.

So no restored king, no final resolution, A call to just go up and worship. And a people still waiting. Covenant established, covenant broken, worship restored. People who are in the same place, but still, still waiting. Still waiting fulfillment. Fulfillment is in the future. So for the Hebrew Old Testament, we should ask how. How does this end? In fulfillment or anticipation? And here we see anticipation is how the, the Hebrew Old Testament ends.

All right, so how we, how the books are arranged, trains, a reader's expectations, and this is. This is why arrangement matters for you as a teacher. Okay. The canon isn't just storing books. It is training the reader. The canon prepares readers to look for a messenger, to look for ultimate justice, to look for restoration, a decisive act of God that is still to come. So I want you to think of it like this.

If I tear a chapter out of the Jane novel, Jane Austen novel that you're reading, and I hand it to you, you already know what to expect before you read a word, right? Like English, witty, some characters in a drawing room, and knowing where a passage sits in the canon does the exact same thing. Before I even open Exodus, I know it's in the Torah. I already know it has something to do with God establishing his covenant and his covenant expectations with his people. Before I open Psalms, I know it's in the writings, and.

And so I know it's shaping worship and wisdom and memory and hope. The shelf that it's sitting on tells you what to expect. Okay. In Luke 24:44, Luke says, Everything written about me, talking about Jesus and the law of Moses and the prophets, and the psalms must be. Be fulfilled. Okay, this is Jesus on the road to Emmaus. The law of Moses that he's talking about is the Torah, the prophets, the Neviim, the Psalms.

The first biggest book of the writings that's standing in for the whole section. Okay. And then in the law, the prophets, the writings, Jesus reads his Bible, in the threefold shape himself. So this is not just a seminary quirk. Okay. This is how Jesus thought the Old Testament was meant to be understood. All right, let's pivot to the New Testament arrangement. The New Testament arrangement, we see the order here.

Gospels, history, Pauline epistles, general epistles, and prophecy. So those are printed for you with every book listed. So you can just read down the table as we go. So arranged both chronologically and theologically here, chronologically is like a timeline. Okay, Jesus comes, the church is born. Letters go out to the churches. And then at the end, there is a vision of what is still to come. Theologically, the groupings share a purpose.

Here, the Gospels give us Jesus's life, his teachings, his death and resurrection. And then Acts is the gospel spreading through the church by the Spirit. Then we see the letters, both the Pauline Epistles and General Epistles. They're letters of instruction for living out the Gospel. And then Revelation is the final judgment, and the New Creation, this king, this promised king arrives. The church is born, the letters teach her.

And then in the end, the new, creation and new heavens and earth are unveiled. Okay, so, how does the New Testament begin compared to how the Old Testament ends? Excellent question. So I want you to look at the contrast here. The Old Testament ends waiting for a king. The New Testament opens with a genealogy. Jesus Christ, the son of David, the son of Abraham, the awaited one, has finally arrived.

The prophet, like Moses, the messenger king, God with his people. Everything that the Old Testament has actually trained you to wait for walks in all of a sudden on page one. All right, so there is your Old Testament and New Testament arrangement. Let's pivot to thinking about pericope teaching versus topical teaching. Remember, a pericope is just the basic structural unit, that includes the truth that the author is conveying.

It's kind of like an independent clause, right? It can stand all on its own. So here is what, we'll posit to you in this class. We would say that pericope teaching is preferable to topical teaching. And this is a question that we get all the time. Like, can you teach me on suffering? Can you teach me on, parent? Or can we teach you to teach on parenting?

Or on what the Bible says about women? Like, can you actually teach topically and be faithful? Short answer. Yes, absolutely you can. But the follow up question would be, is it always wise for beginners to do, and we would say no. Okay, I'm going to give you three reasons why, pericope teaching is practical, preferable to topical teaching, especially for beginners. Okay, here's the first one. Number one.

One pericope means one context. You are far, far, far less likely to make an interpretive mistake handling one passage on the author's terms. Okay? All your work happens in one place. One context, one structure, one set of literary tools, one set of connections. Confusions. Hopefully there's no confusions. One set of connections. All right, so one pericope means one context. Here's the second one. Topical teaching often glues passages together, that the authors never intentionally joined.

Okay? 20 passages, 20 different contexts, dozens of interpretive moves, and it can be done responsibly. And it's just 10 times harder than just handling one pericope. You have to handle every single one of those passages responsibly within its own context, and then put them together in the way that, authors Never actually put them together. Erin would tell you that she once taught a survey of suffering across all of Scripture, and the whole time she wished she could just, like, grab one passage up and shred it.

Okay. Because that's. That's a lot to bounce back and forth from responsibly. All right, so number one, one pericope means one context. Number two, topical teaching glues passages together in ways that the author didn't actually intend. And then number three, well, if you're handed a passage, or a topic anyway, for maybe a women's Christmas thing that you're teaching at, that's. Okay. Pick one passage that the author wrote about that topic and just teach that passage.

Okay? It's safer for you. And it trains women to actually read their Bibles. Like somebody asks about a specific topic, or asks about suffering as a topic. Teach Job. Okay? The author intended job to make a specific point about suffering. So teach the passage, and then you've actually taught the passage on the author's own, terms. Okay? All right, next, what you are going to do is look at your passage specifically.

Remember, we're in Exodus, and we want you to figure out where your passage belongs in the biblical storyline. On page 90, you'll see a cool little diagram, and we want you to take a look at that and mark on that line on that timeline where Exodus 3:1 through 4:17 actually falls. Where does the burning bush live? Okay, I'm going to give you a second to do that. See if you can figure it out.

Remember, act one, we see creation. Act two, the fall. Act three, redemption is initiated. Act four, redemption accomplished. Then act five, we see the church. And then act six, we see recreation. All right, where do you think it falls? Where does the. The burning bush live? Here's the hint. It's not just a hint. It's the whole answer, actually. Exodus 3 lives in Act 3. Okay? This is where redemption is initiated.

God comes down to deliver his people, and then the long rescue begins. Okay? So, important note. Before you have studied a single verse in your passage, you already know something about this passage because you know where it lives, right? You know what shelf it's on in the story of scripture. All right, this is the end of milestone three. What you're going to do next is do your milestone 3 homework.

Starting on page 91. Take a few minutes to, reflect, do yourself quiz, and then you will pick us back up in Milestone 4, where we're going to start handling the encounter pipeline. In the four keys to unlock any passage of Scripture. See you in Milestone 4.

MILESTONE 4

GET TO KNOW YOUR MAP

4A	The Full Encounter Pipeline
4B	Core Vocabulary
4C	The Exegetical Journal

LECTURE 4A

THE FULL ENCOUNTER PIPELINE

Hey ladies, welcome to milestone number four. This is lecture 4A where we are going to be discussing the full encounter pipeline. Where we've been so far is milestone number one. And that's where you learn to tell the difference between good stuff, stuff that's nice and helpful, maybe even challenging, and God's stuff, God's actual intended meaning in his word. Milestone number two is where we uncomplicated the call.

Am I really called? What are chicks even allowed to do in the church? Can I be confident? Where does, where does confidence come from? All of that stuff. Milestone number three is where we found true north. What we as Bible teachers are actually aiming for the definition of a good faithful message. And now we are at milestone number four. This is a really quick one. It's just to get to know your map.

The encounter method is somewhat complex. It's not too complex, but it is somewhat complex. So we decided to squeeze in an entire milestone where the whole purpose of Milestone 4 is, is literally just to kind of view the map at the beginning of your trail, at your trailhead before you start taking that journey. So this is just sit back, relax a little bit, try to get the full view before we dive into the full encounter method. So just to make sure that we are understanding the language that we are using in this course, we discussed the 10 milestones and that's the journey toward teaching with accuracy and confidence.

So the 10 milestones, hopefully you only do them once in a big way. But These are the 10 big steps that you are going to take. We routed these out for you to be able to go from a woman who literally just loves God, loves the word, doesn't know what to do with the Bible, but really longs to teach it with accuracy and confidence. Like that's the start, you know, I don't even know if I'm called like that sort of level one person all the way to someone with, a clear calling, an accurate method of study and confidence in carrying it out, a real plan to carry it out in the real world faithfully in the church. So that's the, the 10 milestones.

That's the whole journey of becoming a faithful woman Bible teacher. Now the encounter method is the full method of studying and teaching the Bible that we teach you on your way to becoming that woman. So the encounter method is the method of studying and teaching that you learn along your journey, along the 10 milestones, the encounter pipeline. This is just a way of saying, hey, this is just a boiled down encounter method. This is just the spine.

We're trying to give you a real big overview before we dive in. So this is just a very short, pithy way of understanding the encounter method, which is the whole method that's all the four keys, all the three games, the guardrails, the goals, all of that stuff. So, let's go ahead and discuss that full encounter pipeline. It's going to be four stages. The first stage you can see right there in your workbook, you might want to fill this in, is observation.

Observation. So that's where you look at stuff, right? That's my fancy PhD definition there for you. Observations. When you're looking at stuff. This is where in the encounter method, the way that we teach Bible study, this is really where you use the four keys. Okay, so the, the first key is context. You may have remembered from Luke 15 where we discuss context. For example, in Luke 14 we actually see Jesus tell a parable and he's speaking to Jewish people where those who were invited to a banquet didn't come.

So then the host invited all of these people with like, problems and the poor people and people who had issues and those. It's a parable saying like, hey, we invited the Jewish people you guys didn't come to. Now we're inviting gentiles. The very next chapter, Luke 15, they're grumbling because Jesus is eating with gentiles and sinners. So now that you've looked at that context, you're like, I see.

So the banquet is the kingdom of heaven. And these people at, these sinners, these tax collectors are being portrayed as the gentiles who were invited in some way because of the rejection of the Gospel from the Jewish people. So that context helps you understand how to interpret Luke 15. Now all these are just examples. So I don't want you to be like, I have to go understand all of Luke 15 now.

No, I just want you to understand context is just the stuff around the text. That's just an example of it. Structure. That's how the author organizes the text. So for example, the structure of Luke 15, we have the setting in the introduction and then he tells three parables, right? And if you look at them, they're all little cycles, they're all repetition. Dude loses one sheep of, 100.

Then he finds it, he's pumped. Chick loses one coin of 10, she finds it, she's pumped. Dude loses one son of two finds him, he's pumped, right? The structure is three mini narratives that all tell a very similar story. The only difference is it's 1 in 100 sheep, 1 in 10 coins, 1 and 2 sons. So we see it's escalating and cyclical. So we would call that an escalating parable.

We're gonna learn all of this stuff, but I'm just showing you how structure shows us where to look and what's emphasized. Again, you don't have to understand all this right now. I just want you to lean back and just get some of these words in your head and just a little bit of a taste of what they may taste like when we finally bite into them in the next milestone. Context, structure, literary tools. So, for example, Luke 15, we would see a lot of contrast.

So the older brother and the younger brother, they're contrasted, right? When you compare them, you see that they're very different from one another. We also see contrast with the phrase, he was once dead, but now he's alive. He was lost, but now he's found. Right? We see a lot of contrast in there. So those are some literary tools. We also see connections, right? We see all throughout Scripture that the idea of a banquet is used all throughout Scripture as a picture of the kingdom, all the way into Revelation, where we will dine at the marriage supper of the Lamb for all of eternity.

So that would be a connection even to other parts of Scripture, and that inform how we read this part of Scripture. So those are the four keys, the four stuff things we're looking for. And we're going to go really deep into that. Rachel is a monster on the four keys. That is really her wheelhouse. So she's going to come in, she's going to take you guys through milestone five.

She's going to crush that. So that's the four keys. Observation, Stage one. Next, interpretation. Interpretation. So this is stage two. We are going to dive deep into this in Milestone 6. The whole Milestone 6 is learning the three aims of any text. Like, what's the truth, it's teaching, what's the experience, it's facilitating, what's the impact that it's creating. We're going to learn fancy words like elocution, which I didn't even learn until I was literally in, like, my last few seminars of my PhD.

And I'm just going to teach it to you guys because it's really helpful and kind of transformed the way That I saw what God was doing with his word and therefore how we should faithfully construe his word as well. So that's where we're going to go into interpretation. What does it mean? What's the truth that's teaching? What's the experience it's facilitating? What's the impact that it's supposed to have on me?

Stage three is where we're going to talk about application. All right, now the way that we teach application in this course is, is through the four quadrants. We're going to learn that in milestone seven. I'm just going to give you a brief overview. Again, we're going quick right now because we're just getting an overview, but we're going to have what we call in text applications. In text applications, An application is the reaction to the text.

When you apply a text, you react to it. So some people have bad applications. So for example, the Pharisees heard the word and their application was to reject it. That was their reaction. We hopefully are going to teach good, healthy applications, which is to have the right reaction, the right thought, the right reaction, the right feeling and emotion about it, the right actions as well. Most of the time when people think of the application, they only think of the right actions.

Right. I'm going to go pray, or I'm going to go share the gospel or I'm going to go tithe. But in this course, we really want to broaden our understanding of the application. Not just to stuff you go do, but you know, thoughts you think, feelings you feel, actions that you have promise that you believe. Right? And in the text, like as you're reading, you should be reacting in real time to the text.

So when we say a, personal in text application, that's when you are reading at that moment, what should you be saying, what should you be feeling, what should you be believing? What should be transforming supernaturally through the spirit in you? And then that's very important. When we look at quadrant three for your audience, like when you teach, you need to understand, hey, I don't just want to download some stuff into yalls heads and I teach it, I teach the word. And then you as my audience, you like walk away and then you go do stuff.

No, no, no. As I open up the word God is speaking, we should be having live reactions to that. Live applications, live corporate prayer, live singing, live repentance, live weeping, breaking of hearts, rejoicing. Like as we hear the word, we should be applying it together. The moment of proclamation should be a moment of transformation. So that's so important. That said, we also need an out of text application.

So that is, hey, once the proclamation has occurred, it. Now It's Tuesday at 3pm and I'm remembering what I just learned about Mary and Martha. And now I should be, you know, disciplining myself to stop and sing a worship song because I feel that I'm getting anxious and distressed and I want to choose the good portion now. So that would be a more practical, action driven thing to do. Not during the proclamation, but during the application out of the text.

Again, don't worry if you understand this perfectly. Right now we're just giving you an overview of, of the sorts sorts of ways that we're going to learn application. Okay, so next stage four is the actual teaching. This is where we teach you how to teach. This is Milestone eight. This is one of my favorite parts of this course. This is where we learn to turn observation, meaning and application into a real encounter with God.

This is where we teach you how to open up the word and to exposit the word, to pull the meaning out and to relay it to people, to display it to everyone in such a way that they hear God speak, that they are connecting the dots themselves, and that they are able to have a real encounter with God. Because you are teaching in such a way that you are facilitating an experience of the actual word. So that's where you learn to be the guide. Because the word of God is the Safari. So we're gonna teach you that in milestone eight.

Now, how do these four stages connect? Here's the answer. If I could just give you a quick answer to jot down. Each stage feeds the next. That's really it. Okay, so every stage is built upon the foundation of the last stage. So observations, those are the stuff that you see. Okay? Right. That's just what you see. So when I'm reading Luke 15, I'm like, I saw the structure.

It's the same three little parables, just with different characters. Interesting. I saw the contrast. Dead and alive, Lost and found. Okay, that's the stuff I'm seeing. And that usually shows me where the emphasis is, but that doesn't really tell me what it means. Right. After all, you could have a ton of observations, be like, I see that there's a father and a son. And then you could think, well, this must be a parable about fatherhood.

Right? So just because your observations are right does not mean that Your interpretation is necessarily correct. Granted, if you just try to interpret without making appropriate observations, then you're really lost. That's called making stuff up. We want to avoid that. But observations are what you see. Once you have the observations, then you use a responsible technique to move to interpretation. We're going to teach you how to do that.

And then you move into interpretation. And that's what the text actually means. That's what the author was actually trying to communicate. Usually some truth about God or humanity or sin or. But it could be a lot of things. Maybe it's something about leadership, maybe it's something about self righteousness. Right? We, we move into interpretation. What does this author actually saying? What does he mean? And then only then do we move up to application.

So for example, with Luke 15, if I observed it was a father and a son. So then I poorly interpreted that this was about fatherhood. So then my application was to, you know, encourage my friend to go be a good dad, you know, or maybe reflect on the women in the room who had children. Like maybe reflecting on how if they mother. Well, right. That would be the same three steps, but you're doing them poorly.

We want to teach you to do them well. No, observations are pointing us toward this being a truth about the kingdom of God. The interpretation is, it's a truth about, the kingdom itself, Heaven rejoicing when a sinner is saved. And my application is to rejoice whenever the lost are saved and if someone in the room is not a believer, to repent themselves. So observation, interpretation, application, they all build on each other, but they have to build correctly.

And the encounter method is a method that we teach to make sure that they're building responsibly, not arbitrarily. So we have a theory in our class. I call it the Papa John's Hermeneutic. Hermeneutic means Bible study method. We'll learn that in a little bit. But, we, we do believe that better ingredients means better pizza. And what we mean by that is better Bible study means better Bible teaching.

So if you're looking at those stages, you might think, well, Erin, three of these stages are just studying, right? I'm observing, I'm interpreting, I'm applying. We don't actually even talk about teaching until stage four. And this is supposed to be a Bible teaching class, so what's up with that? Well, that's kind of like saying, hey, we're going to learn how to make pizza. Well, the very, very last part of making Pizza is actually pulling it out of the oven.

I mean, most 99% of what makes a good pizza, it's not pulling it out of the oven. It's the ingredients. And we believe the same way, like 1% of, teaching well, maybe not 1%, but a small percentage of teaching well is the actual delivery, right? It's actually how you stand up on the stage, how you deliver, how you speak. And we do want to speak well. We want to steward that gift well.

But 99% of what makes a message accurate and, and good and faithful, it's not you just speaking the words right? It's the quality, it's the ingredients. It's. Did you actually construe the meaning, the real meaning that God put in there? Did you get the meaning right? Did you get the truth right? Did you get the experience right? Did you get God's impact? Because there are people who are wonderful speakers, wonderful speakers, better speakers than I will ever be, but they misunderstand the text.

So that's like being someone who, I mean, you're just so good at creating this beautiful plate of food, but then when we cut into it, it's rotten. I would much, much, much rather you make really high quality food and then the presentation not be that great. So I'm just going to be honest. If you're here because you want to learn how to just speak beautifully and eloquently and capture the room, I'm going to give you some tips on how to do that. I'm still growing in that area myself.

But I'm just going to be honest with you. What makes a good Bible lesson is being faithful to the word of God. It's not delivery. Okay? So when you're like, hey, we don't talk that much about delivery. Yeah, we don't. It's because I think the word of God is sufficient to save the people of God and to sustain the people of God. And I just want the meal to be good.

And then, sure, we can make it pretty if we can make it pretty, but that's, that's not the most important thing. All right, so that's what we mean when we say the Papa John's method. Better ingredients, better pizza, better study, better teaching. So why is a weak lesson almost never about the delivery? When I'm grading my students and someone really does a bad job, I'm like, hey, that was bad.

It's never, never in the over 100 women that I personally train, I have never said, that was wonderful. Content. You are faithful to the word. I understood it. I was connecting the dots. But the delivery was bad. So I'm going to give you an F. Never said that. Now, I had been honest with some women that the delivery was bad. But here's the thing. I don't care how bad the delivery is if you're faithful to the word.

The word carries a lot of weight. I think I've told y', all, I was a missionary in East Asia for about six years. And, the first guy that I actually. Well, not the second guy that God led to himself through me and through my. My team was amazing. He was sitting in our living room after a Bible study. We had a bunch of people. And, he stayed.

He had a lot of questions. So me and my buddy are there, and our language was terrible. We could not speak this language. We only could speak English. We'd only been there a few months. And literally, I'm sitting there with the word of God, and he's sitting there completely like he'd never heard the gospel before. And this is all I could say was big number five, little number two.

So we're reading Romans, and he's, you know, I'm going to big number three, chapter three, little number 23. I just knew my numbers, guys. It was so pathetic. And I'm just pointing at verses, and then he would read them in his language, and I'm like, I hope he's reading these. These right. You know, I just knew how to find the book of the Bible and point. Anyway, he gets through the end of the Romans road, and he starts asking me questions.

And I could understand a little bit more than I could articulate. And I think I begin to hear him articulate the Gospel. Anyway, I knew the word pray, and he was saying he wanted to pray. So I was like, okay, pray. Like I knew that word. Wait, this guy prays, and then he leaves. I, like, never see the dude again. I'm like, well, that was, you know, a mess.

I'm just beating myself up for not learning languages magically. Anyway, I see this pastor in that same city. It's like months later, like six or seven months later, and he said, hey, are you the American who led this man to Christ? He said his name, and I was like, maybe at that point my language was much better. Anyway, we begin to talk. Apparently, this guy, like, actually got saved at that moment, because the word of God is just amazing.

He goes, he joins the church. He was a deacon at the church now. So mind blowing. I just remember sitting there thinking, Like, I love teaching the Word. And I work so hard to make sure that my delivery is crisp and sharp and passionate and authentic. I really work hard on that. But on that day, all I could just do is point at the Word. And you know what?

The word saved a man. The Word saved him. The Word is powerful. So I like to think of it kind of like a grenade, okay? Like, all we're doing is we just pull the pin and throw the grenade. Like, what we're doing is we're trying to bring down the very gates of Hell. We're trying to. To move the kingdom forward powerfully. And if someone just said, Erin, I want you to bring down this building, I'd be like, I can't do it.

But if they gave me a grenade and all I had to do is just pull the pin and throw, it could do all the work itself. Guys. The Word can do the work. You just stand up, and then you teach it, and then you hope and you watch for God to move. So the reason why weak lessons are almost never about delivery is because delivery doesn't matter.

The Word of God matters. That's why. Faithfulness, Faithfulness, Faithfulness. That is what we are looking for. Not fancy. Okay, so fanciness. I don't know if that's an adjective. Okay, so the pipeline is sequential but not rigid. This is what I mean by that. It's okay to loop back in this pipeline. You're like, okay, I'm in interpretation now, but maybe you're interpreting. And then you make a new observation, and you're like, no, this is stage two.

What do I do? Go back to stage one. Dude, that's cool. Like, even if you're in stage three, go back to stage one. I've been on stage four. I've been, writing my manuscript about to teach, and I made a new observation, and I'm like, oops, better loop that one back in there. So you do want to generally move stage one, two, three, and four, but if you have to loop back on occasion to be responsible, that's fine.

It's not rigid. So looping back means returning to an earlier stage because a later stage showed you something new. That's perfectly fine. Don't worry about it if you have to do that. Okay, so you have the map. Next, Rachel is going to teach you all the fancy words. That's going to be awesome. See you soon.

LECTURE 4B

CORE VOCABULARY

What is up? Welcome to Lecture 4B. We're covering core vocabulary in this section, so go ahead and buckle up, put on your thinking hats. This is going to be a vocabulary lesson, okay? And we have to do it because for the rest of the course, we're going to be using these terms that I'm about to give you, and I want to make sure you understand what they mean, okay?

So you're going to need these from here on out. As we walk through the definitions, go ahead and write each definition in the lines in your encounter method workbook, starting on page 103. Now, don't panic, okay? We have given you a full glossary of these terms in the back of your workbook in the course glossary that starts on page 3 10. 3 10, through about 312, 313.

So those definitions are there. If you don't get every single word that I give you today, don't. Don't panic. It's okay. They're in the back. But it is really helpful for you to write out what you're hearing as we go through today, okay? So these words are yours now. You're welcome. Now, I will tell you, though, we do really want you to try your best to memorize these definitions, okay?

When you and I see each other in person at Target, and I ask you, hey, Katie, what's hermeneutics? I want you to have a definition, okay? I want you to be able to say something back to me, even if it's one that you don't know perfectly. I want you to be able to say something. Something. Okay? And by the way, we think these definitions that we're giving you are really, really good ones.

So you're welcome to steal ours. Okay? All right, 13 words we are going to cover today. Here we go. You ready? You're ready. I believe in you. We're going to start with the word hermeneutics. Hermeneutics. So the definition that we are handing over to you for hermeneutics is this. It's the science of interpreting the Bible. The science of interpreting the Bible. So your hermeneutic is your method of study.

It's the approach that you take when you sit down and seek to understand a passage of Scripture. Now, some people will say that, the art and science of interpreting the Bible is how they would define hermeneutics. But we would say it's much more of a science than an art here. But that's fine if that's the definition you choose to go with, okay, it's all about how people go about understanding the text. Here's an important point.

A healthy hermeneutic produces faithful interpretation. An unhealthy hermeneutic produces pirating the text. All right, let me show you what a hermeneutic looks like out in the wild. So if I say, this person has the kind of hermeneutic that says every single verse in the Bible is about Jesus, that means the way that they think about interpreting scripture is that every single verse is about Jesus. Or maybe this person has a hermeneutic that says every verse is ultimately, teaching us about the character of God.

Their thought process about interpreting scripture is very God centered. So that is a method of interpreting, of talking. Okay, your, your hermeneutic is your method of interpreting scripture. Scripture. All right, so there's hermeneutics. Next H word homiletics. Homiletics is the method of teaching scripture. It's the method of teaching scripture. So your homiletic is your approach to communicating what you have found in your study. Your hermeneutic is your method of studying scripture.

And your homiletic, on the other hand, is your method of teaching it. Okay. In this course, what we're going to teach you is an experiential homiletic. This is one that honors genre and facilitates the experience the text was designed to create. And it guides people through the text rather than reporting on the text itself. Okay. We have a very high view of, genre and how the text is meant to be experienced.

So you're going to hear that word experience, experiential a lot through this course. So to get those straight, a hermeneutic is your method of studying the text. A homiletic is the method of teaching the text. Studying versus teaching. All right, Better ingredients, better pizza. You heard this back in 4A, but I want to circle back to it. Okay. Better hermeneutics produces better homiletics. The better your study is, the easier the teaching.

If the study is done well, the lesson is practically going to write itself. And that's why the front half of this course is so much longer than the back half. Okay. Better ingredients, better pizza. Better hermeneutics, better homiletics. All right, next word. This is our first E word. Okay, we're moving from H to E. I know these are big words. But this is a similar level course.

Okay? You're really brave. You can do it. And we believe that you can figure out what these words mean and not merely know what they mean, but actually apply what they mean. So exegesis, this is pulling out of the text. Ex. Pulling out. So reading the text on its own terms, in its own context, to discover what the author actually intended to communicate. Okay, Exegesis here is in.

It's an inductive hermeneutic. Okay, I don't want you to hold on to that word inductive because we're going to define it in just a second. But what it means, is that you go to the text and you say, what does the author actually mean? Like, let's read it, let's see it. And then you draw the truths the author intended, up out of the text. Okay? Then you come to your own conclusions along the way.

But we'll come back to that in just a second. So that's exegesis, pulling meaning out of the text. Next, E word. Eisegesis. Eisegesis is bad. Okay? When you hear this word, you should say boo. Thumbs down. All right, so here's your definition for eisegesis. It is reading your meaning into the text, bringing a pre decided interpretation into the passage, and then using the text to support it.

All right, so this is the opposite of an inductive hermeneutic. It is a deductive hermeneutic. It's where somebody comes to a text and they say, I, I think I know what this text means. So they form an idea about it in their head. And then, when they come to the text with something already pre decided, when they interpret it, they make the text mean what they've already decided that it meant.

All right? They never find the author's actual original intention because they predetermined it before they even opened the book. Okay, we would never do this to our friends, right? I want you to think about it. Your friend says like, hey, I need to tell you something, but I'm afraid you're not listening to me. Well, like, I've tried to have this conversation two or three times with you, and you just keep thinking I'm being critical, but like, I'm trying to bring up a legitimate point.

And in your head you have already decided, like, nah, she's just being critical. So now whatever she says, it literally doesn't matter. You have already decided. That is deductive listening. And it's a horrible way to listen to your friend and also a horrible way to listen to God. Okay? And some of you are probably thinking, like, why would anyone really do that? Yes, people do. Do that.

Okay? And it's often accidental more than it's on purpose. Right? And it usually feels completely fine while, somebody's doing it. But eisegesis is always, always, always wrong. Okay? Exegesis is pulling out of the text. Eisegesis is bringing something and putting it into the text. One letter apart, Completely worlds apart. All right, there's our two E words. We're going to move on to a P word. This is a fun one.

Pericope. Pericope. Say it with me. Pericope. Okay, think like syncope when somebody passes out. Not periscope, different. So pericope, a pericope is the specific unit you are studying, okay? This is the, the natural literary unit that the author wrote and intended to be read as one complete thought. Okay? This is not necessarily a verse pulled out of context, not a topic that's assembled from multiple passages. It is one organic unit of text with a beginning, a middle, and an end.

You met this word back in section 3D, I believe. Luke 15, the pericope that we're going to study throughout the text is a, is a full pericope. It's one scene with three different parables with one point. Okay? So the verse of the day that you get on your Bible app is not a pericope. It's a slice of one pericope. Okay? That's such a fun word. It's one of those words that you say over and over again and like, then you feel like it's not real.

It is, trust me, every time you feel like it's not real, let me tell you that it is, okay? Rest assured, you are real. Words are real. Next. Genre sensitive. Genre sensitive. We are going to say this word a lot. A lot, a lot, a lot. Just like the word. Okay? So genre sensitive teaching is teaching that honors the literary form of a passage as part of its meaning, not merely as packaging to be discarded once you've extracted the content.

So genre sensitive teaching embraces the fact that the author did not merely intend to communicate a, truth. He intended to communicate that truth through, through a literary experience, whether it's a narrative or a poem or an argument. God himself chose to write stories and poems and arguments for a reason. Okay? And genre sensitive teaching facilitates, the experience that each of those forms was designed to create. So we want to be genre sensitive teachers.

Genre sensitive teachers. Okay, now we're going to move on to the three biggest, scariest words in this section, okay? And I need you to be really brave right now. Okay, Buckle up. Because the first time I learned these words, they were really, really overwhelming, okay? But we told you at the beginning, this is a seminary level course, all right? And I'm not going to teach you big words for no reason.

We don't think people should just have big words for the sake of having big words. Okay? These words actually matter. And we're going to learn these three words from what's called speech act theory. I don't want you to worry. What about what speech act theory is? Okay? Erin paid a lot of money to find that out, and we're going to give it to you for free, okay?

No money required. So don't run away. Stay right here. You got this. Okay, let me give you the first one. Lo, cution. Locution. So, locution, this is the actual words of a text. So this is what the text looks like, literally says. The locution are the letters and words that you are seeing on the page when you read the passage. Okay? If I say to you, you are standing on my foot, those are the words.

I actually said, you are standing on my foot. That is my locution. Like the literal words that I said, when Psalm 23 says, the Lord is my shepherd, that right there in the text, the Lord is my shepherd is the locution. Those are the literal words being said. Okay, let's take it a level up. Illocution, locution with an I and an L at the beginning, okay? This is what the author is doing with those words.

What the author is doing with those words. This is the intent behind the locution. So when I say to you, you are standing on my foot, that is my locution, my illocution. What I'm doing with that phrase, is I am kindly requesting that you remove your foot from my foot. Okay? I'm not giving you a geography lesson about your foot. I'm asking you to get off of my foot.

So when Psalm 23 says, the Lord is my shepherd, well, what is the illocution there? The illocution, is a confession of trust and dependence on the Lord. That is what David is doing with his words there. He's confessing. I am trusting in this. This is a confession of trust about

the character of God. Now, I want you to write this next next sentence that I give you down.

The illocution is the most important part of these three speech act terms, okay? Okay. So go ahead and circle illocution on your page because it's the most Important because missing it. Missing the illocution means that your interpretation lands in the wrong place when every fact within your exegesis is accurate. Okay? Now let's look at our third term. Perlocution. Perlocution. This is the intended effect on the audience.

What the illocution designed to produce in the people who hear it. The perlocution is the goal of effectual teaching. So you are standing on my foot. Locution is the words. You are standing on my foot. Illocution. What I'm doing is I'm asking you to get off my foot. And then perlocution is the effect I would like to see in reality your foot moving off of mine. Okay?

If I say, in my household, no one took the trash out, that is my locution. My illocution that I'm complaining. I would like for the trash to be taken out. My perlocution is somebody actually taking the trash out. Okay. If I say, I am hungry. My locution, is that I am hungry. My illocution is that I would like for somebody to take me to Chick Fil A.

Okay? And the perlocution is us actually in the driveway scanning our mobile app to get our chicken nuggets. Okay? Does that make sense? So let's move to Psalm 23. The Lord is my shepherd. The locution there is the words themselves, right? The Lord is my shepherd. Illocution. David's illocution. There is a confession of trust. And here's the next step. The perlocution. What does the author want to happen to the reader?

Well, he wants them to be reassured and steadied. He wants them to have trust in the Lord themselves. That's the effect that he is trying to have on them. Now, here's where this matters so much, okay? 99% of the time, somebody teaches, a text wrong. It comes down to misunderstanding one of these three terms, okay? Every single time. Either you did not understand the actual words the author was trying to say, or you did not understand the author's intent in those words, or you did not understand the reaction the author was trying to.

To, make happen with those words. So if you can get these three. The locution, the illocution, and the perlocution right in your text, you basically cannot miss teach your text. Okay? I understand. That was a really big statement. Some people are creative, okay? But most of the Time. You are going to get it right if you get the three of these right. Okay. At all throughout this course, we are going to be asking of the text that we're studying.

Like, what is the illocution the text? What. What is the author doing? Is he encouraging? Is he comforting? Is he, warning? And then what is the perlocution? What does he actually want to occur in the audience? Okay, big words. You did a great job. I'm so proud of you. Let's move on to one I mentioned earlier. Remember when we talked about inductive teaching? Let me give you an official definition.

Inductive teaching is guiding people to arrive at conclusions themselves, by showing them what is in the text, by asking them questions that lead them toward the meaning, and then letting them draw the conclusions rather than just handing the conclusions over to them. Inductive teaching is taking people on the journey. And then as they go on the journey, then the conclusions emerge along the way. All right, so that's inductive teaching and then deductive teaching. Here's a definition for deductive teaching.

So this is presenting the conclusion first and then showing the evidence that supports it. Presenting the conclusion first and then, showing the evidence that supports it. So deductive teaching is not inherently wrong. But it does produce people who depend on the teacher's conclusions or rather than learning to see the text for themselves. So deductive teaching is the opposite of inductive teaching. You start with the conclusion, and then you argue back to the text.

Okay, let me. Let me show you what this looks like on a specific passage. We're going to look at this interaction between Abraham and Isaac. Okay, so if I am teaching the narrative of Abraham and Isaac inductively, I say, okay, hey, this text is going to teach us something about the character of God. And when I tease in, then, I start. Like to tease in the context.

Okay, this is the promised son, the one through whom God will keep his promises. No. Like, God told Abraham to sacrifice him. This promised son. Like, what's going to happen? They start to go up a mountain. We. We don't know what's going to happen next. And then we. God provides something, and then Abraham, he. He names the place. The Lord will provide. So what do you think is the main point of that passage?

Probably something about God providing. Do you see what I did there? I told the story in such a way that you saw the truth of the narrative yourself, and then you gasped. That God provides before I even actually said it. Now, the Deductive teaching is the reverse. I say, hey, the point of this text is that God provides. Now let me prove it to you. Like step one, see how God provided the ram.

Step two, see how, Abraham names the mountain the place where God provides. Those are my two reasons. I give you the answer, and then I argue back to the answer. Now, honestly, I am a huge fan. We in this course are huge fans of inductive teaching. We do not think that you just need to hand people the answers to scripture. It's the job of the teacher. And, is healthiest for the people that you teach to create an experience of scripture where they see the truths themselves and then they have the encounter themselves.

Okay, and you've already felt that difference. Do you remember the, Exodus 32 exercise that Erin did where round one was deductive and then round two was inductive? Okay, so there's your differences. Inductive and deductive teaching. We're going to champion inductive teaching in this class. All right, next canon. Canon. So this is the complete closed collection of

Scripture, the 66 books of the Old Testament and New Testament that are recognized by the church as the authoritative word of God, The canon is the library within which every single pericope lives.

So no passage can be read and studied faithfully without knowing where it lives in this library. And the one story that the entirety of the library tells. Okay, and you did the full version of this back in 3D. So here it just needs one line. Okay, so that's the canon. Next, we're going to jump back to another E word exposition. You already know this one. Okay. This is the craft of teaching the Bible by drawing the message out of the text.

Rather than reading a message in to the text. Okay, the meaning of your message here aligns with the meaning of the text when you're teaching expositionally. So what you teach is what the author intended to communicate. In this course, exposition is carried out through what we call the encounter message, which aims for the truth, the experience, and the impact of the passage, or pericope. Okay, There are your 13 hermeneutics, homiletics, exegesis, eisegesis, pericope, genre sensitive, locution, illocution perlocution, inductive, deductive, canon and exposition.

Okay, so you've got each of those in your own words on pages 101 to 103. Okay, if anything here was confusing, I assume 100% of time that it may be confusing. Okay, tell us, and we'll find a more clear way to explain it. But we think these are really good definitions that will help set you up for success for the rest of the course. All right, now, next on to lecture 4C.

This is where we're going to start walking through the exegetical journal. This is where you're going to work the four keys to unlock the meaning of any passage of Scripture on your pericope. On your own passage. Erin's going to give you a quick overview of how that exegetical journal works. And then milestone five, we're going to work each of those keys individually, teach you how they work, teach you what to look for.

And then you're going to work them on your own passage. Okay? Erin will see you in Lecture 4C, and I will pick you up in Milestone 5. See you then.

LECTURE 4C

THE EXEGETICAL JOURNAL

Hey, ladies. Welcome to Lecture 4C. Hopefully now you know a whole bunch of fancy words. This is where we're going to talk about your exegetical journal. All right? The exegetical journal is your repeatable, portable, step by step guide for studying any passage of scripture. Faithfully repeatable, meaning. This journal is a journal that helps you study scripture. If you are looking at your workbook, your course workbook, you'll see the exegetical journal in there.

It's all the notes, the step by step guide to actually study a passage of scripture. And you might be thinking, yeah, but if I fill out my workbook and I fill out this exegetical journal inside of my workbook, then it's filled out and then it will be gone forever. And that is so sad. Take heart, friend. We actually have lots of copies of the exegetical journal that are not in a workbook.

We actually extracted the exegetical journal just that step by step guide. And you can get free digital PDF copies where you can type in your answers. You could also buy that exegetical journal all by itself on Amazon. So if you're working on Luke 1, download that copy or go buy the journal and then fill it out. And then when you want to go on Luke 2, get another one and another one and another one.

So I love using these digital exegetical journals. You can just download a hundred of them and just keep using them. So it's repeatable. It's also step by step. It literally walks you through every step, every thought that you should take to go from blank page to fully delivered message, all the way through, evaluating yourself after teach. I mean, it's crazy, crazy thorough. So that's what it is.

What this journal is: a step by step guide that makes you observe, interpret, and apply responsibly. Now note this. It's also your class notes and your homework and your lifelong study tool. Okay, so this is what Rachel and I decided. We were like, hey, we're teaching them, you know, we're walking them through this whole journey from very beginning to end on how to become a responsible Bible teacher.

A big part of that journey is learning the encounter method. That, most of the milestones are just learning the encounter method. Well, what we could do is we could make just a Bible study and Bible teaching journal that walks them step by step. The whole encounter method. That is what is now your exegetical journal. Okay, so it is also your class notes, because the way we teach this course is the way we're teaching you how to use the encounter method.

This Bible study and Bible teaching method is just walking you step by step exactly how to study and teach a method. So your journal is actually the same. It's doubling as your class notes. So I hope that makes sense. The class lectures are walking you step by step through how to actually study and teach. So that's why the exegetical journal is inside of your class notes. If you're looking at your class workbook, you'll see that the journal pages have like a little black marker up there so that you can distinguish what's class workbook and then what actually is in the exegetical journal.

What the journal is not. It's not quick, dude. Okay, I know there's all these methods out there. The S.W.O.R.D. Method, the C.A.R.E. Method, the R.E.A.D. Method, the S.O.A.P. Method, and just these four steps, and then you can study the Bible thoroughly. I agree. I love those methods. They're great for beginners. But if you are going to exegetically dig through a passage of scripture in order to teach, and you're going to be held accountable for that, you need more than four easy steps in five minutes.

There's nothing wrong with that. It's just insufficient for depth teaching, like in depth teaching. So this journal is different from those methods, which are cool in that it's super, super thorough. It's set up to be able to give you no wiggle room to really mess up. Like, if I'm like, hey, I want you to change that tire on the car, you're like, maybe, you know, if you don't know how to do it, you're like, I don't know how to do it.

And then if I just give you three steps, it's a little bit more helpful. It's not exhaustive. But if I give you all, like 2,000 steps, one by one, like, look at the tire. I'm looking at the tire. Kneel by the tire, kneeling by the tire, touch the tire. You know, like, if you can't mess it up. So the exegetical journal is supposed to be so thorough that you can't mess it up.

That's what we were going for. All right. The journal structure, it walks you all the way from praying, picking your passage, observing with the four keys, interpreting with the three aims, applying with the four quadrants. And if you get the separate exegetical journal, the digital copy or the one on Amazon, it even has more stuff... It has a little place where you can write your message intro, your message conclusion, some check mark stuff.

Rubrics, evaluation. So you can actually, like, grade yourself or have someone else grade you as you're teaching, how to evaluate it on the back end and make sure you're always improving and progressing so it's got everything you need. The one rule restated before you open the journal... What have you committed not to do? Please, please, please, please do commit not to do this. Do not look at a commentary.

Do not look at what Jen Wilkin said about it. Don't look at what John Piper said about it or John MacArthur. Okay? Please, please take off your training wheels. I know, it's so scary. And just ride the bike. You will scrape your knee, okay? You will probably scrape up your elbows. All right? If you're a 90s kid, you're not even wearing a helmet, okay? So you'll probably get a concussion, but it's going to be a killer story, okay?

So just please don't go read a commentary. And why have you committed not to do that? Because it kills your ability to learn. All right? If every time you go to study the Bible or teach the Bible, you look at the text, read it for 10 or 20 minutes, make some initial observations, and then throw the scripture behind you and go look at a commentary to see what it really says, or just go see what John MacArthur said about it, like, you just robbed yourself of the ability to make mistakes and to learn and to grapple with the text and to dig deep.

And now you're never going to be able to really study or really teach. You're only going to be able to regurgitate. And. And when the whole church is filled with people who literally just look at the Bible, but then study a commentary, it kills our critical thinking skills. And then we can't discern truth because we don't actually know how to read the Word for ourselves. And that makes us very vulnerable.

It's very unhealthy, especially for teachers. Like, if you're a teacher, you have to be able to study the scripture on your own. Eventually, if you need to look at a commentary or look at someone else just to make sure that you didn't miss something because you were completely done. And you're just double checking, like, that's fine, but don't do that until you are, like, all the way done. Okay, we'll talk about that later.

Or ask about it in the community if you're really concerned about it. Okay? So now if you're looking in your course workbook, you have arrived at the exegetical journal. So I'm going to let you just turn the pages, look at how to use it. There's some instructions in there. You can look at the first couple of pages. Other than that, dude, do your homework. Do your self quiz.

Hit that unlock button. Keep crushing it. See you in the next one. Later!

MILESTONE 5

USE YOUR FOUR KEYS

5A	Context
5B	Structure
5C	Literary Tools
5D	Connections
5E	Observation Review

LECTURE 5A

CONTEXT

What is up? Welcome to Lecture 5A. We're now moving from Milestone 4 into Milestone 5. And if you'll remember, at the very beginning of your workbook and at the very beginning of the lectures, we told you that milestone five was going to be the hardest. We did not lie to you. Okay? I'm serious. This one is going to be the most challenging milestone. It's going to be the biggest and longest, but also probably the most important.

This is where we're going to give you all of the keys to unlocking the meaning of any passage in Scripture. And that's a big task to do. So expect it to be challenging. But trust us, it's going to be worth it. It's going to be worth the hard work. Most of the women that we've coached before have said that, this was the most challenging section for them, but it also ended up being the most rewarding section.

So keep pressing on. Trust that we're not looking over your shoulder. Okay? This is not timed. If you need to slow down this week and take two or three weeks to complete it, go for it. That's totally fine. We're not timing you here, and we want you to soak this up and get as much as you can out of it. So without further ado, we're going to start with our first key.

Key one, context. Okay, so, somebody once told you, maybe, or they told me, that the eye of the needle that's referenced in the New Testament is like a teeny, tiny gate in the wall of Jerusalem. Like, the camel could get through it only if he knelt down and then somebody unloaded all of his cargo first. And that's a really beautiful picture, right? Like, it really, really preaches.

However, there is no such gate. Like, there never was. Nobody's ever found one. And the worst part there is not that this, really pretty illustration is false. The worst part is what it actually does to the verse. Jesus said that getting a camel through the eye of a needle is impossible. The gate illustration says it's merely difficult. So the fun fact kind of quietly deletes the answer there.

That is exactly what this lecture is all about. Because the same instinct that made somebody invent this gate to begin with is the same instinct that, if you follow it, is going to walk you right out of your passage. Okay? And you're not even going to feel it happening, even though everything you say is going to sound really, really smart. Okay? So key one, context is what's going to prevent you from making that error.

Let's dig in. All right, our first key concept for this chapter. Go ahead and flip in your workbook to where you can see it. So this is the key concept. Context is everything the author gives you around your pericope. Underline that word around. We put it in all caps for you, but underline it. It's everything the author gives you around your pericope that clarifies its meaning and its impact.

Okay? So around your passage, not behind, not in front of, not underneath. I want you to hold on to that word around. And, we're going to come back to it in just a few minutes, and it's going to matter a lot to your understanding of. Of context. All right? Words do not mean things in isolation. A sentence cannot be understood before its frame is first understood. You already know this just in the way that we use words.

So if I walk up to you and I say, she finally did it, you have no idea whether you need to, like, get really pumped and celebrate or, like, call 911. Okay? So same five words there, but completely different meanings. And the only thing that helps you decide which one which, was what was happening before I opened my mouth. Right? So that is context. And you do that all the time with your words and in your conversations.

We're just going to be deliberate about observing it in Scripture. Okay, so context, serves two purposes. There's two different lines on your page. Number one, context clarifies meaning, so it clarifies what the author is actually saying. Number two, context clarifies impact. So what, it's supposed to do to the person that's hearing it. Okay? And those two words, if you'll remember, they're not completely random. You've heard them before.

They're from our own frame. Right? We are supposed to present only what your audience needs to understand the truth, navigate the experience, and undergo the impact. So, so context is the thing, that tells you what the truth is and what the actual impact is supposed to be. It's not merely background decoration. Like, it's the frame that actually makes this whole picture readable. All right, we're going to handle three different layers of context, and we're going to go with the biggest to the smallest so that we can zoom in.

Layer one is canonical context. Canonical context. All right? And this is what this layer does. It. It forces us to ask, where does this book sit in the biblical storyline? What kind of book is it? Is it a book that's Primarily full, full of poetry or narrative, or is an epistle. And then ultimately, what contribution does it make to the whole of Scripture? What contribution does, does it make to the whole of Scripture?

So this is the, this is the widest lens that we're going to use when we're considering context. It forces us to ask, where am I? Where are we in the story that God is telling? Like, am I in the law? Am I in a gospel? Am I in Poetry or a letter? And what does this book specifically do that no other book does? All right, so that's canonical context.

The second layer we're going to look at is book level context. We're zooming in here, so we're, considering book level context. There's a few different questions that we want to ask. Number one, what is the big picture argument or image or message or narrative arc in this book? And then where does your specific passage fall within that book? Where does your passage fall within that book? So each individual book, regardless of whether it's a narrative or an epistle or, the Psalms, all books have shapes, right?

Letters build arguments. Gospels move somewhere in a story and your passage sits somewhere in a specific point in the shape of a bigger book's arc. And where this passage specifically sits, changes what it's doing. All right, so that's our second layer, book level context. So canonical book level. And then layer 3 is text bound context. Right, we're zooming the closest into the immediate stuff surrounding your pericope.

All right, so the immediate literary context here. We, want to ask what comes immediately before your text, what comes immediately after your text? And then what tension is this passage relieving, or what question is it answering, or what problem is it solving? And this last question here, is like the best question in this entire lecture here. So I want you to go ahead and underline that one in your book.

Passages, almost never just randomly start out of nowhere. Like something caused this. Somebody asked, asked a question, someone complained, somebody was afraid something broke. Some, conflict rose up. So in order to figure out, the impact and experience in, in the midst of this book level context, you want to find the thing that pulled this passage into existence. And what you, once you find the thing that pulled this passage into existence, you've basically found half the meaning already.

So if you were to ask, where should you spend most of your time in studying context? Layer three, for sure. Layer three. All right. These layers go big to small, but your time's going to go the other way. Okay. The closer you get to the text, the longer you should stay. Layer one might only take you 20 minutes. Layer two might take you 10 minutes. But layer three you're going to want to chew on for a long time.

Okay? And really this is kind of the opposite of the way that a lot of us have been taught, right? Like we were taught that serious study means going really wide, right? Studying culture and history, the Greeks, the archeology. And here this is, we're reversing this. Okay? We're telling you like the serious work of immediate context is done way closer in than you, surveying a lot of historical resources.

Okay, on the topic of historical resources, we do want to present to you some safe tools for historical research. Because if we're betting we would assume that not all of you are like ancient Near Eastern historians or archaeologists, maybe you are, that's great. If you are, give us a call. We would love to meet you and ask about what it's like to dig stuff all the time. Okay?

So we want to give you some, some reliable tools that help you, be able to do the necessary research that you need to do to understand the meaning and experience the impact of your passage without making you go get a degree in ancient nearest Near Eastern historical archaeology. If that's a thing. I don't even know if that's a thing. So number one, a Bible app, period. Olive, Tree is a really good one.

Erin likes Olive Tree. We both use Bible Gateway a lot. I love Blue Letter Bible. I think it's super user friendly. So a Bible app is a great idea book. Introductions from the Gospel Coalition. I believe we introduced some of those earlier on in the course and we'll mention them several other times. Bible project overview videos. Those are super succinct and for people who love, who are very visual learners, excellent resource.

Desiring God and other the Gospel Coalition articles. And then Google and AI if you're asking the right question. And whatever. Whichever ones of these that you handle, whichever ones of these that you use, make sure you're double checking them up against the text. Okay? The Bible's the final authority here. Not necessarily something you would find online. Okay? So, always, always, always check any of your sources against the text.

All right? Now, as a disclaimer, all right, we did mention Google and AI the last line, and for some of you, that's going to make you a little nervous. Okay? So let me show you a prompt that makes it safe. Let's see. Here's a good one. All right, so here's a good question to ask, right? And when you're using any sort of Google or AI, something like that, the prompt is what matters, right?

What you put in is going to, heavily impact what you get out. So if you're trying to maybe figure out what tax collector situations look like in the book of, Luke, here's a question to ask. How does Luke, the biblical author, present tax collectors in his book? Show me the verses so that I can check you. Okay, So Really pay attention to what that question is doing here, because the wording is the whole thing.

Like, it doesn't ask what tax collectors were. Right. That's a history question. And it's going to send you behind the text. Ask how this specific author presents them. That's a Bible question. And then the answer comes back as verses that you can actually check. Okay? All right, so, this is helpful to keep in front of you the whole time, right? The number one discipline in Bible study is to stay in the text, not go behind it.

So remember that as you're handling your resources. Now, this brings us to teaching danger number three. Teaching danger number three. We call this Indiana Jonesing the text. Indiana Jonesing the text. That's a very academic, technical definition. Okay? So Indiana Jonesing the text is the moment that you put on your Indiana Jones hat and you go digging behind the text for buried treasure. And when that happens, you have left the text.

Okay, Digging behind the text itself for buried treasure, meaning you have left the text. All right? And then here's the definition in the back of your book in the resources section, you've got a list of all of the teaching dangers. And here's the definition that's on there so it doesn't look, unfamiliar when you get to it. Digging behind the text for historical material that the author never emphasized, then teaching what the, what that is.

Okay. Instead of what the text actually says, teaching whatever historical material you find instead of what the text actually says. All right, so I, also want to present to you something that we're going to handle more in Milestone six. So you're not going to meet it quite yet, but I want to get this definition in front of you now, because it's, going to kind of score both of the examples that we're about to do. So this is from our friend DA Carson, who.

Not actually our friend. I wish he was our friend. That would be great. Incredibly gifted Greek and New Testament scholar, but he, presents some different possible errors for misunderstanding, and misusing context. And he calls this one a careless appeal to background material. We call it Indiana Jonesing. The text is basically the same thing. So it's using historical background information, whether it's real or fake, to reinterpret or soften what the text plainly says.

Like the information the text itself never uses and the author never assumed the reader actually intended. Okay? So that's what's important that he mentions here, is that these things can be real or fake, okay? Because there's two separate accusations in there. So something can be real or fake. That's the first count. So this information might not even actually be true. And then it also might reinterpret or soften what the text actually says.

That's the second count. And notice that still lands even if the information is true. Right? Something can be true, but it can be, it can soften or reinterpret the actual impact, or the interpretation of the text at hand. Okay? So both of our examples that we presented earlier are going to fail on both counts here. Okay, let's start with the eye of the Needle. What was the claim there?

Well, the claim was that the eye of the needle was like a really low gate in a wall in Jerusalem, and a camel could squeeze through it on its knees if you unloaded it first. So a rich man can get in. He just has to work at it, right? He just has to kneel down and drop all of his baggage. And you may have heard, one of those lessons before.

Okay, why was that wrong? Well, number one, there is no gate, right? There's no archaeological evidence, that says that there was an actual gate right there, right? No ancient source, nothing. It's background material that's simply not real. Somebody made that up a really long time ago, right? And then it's been passed down ever since. Well, number two, even if it was real, and this is. This is the one that should really make you cautious.

Even if there had hypothetically been a gate, it just softens the text, right? Jesus said it is impossible for a camel to fit through the eye of a needle, right? The gate itself just makes it difficult. Right? And then you can actually prove it from the passage itself, which is the whole point. Like, look at what the disciples do next. There's. It says they're astonished, and then they say, well, then who can be saved?

Right? They heard, impossible, Right? And then they panicked, and. And then Jesus answered them, like, what is impossible with man is possible with God. So the gate doesn't just add a fun fact here. Like, it deletes the whole answer. If a camel can get through by kneeling, then salvation is just a technique, and nobody needs God to actually do the impossible. So this is what going behind the text actually costs you.

All right, let's look at another example here. So, swaddling cloths. The claim here, you may have heard this before, when in the Christmas season, right? When we all go through Luke. The claim here is that the cloth that Jesus, was wrapped in would have been the same cloth that would have been used to wrap newborn lambs that had been set aside for sacrifice. So the manger scene is secretly, a Lamb of God announcement.

And then the shepherds should have known that instantly. And listen, I totally understand why this wooden spreads, okay? Like, it's really, really beautiful. It's gorgeous. And it, like, makes the hairs on your arms stand up. It's really beautiful. And it would preach if it were true. So why is this actually wrong? Well, it's wrong on both of those counts. Number one, the evidence is not actually there, okay?

This practice gets read back into the scene from material that's way, way, way, way later. So it's the same problem as the gate. Number two, all right, Luke has already told you what these cloths mean. He doesn't leave it completely open. He calls them a sign to the shepherds, and he says it right, in Luke 2:12. And that sign is that, the savior of the world is lying in a feed trough, wrapped in rags like any other poor baby.

All right? That's the point. That's like the scandal there, okay? So the author here gives you the meaning, and these claims here replace it with what is considered to be, a better one. And a better one is the exact problem here, okay? Nobody ever smuggles in a worse meaning. And that's exactly how this danger works itself out. It's really beautiful, though, right? The swaddling cloth imagery, the gate imagery, it's just not what the author's actually doing.

And we don't get the permission to teach a beautiful thought over the author's actually thought. All right, so here is. Here's the rule here that will help you from, wandering into either of these errors. If the author thought you needed the background, he would have told you. If the author thought that you needed the background, he would have told you. And he normally does like constantly. So when John needed his audience to understand something about the Jewish Samaritan relationships, he explains it directly in John 4.

9. He just stops the story and he tells you directly. He did not assume that you knew. He didn't bury it like he told his reader because he thought you needed that information. So if it's not in the text, here's your rule. If it's not in the text, it's probably not important to interpret in the text. Underline not in the text and not important for interpreting. Right?

If it's not in the text, it's probably not important for interpreting the text. Okay, so the next logical question is, well, what should you focus on instead of going behind the text and easy answer. The three layers that the author actually gave you, right? What the text says, what came before and after it, and what tension it exists to relieve. So the book level context, the immediate context, the text bound context, whatever the author actually gave you is what he wants you to focus on.

And here, this is not like a super boring version of Bible study. Like this is the whole thing. You don't have to be an archaeologist and you really shouldn't be. So what we're going to do next is I'm going to show you how this actually works. We are going to work together as we go through each of these keys. We're going to lecture on them and then take some time to actually model them.

So we apply what we're learning. So we're going to go into, we're going to flip our vibe here for a second and focus on working this key specifically, on Luke 15. And we're going to do the same thing for all of the other four keys. We're going to work Luke 15 on structure and literary tools and connections as well. So don't stress. We're going to figure this out and put it into practice.

If you don't already have your Bible in front of you, go ahead and grab it. Because we're going to be flipping back and forth in here in Luke 15. And I want you to have the text in front of you. I won't necessarily have all of it on the screen, for efficiency sake. Okay, so what we're going to do now is I'm going to model key one context on Luke 15.

So I just want you to watch as I work through, all three layers of context here on this passage and then write any observations. Observations that you have. Okay. Because what you're going to do after this is you're going to work key one on your passage in your exegetical journal. So I want to give you an example of what that would actually look like before I go throw you to the wolves and, and tell you to figure out how to do it.

Okay? So I want you to watch how I work through this. Not merely what I find. Okay? The what is only going to be good for Luke 15, but the how is going to be good for how you study, study any passage for the rest of your life. Okay, Makes sense. So our pericope is Luke 15. Okay, Luke 15. At first here, one of the first things that I would do when I study a text is I'll copy and paste it and I'll put it into a Google Doc or I will physically mark it up in my Bible.

Okay. I've got a journaling Bible with some margins on the side. I do that more than I think Erin does. She doesn't like physically marking up a Bible until she's ready to preach it because she marks up her Bible to teach from. But I primarily mark up my Bible as, a way of observation

and study. So either is fine. Whichever you would prefer. If you're a Google Doc girl, put it in a Google Doc.

If you would prefer to actually mark it up in your Bible, that's great. If you want to print it out and physically, mark it up on a, on a piece of paper that you printed out, go for it. You find out whatever works best for you. Okay? But either way, make sure you're finding a way to actually mark it up. Right? That's how we track our observations.

If it's all floating in your head, it's probably not real. Okay? So the first layer that we're going to handle. Do you remember what it is? Of course you do, because I put it on the screen is canonical Context, canonical context. So this question, this area of context, text asks where does my passage fall? And in the overarching grand biblical storyline, okay. And what genre am I in specifically?

So, one of the first things I would do, I'm not going to send you on a rabbit chase as I try to figure things out with a browser. But what I would do first is I would type in, into Google, the Gospel Coalition Introduction to the Book of Luke. Gospel Coalition, Introduction to Luke. Okay? Not the commentary, not like the course or Bible study through Luke, like just the introduction, okay?

And that, that distinction really matters, because the introduction is just the book level information, okay? And the commentary is going to be somebody else's interpretation of your passage, which you should not be looking at until you've actually done your interpretive work, which we're going to do later on. So that's completely off, off limits, right? Remember the one rule. We only want to see the introduction. The first thing it's going to give us is the author and date.

The author and date, okay? This gospel does not explicitly name its author. All right? Luke wrote it and he also wrote Acts, which is his second work. Okay? And then in the Gospel Coalition's introduction, there's about four paragraphs on how we know that it's Luke. There's like we sections in Acts and then church tradition and then the fact that nobody actually doubted it until the 19th century.

All of that is real, okay? But none of it is my job today. Right now I, I do not care about all of the historical evidence. I just want to know who the author is. Okay? And here's the filter that, that makes me realize that's not my job. Okay? That's not what I need to figure out today. Is it necessary for me or my audience to understand the truth, navigate the experience and undergo the impact?

Is it necessary for me or for my audience to understand the truth, navigate the experience and undergo the impact? So if I come across some information and I'm trying to determine whether or not it's something that I need to know and need to hang on to, this is the filter I'm going to run it through, okay? Something being nice to know is not the same thing as something that we need to know necessarily. Okay? We have jobs, we do a lot of other stuff.

Historical background is fun, okay? But it doesn't need to be your full time job to figure out. It's not necessary. So just keep it. Okay? We know it's Luke. And then we're just going to keep on trucking. All right, next we're going to look at genre, specifically genre. This one's really important in particular. So Luke is narrative and it follows the chronology of Christ's life and death.

Okay? So immediately here we should be expecting some scene changes, right? Setting, characterization, everything else that comes with narrative. And, we. We will tell you in key two, what to do with narrative. Okay? So just now know that's. That's the toolbox that we're going to mess around with in a bit. All right? And there are. There are a wide range of sub genres too, in Luke. So my passage may be, its own kind of thing inside a bigger narrative, which spoiler it actually is.

Okay. Luke 15 is parables that are sitting inside of a narrative. Okay, Next, the unity of the book. Right? This still falls under book level. So the person of Christ and, and his mission to seek and save the lost. Right? This is, this is a major theme in the book of Luke. We're going to see a lot of miracles, right? The miracles are by his power. Teaching is from his wisdom.

The conflict is over his specific claims. And the cross is what only Jesus could actually bear. Okay, so the purpose of my passage here, it's not. My passage isn't free floating in the midst of Luke. It's serving the book's actual argument. Okay? So. Serving the book's actual argument. So part of my passage's purpose here in the book of Luke is to show me the person of Christ.

To show me the person of Christ. Now, all of that stuff is stuff that we can conclude from actually engaging the book of Luke. Now that verse in particular is. Is floating in my head because I have a memory of, the verse that refers to seeking and saving the lost being a sentence that somebody actually said. And I want to make sure I know that I'm not really making that up.

So actually Google that. Double check it. For the Son of man came to seek and to save the lost. We still double check everything. Okay, so, so should you. I double check, I Google, I ChatGPT to make sure that, the things that I'm thinking in my head are actually real and not just stuff that I made up. Okay, so double check everything. Not because the gospel coalition or any of these resources necessarily are unreliable, but because the habit of double checking yourself is the habit that keeps you out of the ditch when a source actually is unreliable.

All right, so two more things in that introduction that are important number one, Luke begins and ends at the Temple. And, I did my homework. And I'm gonna know that that's an inclusio, but we're not gonna learn about inclusios until next week. Okay? The Temple, uniquely, is a place where God dwells. Okay, so Luke has bracketed his entire book within the dwelling place of God. And by the end of it, Jesus himself is that place.

And what Luke does here is he presents his whole life, the whole life of Christ as a. A journey to Jerusalem. As a journey to Jerusalem. Now that sounds really important. And I'm not just going to take their word for it, so I'm actually going to go find where it happens. So let's look at a couple of these. Let's look at Luke 9:51. 9:51. All right, I'm reading out of the ESV.

So it says, when the days drew near for him to be taken up, he set his face to go to Jerusalem. All right, there's one journey to Jerusalem. Let's look at 13:22. 13:22. He went on his way, teaching through towns and villages. Teaching and journeying toward Jerusalem. Teaching and journal. Journeying toward Jerusalem. Let's look at the next two while we're at it. 17:11. All right, 17:11, on the way to Jerusalem, he was passing along between Samaria, Galilee.

All right, still headed to Jerusalem. Chapter 18, verse 31. And taking the 12, he said to them, see, we are going up to Jerusalem, and everything that is written about the Son of Man by the prophets will be accomplished. Right? Last one. 19:28. 19:28. And when he had said these things, he went on ahead. Going up to Jerusalem. Going up to Jerusalem. Okay, so we double checked, right?

We did our homework. And, the gospel coalition is correct here. So I agree. Let's. Let's keep on trucking. All right. The Son of Man. The Son of Man. All right, I know this one. Not because I've, I know this one because I've studied the book of Daniel, okay? So the Son of Man, it shows up in Daniel 7. But if you didn't know that, like, here's the honest path, and there's absolutely zero shame in following it, okay?

So Google it. Take whatever answer you get, that gets you to maybe desiring God or the gospel coalition, and then check that against Scripture. So I tested that a little bit ago and landed on, John Piper here, and he says, that the Son of Man here has double meaning, like a human being. And then from Daniel 7, like exalted heavenly one. And Jesus means both at once.

Okay? So I agree. And I agree only because, I only agree with that because I like, actually went to Daniel 7 and looked. Okay, all right, so you're probably wondering at this point, how long is this going to take me? Am I going to spend every minute for the rest of my life trying to learn about the Son of Man? And honestly, for some people, for a new Bible reader, it's probably going to take a while, okay, maybe up to 30 hours to figure all of this out together.

But maybe for somebody who's a more experienced Bible reader, probably closer to 10. Okay? And that's just the truth. I wish that I could tell you different numbers, but here's the good news, okay? And it's really, really, really, really good news, right? Everything you learn now is going to come on top of, or it comes off the top of every study after it. Okay? So like the Daniel Seven thing that we just did in 90 seconds, maybe cost me two hours of investment the first time.

Okay? So just do your homework, do your homework and then remember that this information is just going to pile on top of your information as you go. You're not going to have to relearn it every single time. All right, next, themes, themes in Luke. Themes in Luke. This is something that's presented. Remember, we're in the Gospel Coalition's introduction to the book of Luke. And here are some of the things that he presents.

He says, salvation for all for the Jew and for the Gentile, God's sovereign reign over history, the arrival of the kingdom of God. And then this great reversal. The the first becomes the last and the last becomes the first. And then a life of prayer, good stewardship of possessions and the danger of riches. All right, so our question here is, do any of these touch our passage?

Well, here we see that the kingdom is often pictured as a great feast with a great king. And my passage here ends in a feast. So it's possible that there may be some kingdom tones in here. Okay, I'm not 100% sure right now. We're just brainstorming. And we want to hold this really loosely because right now, like, this is just, this is just a hunch. It's not an observation quite yet.

And we have to know the difference between a hunch and an observation. All right? But this great reversal, though, look at that one. Here a pagan son ends up inside the house and a well behaved son ends up outside, right? That is not a hunch. That's the actual shape of the story. All right, the next piece of our introduction. Audience, audience. So at the beginning of Luke, if you flip back to the very beginning, we see that Luke is addressed to Theophilus, Luke 1.

Luke 1, verse 3. It seemed good to me also having followed all things closely for some time past, to write an orderly account to you. Most excellent Theophilus. Now this is in this book. We didn't even have to be, crazy historical archaeologists to know that, right? The author gives us the information that he wants us to know. So in here we, we hear that, he is maybe a wealthy, socially significant guy.

Most excellent was maybe a respectful form of address for a Roman official, something that our, our Gospel Coalition introduction might provide to us. And we could go really deep into the history here. Like, who was this guy? Was he a patron? Was he a Roman convert? But that does not matter, okay? The number one discipline of Bible study is to stay in the text, not go behind the text.

So we know Theophilus was the guy that Luke was writing to. And Luke called him the most excellent Theophilus. That's all Luke wanted us to know about him. Okay? But this next part matters here, okay? Your audience really, really matters every single time. All right? Because Luke, throughout his book is showing how Israel rejected Christ and how Gentiles are welcomed in. So his primary audience here is Gentile Christians.

His primary audience is Gentile Christians. And my passage has, some religious insiders, right, that are standing there complaining about sinners, right? So I'm going to keep that in mind. And I'm not going to conclude anything about that yet, but I am going to keep it mind. All right,

let's zoom into layer two. Book level context. Book level context. Now, what I'm going to do is I'm going to skim, the entire book, right?

I'm going to outline the entire book. Okay? Context and structure here are going to be the two heaviest keys as you use these. So we're going to jump into structure next week. But everything else in the course is going to rest on context and structure. So I want you to see Luke from top to bottom. We start with the prologue of Luke, right? This infancy narrative, then preparation of the ministry, or preparation for the ministry of Jesus.

And then we see Jesus's ministry in Galilee. We see some controversy beginning, and Jesus starts teaching and giving parables, and then his journey to Jerusalem, and then his journey to Jerusalem again. And then he Gets to Jerusalem. We see his ministry in Jerusalem, followed by the triumphal entry, and then he cleanses the temple. And then at the end, we see the cross and the Resurrection. Okay. All right, so now what I want you to do is find your passage on that list.

I'm gonna flip back through these, see if you can see where they are. All right? You got an idea? So Luke 15 sits after the second mention of the journey to Jerusalem. Now, do I go look at that? Of course I do. Right. I actually want to check on it. So flip to Luke 13. Right. We're in the book of. Or we're in chapter 15, but it's.

It's following his second journey to Jerusalem, Luke 13:22. He went on his way through towns and villages, teaching and journaling. Or journaling. Journeying towards Jerusalem. Maybe he was journaling, too. I don't know. That's. I don't journal. But maybe Jesus. And then someone said, lord, who? Will those who are saved be few? And he said, strive to enter through the narrow door. Okay, so Jesus here is teaching about his kingdom on the way to Jerusalem, which is ultimately where he dies.

Where he dies. So. And that's the payoff here. Luke 15 is Jesus teaching on the way to Jerusalem to ultimately die on the cross. So Luke wants me to remember that while I read this parable. So when the Father runs down the road and takes the shame on himself, I am supposed to already have a cross in my peripheral vision. Luke put that there. Right? I did not.

Okay, so here is where that leaves me. Genre. It's a narrative. Specifically, there are parables. This is within parables, inside a narrative. Okay. The grand narrative. Well, we're in a gospel told in order and centered on the road to Jerusalem. And the genre tells me to expect a, certain setting and characters and a plot and a point aimed at the people who were standing right there. All right, book level.

Well, this is after the second mention of the journey to Jerusalem. This is in the midst of Jesus doing some kingdom teaching and in The middle of a rising fight with religious leaders. Okay, that's a lot. We've only, like, merely opened Luke 15 so far. All right, one more thing, since I know that you'll ask. Okay. Normally I don't really use commentaries when I'm studying. I know that's a hot take.

I know a lot of you have probably spent many dollars on commentaries in the past. But I often think that they do more harm than. Especially for new Bible teachers and it's not because commentators are bad, it's not because they don't know what they're talking about. But a commentary in the hands of someone, who is a new Bible teacher. When you provide them with a commentary, you basically hand them a finished conclusion before they've actually done the work.

Okay? And once you read somebody else's conclusion, you cannot unread it, all right? You cannot unread it. So you're going to spend the rest of your time, studying, trying to find evidence for their idea instead of your idea and instead of actually finding those conclusions in the text. So do your own work first, all right? I know that's hard. And then go check your work against people who are smarter than you.

Okay? That order is the whole ball game here. All right? So now what we're going to do, we're going to go ahead and open the text. All right? Open the text. So what I'm going to do, I've got my Bible here. Rather than pulling it up on the screen, I, would either open my Bible that I and get my nice pretty highlighters out and my pretty pen that doesn't bleed through, or Erin would pull it up in a Google Doc and, be ready to mark it up.

Okay, so you can do that see. Okay, then what I'm going to do, Erin will normally, like, delete the section headings I normally mark up in my Bible. So you can delete the section headings if you want to make the font bigger. Just because you don't like looking at a tiny screen, you do whatever you want to do. Okay? So now let's think about historical context. Let's start with historical context.

Our rule here is only what the text gives. Okay? So as I'm reading my passage, as I read, I'm looking for one thing, okay? Stuff we in modern day North Carolina, which is where I am, would not know. Okay? That's the entire filter. Okay? So as I'm looking through this passage, well, the first verse says tax collectors. All right? That's not something I'm familiar with. Then Luke refers to tax collectors and sinners.

All right, what does he mean by sinners? Well, he means Pharisees. Those are the guys that he's talking about in verse two. And that's something that I don't have in North Carolina. Okay? Also scribes, never met one of those guys. All right, man receives, told this principal, what man of you having 100 sheep. Okay, I. I don't have 100 sheep. Okay, I know what a sheep is, but I don't.

You know, I don't have a hundred sheep. But I'm not going to have to go, like, research what a sheep is. All right? If they were mentioning some, I don't know, like a dragon or something that I didn't have, I might need to go figure out what that is. So I don't have to research sheep. All right? Not complex here. And then he mentions, he mentions a lamp.

I'm not going to go do a whole spiel on how they didn't have electricity. Right? We know what lamps are. Let's see, a broom. We also. We know what brooms are. You see how that works? Like, the text. If the text is not begging you to read into history, like, just keep reading. Okay, next one. Silver coins. I know what silver coins does, but this is where a lot of people get off the road.

Okay? Some people want to take these coins and say, well, they were probably, like wedding coins, and it probably has all this symbolism attached to it. And here's my response. Okay, I do not see that in the text on my first reading. Okay? So the text has given me no reason to dig. But say you can't actually let that go. Okay? You've heard 10 teachers say the coin thing is really, really important.

Fine. That's fine. Here's how you check it out without leaving the Bible. So ask Google or AI or do some research through, the gospel coalition or desiring God in the book of Luke, only how are silver coins presented? In the book of only how are silver coins presented? And then the answer comes back here in the parable of the Lost Coin, and once more in a parable about debt, where it literally just means money.

Okay? So then I ask a question, and that settles it. Okay, but, sure, you're like, okay, whatever. But does Luke actually say that? Because if there were another passage in Luke about a woman with silver coins on her wedding headdress, I would say, okay, like, that's. That's fine for sure. Luke probably wants me to assume this, and he's trained me to, but it's not okay, So I have no textual reason to research it.

Okay? So, here's the big question here, and this is going to be the most important question for you, all right? This is going to be the most important question you're going to ask when you are deciding what history actually goes into this lesson. What history actually goes into this lesson. Would it make a big difference for the, for the point that the author is making? Would it make a big difference for the point that the author is making?

Well, honestly, no, it would not. Okay, it wouldn't. The point is that she lost something very, very valuable here. And that's it. That's the whole job of the coin. Okay, all right, let's see. Let's move to the next section. And honestly here, as. As a. As a confession, okay, I don't want to look like, a hypocrite here. I did run on a little rabbit trail when we were talking about that, like, the thing that I just told you to do, only I did it to prove to you that it was actually a rabbit trail.

Okay? So here is what the people who actually know this stuff say. They, The whole, like, coins on a headdress thing seems to start in an Arab period, like between the 16 and 1700s. It's very unlikely in first century, Palestine, which is the setting of this specific narrative. So it probably wasn't even true, and it would have mattered anyway. But here's the cost here. Most teaching that I've heard on this parable does the whole headdress bit.

And some even push it until Jesus is supposedly evoking, like, weird wedding language because he is the bridegroom. And they go so far away from the text that they miss the simple meaning. Like, she had something valuable and she lost it. She looked for it, she found it, and then she rejoiced, like, that's it. Just let it be simple. Okay? And it's the same thing with the inheritance here.

But people push back on that, too. Like, in that culture, they'll tell you asking your father for your inheritance was as good as saying you wished he were dead. And maybe that's true, I don't know. But, like, even now, if I said to my dad, like, hey, dad, give me my inheritance now, then I'm going to leave and never speak to you again, and I'm going to spend it all on prostitutes. Like, that's bad in any culture, y'.

All. So you're not going to need a history degree on that one. You do not need an Indiana Jones hat. Like, that kid's going to be a garbage person in every culture at all times. And every reader in every century knows that. So say what the text says. Do not say more. Do not say less. Okay? Do not say more. Do not say less. Move on to the pigs, okay?

I might actually give you the pigs. So, pigs are unclean for Jewish people. So a Jewish kid feeding pigs. No bueno. Not a good thing. Okay, but I want you to notice where I actually got that. Okay. I read Leviticus. I don't need a history lesson outside of the Bible. I just need the Old Testament, and that is inside this book. Okay? Famine, we have hired servants.

We get that. A fat and calf music, a party dancing. Like, we've got all of that here. And a fattened calf, in case you were wondering, so that you don't have to Google, it, is just a calf that is fat. Okay, so what's actually left here that we don't, have a ton of context for? Tax collectors, sinners, Pharisees and scribes. Tax collectors, sinners, Pharisees and scribes. Four words, okay?

That is the entire historical job in this whole passage. Four words in a chapter. People, build, like, 20 minute background lectures on. Okay, but let's start with tax collectors first. Okay? Tax collectors first. And here's what I'm not going to do. I am not going to research tax collectors out of world history. All right? All I'm going to type is, how does Luke, the biblical author, present tax collectors in his book?

Show me verses so that I can double check with you. And then what it brings back is like, despised outcasts, archetypical sinners, and paradoxically the primary recipients of Jesus's grace for repentance and for salvation. And I generally agree with that. But I'm not just gonna listen to Google. Blind me blindly. Okay, so let me, Let me go actually look at the text here. Luke. Let's look at, let's look at Luke 5:30.

We're gonna look at Luke 5:30. Flip with me to Luke 5:30. Okay. Luke 5:30, verse 30. And the Pharisees and their scribes grumbled at his disciples, saying, why do you eat and drink with tax collectors and sinners? Why do you eat and drink with tax collectors and sinners? That is

exactly what happens in our passage. Same complaint, same people, just like ten chapters earlier. And then look at Luke, seven, verse 34.

Just flip a page or so over, scroll down a little bit. 7:34. All right, the Son of man has come, eating and drinking, and you say, look at him. A, glutton and a drunkard, a friend of tax collectors and sinners. Yet wisdom is justified by all her children. All right, so being friends with these guys is the same as being a drunk here, right? That's really funny.

And it tells me exactly how the room would have felt about them. And then in Luke 3, the tax collectors come to John the Baptist and they ask, what they should do. And he says, collect no more than you are authorized to do. Okay? So maybe taking more than they should was, like, actually a known problem there. And then in Luke 5, he saw a tax collector named Levi, sitting at the tax booth.

And Jesus said to him, follow me. Okay? So one of these guys is, like, a disciple of Jesus. Okay? And then in Luke 19, we see Zacchaeus, and he says, if I defrauded anyone of anything, like, I restore it fourfold. So there's this idea of defrauding again, we see that twice in Luke. And then in, Luke 18, we, see a tax collector who will not lift his eyes.

God be merciful to me, a sinner. So even the tax collectors know that they're doing something shady here. Okay, so this is how Luke wants me to see them. People hate, people the Pharisees hate, right? The tax collectors are people the Pharisees hate. People named in the same breath as sinners and drunkards, right? People with a problem for taking more than they actually should. And I want you to notice how I got there.

I did not go behind the Bible, right? I stayed in the Bible to interpret the Bible because Scripture is sufficient. We don't need to be Indiana Jones here. Okay, while we're here, one quick thing about sinners. Do not, do not. Do not do the thing where you say, well, like, we're all sinners, okay? Because that's. That's true, but that is not how Luke is using the word here, okay?

He means, like, a category that everybody in town agrees on. Like a drunk dealer, a drug dealer, a pimp, a stripper, like the alcoholic that everybody knows about, a whole entire lifestyle that we all agree is unethical. So those are the people crowding to hear Jesus. All right, hold that, because it's going to matter as we continue to study Luke. All right, Pharisees and scribes, this is the same move here.

I'm not putting on my Indiana Jones hat, okay? So if you put yours on, take it off, I see you. And we're not going to fall into the archaeology trap. So we're going to ask, how does Luke present Pharisees and scribes? Show me your verses so that I can check your hermeneutic. All right, so Luke 6, says, why are you doing what is not lawful on the Sabbath?

Why are you doing what is not lawful on the Sabbath? And then in Luke 6:6 again we see the, the scribes and the Pharisees watched him to see whether he would heal on the Sabbath so that they might find a reason to accuse him. Let's sit in that one for a second. There is a man with a withered hand in the room, and they, the scribes and Pharisees are watching to see if healing this man will count as a violation. Like they care a lot more about the law than actually loving people and healing this man.

All right, look again at Luke 11. Woe to you Pharisees, for you tithe, mint and rue and every herb and neglect justice and the love of God. Right? And then he says, and you, you love the best seats in the synagogues, but you are like unmarked graves. Unmarked graves. And then we're getting closer to our passage. This is in Luke 16. The Pharisees who were lovers of money heard all these things and they ridiculed him.

And then again in Luke 16, or jumping to Luke, 20, beware of the scribes who like to walk along in long robes and love greetings in the marketplaces, yet they devour widows houses. And then by the end, we see the, the scribes and the chief priests sought to lay hands on him, meaning Jesus, for they perceived that he had told this parable against them. Well, he probably did. Okay, so this is how Luke wants us to see these guys. He wants us to see them as self righteous and greedy and lovers of money who are obsessed with the law of God, but strangers to the justice of and love of God.

Okay, here we, we didn't just trust Google, right? We actually practiced our, our own hermeneutic. To check them, we flip through the actual verses rather than just listing them out. Okay, all right. Don't blindly trust Google. Now here is the line and here's the sentence like that I would tattoo on your eyelids if I could, but I wouldn't because I don't want to do that. History may clarify, supplement and illustrate your meaning, that you've already found.

History may clarify, supplement and illustrate the meaning you have already found. However, history may never create it. If something is determining, is like a. Is a determining variable on meaning. It has to come from Scripture. Okay? Has to come from that book. So if I go and do some research, and I found out that the tax collection collectors, collected on behalf of Rome, and Rome is currently grinding Israel into the dirt.

So a Jewish tax collector is A traitor for working for the bad guys. Like, that's fine. That supplements what I already knew from the text, which is that nobody likes these guys. All right? And that they take more than they should. I did not create anything, but I am still very hesitant to go outside the text. All right, so historical context. Done. Check that off. Tax collectors, These guys are greedy thieves.

They take more than they should. They're lumped right in with sinners and drunkards. And then the Pharisees and scribes, these are the self righteous guys. They're obsessed with the law and they don't love true justice. All right, and we learned every bit of that from the text itself. So, last layer, let's zoom in to the text. So what is the big issue that makes my text come into existence?

Well, let's look at the first two verses. A lot of times it's at the very beginning. Here's our trigger. Now, the tax collectors and sinners were all drawing near to him. And the Pharisees and the scribes grumbled, saying, this man receives sinners and eats with them. Then, so he told him this parable. Whoa. Right. Okay, so there is our thesis statement. Like, that's our purpose statement. Everybody, highlighters, big neon signs.

Like, zoom in on it. Angels are singing in the background. Like, this literally tells you the reason that Jesus told them this parable. He did not leave you to guess. Like, Luke actually wrote it down. And that sentence is going to lift 90% of the weight figuring out what the author means. So what do I already know here before I have even studied one parable? Well, I know that the Pharisees are mad at Jesus.

Because Jesus is receiving sinners and he's fellowshipping with them. And so he tells this story. Well, why? Probably to address their self righteousness, to confront them on their trash attitude about Jesus specifically hanging out with sinners, which is exactly, by the way, the. Like, exactly what all of our work on tax collectors earlier, and. And on Pharisees set up. Right? I know who's doing the grumbling. I know who they are grumbling about.

Like, I know what Luke thinks of both of them. So here we basically already know the whole reason this passage exists. Do you see here why, like, context is king? This does all of the heavy lifting, y'. All. Okay, so now we are officially done with context. And then we would move on to structure. We would move on to structure. Now the next page in your workbook is going to move you into your exegetical journal.

We discussed our exegetical journal last week, and gave you an overview of what you're going to do now. You're actually going to go ahead and do it. You're going to start working your keys on your passage. Now, in your exegetical journal, there's questions that will guide you through it. If you get stuck, remember that is what the school community is there for, okay? So jump in there, ask some questions, brainstorm with other people.

Let us know if you get stuck. Ask Erin and I and we're more than happy to help you. But remember the big do not, do not look at a commentary or anybody else's word, okay? This is where the rubber meets the road, where things get hard and where things get really formative. So press yourself, work hard. Take your time, work through that first section of your exegetical journal and then come to the community with any questions.

I'm going to catch you in lecture 5B for structure, our second key.

LECTURE 5B

STRUCTURE

Welcome to Lecture 5B. At this point, you have opened, your passage. You've probably read it about 20 times, if not less, like, every single word. You've underlined a lot, but you may not actually be able to tell me what it's about or what it really means. And here's why. It's because you've just been reading the same words and maybe ignoring the shape of the passage. And the shape is where the author actually, actually puts his meaning.

So in this lecture, in lecture 5B, I'm going to hand you, something that might feel a little bit like cheating, because it kind of is. By the end, you should be able to open up a passage, maybe a passage you've never studied in your entire life, and maybe a passage that you don't know anything about the theology of, but you should be able to see where the author is putting the weight, and that is key. Key to our structure. Key. All right, I will give you a disclaimer up front.

This is probably the longest lecture that you've had thus far in the course. It's going to be pretty heavy. There's a lot of terminology that I'm going to throw at you. But never fear, all right? All of the terms that I'm going to hand you also have definitions, key questions and examples in the back of the book in your reference card glossary. So don't panic, okay? Don't feel like you have to write down every single word, because we've already written down the words for you and they're in the back of the book.

But we do want you to engage this lecture and write down what you think is important. As you listen, put things down on paper so that you can show that you're integrating the information that you're intaking. Also, don't stress. It's going to be a long lecture, but it's not as long as the Sound of Music. There is less musical interludes, though. So if you're waiting for me to sing, don't hold your breath.

Okay? So buckle up. You're doing great. This one's going to get heavy. The next lecture is going to get heavy, too, but that's okay, right? We gave you a lot of resources in the back of your book to maybe help take some of the weight off of that heaviness. Okay? All right, let's pivot into our lecture now that you feel nice and safe. So the key concept for our structure.

Key. This is a big deal, okay? Structure is the architectural shape of the passage. So it's how it moves, where it climaxes, and then ultimately where it lands. And I want you to notice that, none of those three words is about the content directly of the passage. It's about movement, climax, and landing. Those are shape words. And here's. Here's a sentence that's probably going to save you about 40 hours of time and study over the next year.

Okay? The structure is the cheat code, okay? It's where the text slows down, where it escalates or where it lands. And that is where the emphasis lives. Okay, let me read that for you again. Structure is the cheat code. Where the text slows down, escalates or lands is where the emphasis lives. Where the emphasis lives. So you don't have to guess what the author actually cared about, okay?

He's going to tell you in the text, he slows down where he wants you to focus and pay attention. He's going to speed up through the part that he doesn't necessarily want you to pay a ton of attention on, and he's going to say the last thing, the best thing, or the thing that's the biggest, most, weighty purpose statement for last. So that. That's where you land. A lot of us, as we've learned how to study scripture, we're taught by, trying to find meaning by staring harder at individual words.

And words matter, right? We're going to save a whole key. The next big key, that we're going to study is literary tools. So those are really important. But you can stare at a word for an hour and then miss what the whole paragraph or the poem or the stanza is actually doing. All right, next, I want us to get clear on what structure is not. Structure is not necessarily your message outline, okay?

It may not be your three points. It might not be the natural divisions that you're going to make if you organize this lesson to be taught. But structure is what the author built, okay? Not what you would build. It's what he built. You are not the architect here. He's the architect. You're the person who's walking through the building and trying to figure out why he put a staircase there and why he put a door there.

Okay? So you're the observer here, right? We're still in observation mode. We're not pivoting to interpretation as we handle structure, remember? We're just observing the way that the author built the passage to communicate meaning. All right, here is your key diagnostic question for. For structure, there should be Two blanks in your workbook. All right, you ready? How does the shape of this text create its blank and blank?

All right, I'm not going to fill those in for you quite yet. I want you to sit in it. By the end of this lecture, you should be able to fill in both of those blanks yourself. And I would much rather you learn it than copy them here. Okay, so this is the key question. I want you to be ready to come back and fill in these blanks.

Blanks later. All right, so one, one housekeeping rule. Before we continue with, structure, there is an important, concept we need to understand. We need to figure out when a literary feature becomes structural. Okay? A lot of the tools that you are about to meet are going to show up later in, our literary tool section in the next lecture that you're going to watch. And so we want to make sure that we make differentiation between when they're structural and when they're just literary tools.

So many literary tools can also create structural pivots depending on how the text actually moves. So when, a tool is specifically doing structural work versus when it's doing literary tool work, you'll see it noted, here and then as well in the literary tool section and then also in your glossary in the back. We've defined those a little bit differently so that you can see what they're doing. Okay? So here's.

Here's the big concept, repetition, right? We'll think about repetition specifically, because that's one that does both structural and literary tool work. Repetition can be decoration, meaning it's something that shows up maybe as a minor concept in the passage, but it can also be the actual skeleton of a passage. Right? The same tool doing two completely different jobs. And right now, as we're studying structure, as we're observing structure, we only care about the ones that are doing skeleton work.

Okay? The ones that, like, actually hold, the weight and the structure of the passage. So I'll make a note of that as we pivot into our long list of shared structural relevance. Okay? All right, so what we're going to do now is we're going to cover, structural elements that are shared between the three genres that we're going to cover in. In this course. Like I said, there's more than three genres, throughout the Bible.

But the three that we're handling, narrative, prose and epistles, a lot of the others fall into those big umbrellas. So we're going to start with the shared Structural elements. And then we're going to pivot into the, structural elements that are unique to each of those genres, to prose and narrative and poetry. Sound good? Okay, so before you start panicking, all right, I can't see your face, but, like, I feel how your face looks right now.

Before you start panicking, just. Just don't, okay? Just don't panic, okay? You do not have to memorize these, all right? You are not going to be quizzed on them. We are not going to send you a test. And if you don't pass your test, you don't get a certificate. There's no certificate, but, you know, there's nothing. Nothing riding on this for you, okay? This workbook and the content that we're going to cover in this lecture and the content that's in the reference guide at the back of your workbook is just a reference for you, okay?

I would rather you understand five of them really deeply than pretend to know all 40 something literary tools that we're going to cover. Okay? So as we. As we handle each of these, write briefly, write in your own words, and we're going to keep moving. All right? If you want to pause the video and write what's on the, on the PowerPoint at any point in time, feel free to do that.

Go for it. That's you. That's your business. If you want to just make brief notes as you're listening and then go back and flip to your Individual structural tools guide in the back of your book, that is totally fine. Okay? All right, so that's where we're going. Buckle up. You can do it. I believe in you. Okay? You don't have to know every single one of these perfectly in your brain.

Practice makes perfect, right? The more that we encounter these, the more familiar you're going to get with them. Okay, buckle up. Here we go. Structural tool number one, we're going to start with repetition as structure, so that you can separate repetition when it's doing skeletal work versus when it's doing decorative work, like it is with structure, repetition as a literary tool, which we're going to cover in the next lecture.

Okay? So don't feel like I'm. I'm leaving you without that information. We're just going to start with a structural work here. Okay? Repetition as structure. So this is when the same word or phrase recurs, enough times in a passage that it actually organizes the movement of the whole passage. So it's not just decorating in a section, it's actually doing the skeletal work in a section. Now, this is different from repetition as a literary tool, okay?

When repetition shows up as a literary tool, it's adding emphasis or maybe some color within a section, structural repetition organizes the passage's movement. So it's the skeleton. It's not just decoration. So I want you to look at this example, because I think this is a really key example, and it's really clean. In Judges, we see a cycle of sin and oppression, and then Israel crying out for deliverance.

And we see that over and over and over. This structure, here, this repetition that serves as structure here is not just a motif in the Book of Judges. Like, that cycle is the Book of Judges. If you take it out, you do not have the Book of Judges any more. So that is. That is repetition doing structural work. Here's the key question that helps you figure out whether repetition is doing structural work or, functioning as a literary tool.

So is repetition organizing how the passage moves, or is it just emphasizing a point within a passage? Is it organizing how the passage moves, or is it just emphasizing a point within a passage? So, like I said, remember, you've got a glossary at the back of your book, and you can see repetition as a literary tool in the literary tool section, of your glossary. And then we're also going to cover that in the next lecture. All right, See, you got your first tool.

That's so great. Let's move to the next. Number two. Contrast as structure. Contrast as structure. So here, the same test. Is the contrast here big enough to organize, the book or the passage as. As whole? Now, let's think about Psalm 1 specifically. So this entire psalm is structured around the contrast between the righteous man and the wicked. That contrast here doesn't just decorate the poem like it.

It is actually the whole poem here. There we see, Two ways, two different men, right? There's a tree that's planted by the water, and then there's chaff that the wind drives away. And the whole point here is the contrast, right? That's how the author's communicating the meaning and then ultimately producing some implications and applications for that passage. All right, so the key question that you need to ask to determine what kind of work the contrast is doing here is, is it organizing, right.

Is it organizing the entire passages architecture? Or is it a local feature within one specific section? Like I said, this is going to show up in your literary tools section as well. Okay. All right, next, remember, we're going through these efficiently. You can find the thorough definitions in the back of your book because we want you to be able to use these resources, as like a universal tool anytime you pick up a passage anywhere.

So our goal is not necessarily to make you people who can perfectly reproduce quizlet note cards for a, big list of structural or literary tools. Our goal is to give you the resources and the skills and the thought process that you need to be able to come through those conclusions on your own. Okay? All right, let's keep trucking. Next. Chiasm and inclusio. Chiasm and inclusio. I think these are really fun, and they sound like really big scary words.

I promise they're not. Okay. And you probably have even run into a chiasm or inclusio as you're reading, your passage in the morning for your quiet time or whatever you do, and you just hadn't had a name to put with it. So I'm going to give you some names. All right, so chiasm and inclusio. These are two framing tools, and they belong together. Okay, we'll start with chiasm first.

So a chiasm is basically a mirror. Okay. It's sometimes called a mirror structure in which elements appear in reverse order. So, like A, B, C, B, A. Does that make sense? So that the passage actually mirrors itself around a central point. So here it's not necessarily the beginning and the end that carry the most weight. The beginning and the end point to the. The center. The center of the chiasm is almost always the point of, like, greatest theological emphasis in the passage.

So I want you to think about what that means for a second in a chiasm. The author has kind of like buried the treasure in the center of the passage. It's not in the end, but it's in the middle itself. And so if you teach a chiasm, out loud, you. You normally save your best moment for last. Right. When you think about movies you've watched or stories that you've read, the big thing comes at the end in the literature, specifically in Hebrew literature, that looks a little bit different.

It shows up in the middle rather than the end. So you may teach it in a different order that the structure actually presents the passage. And that's why at the beginning we said, hey, the structural movements aren't necessarily your, your outline in the direct order. Because we present things auditorily different from the way that we present things in writing. Right. Okay, cool. So, how to spot one is going to be on the screen.

Like I said, the center of a chiasm is almost always the greatest point of theological emphasis. So how do we find this? Well, we look for the same words and ideas and images and themes that appear at the beginning and at the end of a passage. And then look for. For what sits in the dead middle. Okay. So check it in reverse order, and then look at what's sitting in the center.

The flood narrative in particular is a, classic chiasm. So we see, like, the creation imagery unwinding in reverse. And then in the middle, God remembers Noah. And that's in Genesis 6 through 9, if you want to go look at it, like the creation imagery, we see it completely in reverse. And then what is the peak of that? What's the theological emphasis? Is that God remembers Noah. Right.

Does that make sense? That's a fun one. Right? I really like, chiasms. I think they're cool. Here's the key question. Does this passage mirror itself? And if so, what sits at the center? Does this passage mirror itself? And if it does, then what sits at the center? The center of the mirror. All right, Next, inclusio. Remember, chiasm and inclusio go together. So this is another framing device, but it's a little simpler than a chiasm.

Okay. It's just where the same word or image occurs, at the beginning and the end. So it's like a bracket. It's not necessarily a pyramid. It's a bracket. It appears at both, creates a literary bracket. And then the frame here is going to announce what this whole unit of thought is about. Right. It in. It, introduces and then ends with a similar concept. Okay. Psalm 8 is doing this inclusio work.

It's making a bracket. It opens with, O Lord, O Lord, how majestic is your name. And all the earth. And then it ends with O Lord, O Lord, how majestic is your name in all the earth. So this frame tells you the subject here. When an author brackets something, he's telling you what the unit, what the whole psalm there is about without actually saying it, right? It's talking about the.

The majesty of the Lord. It's a praise psalm. Make sense? Excellent. Okay. Here is your key question. This is really helpful. Does it open and close with the same thing? And if so, what does the frame say is central? So remember, an inclusio is brackets. A chiasm is more like a pyramid. It starts and ends the same way. And then the. The middle, is where you're going to see the key theological emphasis, the big meaning or truth that the author is trying to convey with, the entire pericope or the entire book.

All right, next, climax placement. Okay, this is important because it's not just like, hey, is there a climax in a narrative per se? But specifically where it is. All right? The location of the climax is the whole thing, right? This is the moment of tension, like the greatest revelation or where decisive action occurs in a passage. So in narrative, it's normally where some sort of tension resolves, in a argument.

So, like in an epistle, it's normally where the logical pressure of a passage peaks, like where everything starts to make sense. All right. In poetry, however, it's normally where the emotional intensity of a passage reaches its peak. Maybe there's a turn from lament to praise, or a point at which the lament reaches its deepest, darkest point, right? To get to the point of death. Not just sadness and sorrow, but, like, to the point of grieving, to the point of death.

All right, an example for this one. This is a good one. In Genesis, chapter 22, we see the narrative of Abraham and Isaac, right? They're traveling up the mountain. And Abraham's been told by God that the expectation is that he will sacrifice his son Isaac on the mountain. And so here the climax occurs when Abraham reaches out his hand and he takes the knife. And the whole narrative, like, peaks at that moment.

This is when we're going to find out what actually happens. Like, did God actually command Abraham to take the life of his only son Isaac? So there's our climax in that section. And then here's your key question. Where is the moment of highest tension, greatest revelation, or most decisive action? Highest tension, greatest revelation, or most decisive action? And what does the placement of the climax like where it actually occurs in the passage tell you about where the author's emphasis lives.

Where does the placement of the climax tell you about where the author's emphasis lives? All right, there's climax. I'm also going to present to you under this section the, structural tool of, anticlimax. All right, this is the one that nobody expects when a passage builds and builds and builds and then deliberately just deflates. All right, think about, first kings, chapter 19, verses 11 through 12. So we see wind and fire and earthquake that pass by, but the Lord is in none of them.

The Lord is in a still, small voice, a low whisper. Now I want you to think about that as a teacher for a second. If you did not notice the buildup here, like you can't actually deliver the letdown. Elijah himself wanted a spectacle and God gave him a whisper. Crazy, right? Okay, so here's your key question here. Does the passage build towards something that doesn't ever arrive?

And what does the absence communicate? Does the passage build towards something that does not arrive? And what does the absence communicate? All right, let's move to open endings and deliberate silence while we're talking about things that are left, left open ended. So open endings and deliberate silence are, the, the quiet twin of an anti climax. All right, so, let's start with open endings specifically. So when a, this is when a passage refuses to resolve its own tension, it deliberately just leaves it open, right?

Story just stops abruptly. In Luke 15 in particular, we see this, the Father is outside pleading with the older brother, and then the story just stops there. Like we never find out if he goes into the house. And that's not, that's not sloppy writing or sloppy storytelling on Jesus's part there. That is a question that's aimed at the Pharisees that are standing right there listening to Jesus.

Like, will you come in? He leaves that open ended on purpose. So here's the key question for an open ending. Does the passage end without resolving its central tension? And who is that open ending aimed at? Does the passage end without resolving its central tension? And who is that open ending, aimed at? All right, now let's talk about deliberate silence. So this is when an author leaves out something that you're expecting.

It's not just an immediate, like drop off at the end of the story. It's something in the middle midst of the story that's intentionally left out. Okay, so maybe it's a response. Maybe it, maybe it is a conclusion, or reaction, and the absence itself becomes structurally significant. A good example of this one is at the end of the Book of Jonah. Jonah ends on God's unanswered question, right?

It just like God poses a question, and Jonah's mouth is shut, and then it just drops off. So the silence here is, what's doing the work? You're supposed to sit in and feel the missing answer. The Book of Ruth is another good example of this, right? Like, we don't see the name of God, or. Excuse me, not Ruth, Esther. God shows up in Ruth. The Book of Esther is an excellent example here.

We don't see the name of Yahweh, like, the name of God show up at all in the Book of Esther. And that's on purpose, right? It's causing the audience, to maybe fill in the gaps in some ways or sit in the tension of the fact that we don't see the miraculous action of God in the face of severe suffering for his people. So deliberate silence here is your key question. What is missing?

When I ask what is missing that you would have actually expected? So you would have expected, Jonah's response to God's question at the end of the Book of Jonah. You would have expected the name of God to show up in a book that is written to God's people and is situated in the midst of God's revelation of himself to his people. So what am I missing that I would have expected? And what does that silence communicate?

What am I missing? And what does that silence communicate? Our next tool is framing devices. Framing devices. So this is an outer story, wrapped around an inner one. Specifically, a good example of this one is the Book of Job. So the prose prologue and epilogue frame all of the poetry that shows up in the middle. And that frame gives you information about Job himself, that the Book of Job never gives us in the midst of the poetry.

So you know about the throne room. He does not. That's why the whole book feels the way that it feels. Here's the key question here. Is there an outer narrative that is framing an inner one? And how does that frame shape the. The meaning of what is inside? Is an outer narrative framing an inner one? And how does the frame shape the meaning of what's inside? All right, let's move to structural movement.

There are three tools that I'm going to give you here that fall under the category of structural movement. So we're going to start with pivot escalation and then telescoping, just so you can prepare yourself. Okay, so we'll start with pivot first. This is the place that a passage changes direction. Okay? The place that a passage changes direction. So it might shift in tone or shift in audience or shift in argument or perspective or even image, in that movement.

So pivots here are normally marked by logical connectors. Okay? And prose, specifically. And then in narrative, they're going to be marked by scene transitions and poetry by tonal shifts or maybe even image shifts. So the example I'm going to give you is in Romans, Chapter one, Paul says, I appeal to you, therefore. All right, so there's 11 chapters of doctrine up, until this point. And then the whole letter turns.

And notice here, pivots are often marked in prose. They're marked by connectors. Okay? Here. Paul's connector is therefore. Or he may use but. Or. So then the author normally tells you he's turning, as we experience the passage, but sometimes we just read past it because we don't notice those connecting words. All right, so here's your key question. Where does the passage turn, and what changes are on the other side of that turn?

Where does the passage turn, and what changes on the other side of that turn? All right, here is our second of the three tools that do structural movement in a passage. This is escalation. So here each Unit gets bigger than the last. I want you to think back to Luke 15 in particular. We see one sheep out of 100. Then we see one coin out of 10.

And then we see one son out of two. So watch the math. Like, the proportion gets smaller each time, and then the value gets bigger. All right, here is your key question for escalation. Is each successive unit getting more and more intense or more specific or more weighty than the one before? And where does the escalation peak? We see that really clearly in Luke 15. It peaks when you get to the smallest unit.

Right. One out of two brothers. Make sense? Okay, excellent. Let's keep tracking. Let's move to telescoping. This is where a passage moves from the broad to the narrow. Right? It zooms in from the large scale to the very, very specific. From narrow to the broad. All right, the camera zooms. Genesis 1 telescopes the entire creation week, Into small sections. And then later it slows down to single days and specific conversations.

Like, way down. It spends a whole chapter on the garden and then, on two people. And the speed here tells you what matters. Make sense? All right, here is the key question to help you figure out if telescoping is occurring in your chapter and help you think about what it does. So, is the passage zooming in or zooming out? And what does the direction of the zoom reveal to you about where the author wants your attention to land?

Is the passage zooming in or zooming out? And what does the direction of the zoom reveal about where the author wants your attention to land? So. So then the final one that I'm going to share with you in this shared shared structural tools section. And this, honestly, might be the most important one. Okay. This last tool, we'll call where the passage lands. Where the passage lands. So this is like the final line or the final scene or the final image here.

Let's look at a specific example so you can figure out what I'm trying to communicate here. Romans 8 lands on nothing, being able to separate us from the love of God in Christ Jesus our Lord. Right? Paul could have landed anywhere here, but he chose to land here. All right, so

here's your. Here's kind of your homework for the week. The author chose the last thing you would hear.

It's not an accident, in just a single book of the Bible. Okay, so here's your key question. Where does the passage land? And why does the author end here rather than anywhere else? Where does the passage land? And why does the author choose to end here rather than somewhere else? Okay, I'm going to stop here, and then I'm going to pick up with narrative specific structural elements Okay, let's look at narrative specific structural elements.

These are going to be really important because your passage is narrative. So if you're zooming in on any of them in this section, this would be a good section to focus in on. Okay, you feel good. So here, if you are teaching a story, which is like what you're teaching, structure is not an argument. It's a sequence of scenes. So everything in this section is going to be about scenes.

So we're going to start with scene arrangement and boundaries. So scene arrangement, a simple definition is just the order that the narrator, the narrator chose to present the events that occur in the passage. And you have to remember here that, order is a choice because he could have told you these events in a different order, but he chose not to. Right. Think about the way that we tell stories.

Sometimes I tell stories chronologically. Sometimes I tell stories in order to communicate a specific point. Maybe I would tell you a story about Erin and I could tell it in chronological order. But if my point was to communicate that, you know, maybe Erin loses things all the time, I, would just build up to. They would tell you all the things that she's lost and build up to the fact that she could not keep her head on her shoulders if it wasn't actually attached.

So there's. We do this with our own words too. And so do biblical authors. So the gospel, writers in particular, they arrange passion scenes to build steadily. That's scene arrangement. Okay. They build slowly and steadily towards the cross, which is that ultimate pinnacle, maybe the turning point or the, resolution. Not quite the resolution. We haven't seen that yet. We'll see it when he comes back. But it is.

They are building up toward a key point in the narrative. So here's a key question for you. Why are the scenes arranged in this order? Why is this the way that the author chose to present them? And what would be lost if they were rearranged? Why are they arranged in the order that the author presented them in? And what would be lost if they were rearranged or maybe swapped out?

Next scene boundaries. So this is where one section or one scene ends and the next begins. Where one scene ends and the next begins. This is a good spot to watch for markers. The author will give you some keywords that help you to, get your footing and know when things are moving. So after these things, or now, it came to pass, right? A change of place, a change of time.

Two weeks later, a change of who's on stage, maybe you get some more characters. This one in particular is probably your most practical tool in this section. Because seeing boundaries are where you breathe as you teach, right? Where you make pivots, you can land one thing and then reorient yourself and move to another. So if you don't know where your scene breaks your lesson, the way that you're presenting it is not going to have any paragraphs or breaks.

Here is your key question for this, this tool. All right. Where does one scene end and another one begin, and what specifically signals that transition? Where does one scene end and another begin, and what signals that transition? Next up we've got parallel or alternating scenes. Parallel or alternating scenes? We're going to start with parallel first. Okay, so parallel scenes, occur when there are two or more scenes that are deliberately built the same way.

Okay, and here's what I want you to catch here. The similarities here are reveal the differences, and the differences make the theological point. The similarities reveal the differences, and the differences make the theological point. All right? That is the whole method of parallel scenes. In one sentence, you're going to notice sameness. So that when one thing is different, that jumps off the page to you. Let's look at Luke 15's three parallel, parables are parallel to one another.

There's lost something that's lost, then something that's found, and then there's rejoicing, and that occurs three different times. Right. There's a lost sheep, a lost coin, a lost son. The sheep is found, the coin is found, the son is found, and then there's rejoicing over all of these things that are found and brought home three times. All right, here's our key question. Are, there two scenes or maybe two more than two scenes?

Right. We see three in our parable example. Are these scenes structured the same way? And then what does comparing them reveal? Are multiple scenes structured the same way? And what does comparing them reveal? Next we'll look at alternating scenes. We can call this a sandwich. Alternating scenes feels really pretentious. Okay. Or more specifically a Markan sandwich, because Mark does this a lot. So a narrator here is going to start a story and then interrupt it with a second story.

And then he's going to come back and finish the first one. A good example of this, is where Jairus begs Jesus to heal his daughter, and then on the way to go heal Jairus's daughter, the bleeding woman interrupts the story. And then we go back to Jairus's daughter. Those stories aren't necessarily neighbors, they're commentary on each other. One is 12 years of bleeding, and then the other is a 12 year old girl.

Mark here does that on purpose. Okay, so that's not just random arrangement there. Here's your key question for alternating scenes. Is the narrator interrupting one story to insert another? Is there an interruption of one story in the midst of another? And how do those two stories illuminate each other? Is the narrator interrupting one story to insert another? And how do those two stories illuminate each other? All right, now that we've got that one, we'll move on to narrative pacing.

This is One of my favorites in the whole key. I think it's really, really fun. So fast pacing is going to cover a lot of ground in few words, right? Why use many words when few words do trick? Slow pacing spends a lot of time on a few words, on very little ground. Okay. A lot of time on few words. Step by step. Description. Right? This signals that the author wants us to stay here and feel the weight of the moment.

We see this in movies, right, when something gets zoomed in, where we stay watching two characters sit in a living room in silence for an extended amount of time. Like, we want the. The director, wants us to feel the tension or sit in the weight of that moment. Okay, let's look at a excellent example here. In Genesis 22, which we just were a second ago. So Genesis 22 verses 9 through 10 here, Abraham here, he builds the altar, and then he lays wood in order.

And then he binds up his son, and then he lays him on the wood, and he reaches out his hand and he takes the knife. Right? There's six verbs and almost no time passing at all. Right? That's less than five minutes of stuff that's happening. And the narrator here has just hit slow mo, right? He's making you watch every. Every single moment. Slow motion here means, like, look, pay attention.

Every single time an author slows down, he wants you to zoom in. So here's your key question. Where does the narrative slow down and where does it accelerate? Where does it slow down and where does it accelerate? And then what does that pacing tell you about the, the emphasis about where it's located in the passage? Right. The author in Genesis really wants you to focus on what's happening between Abraham and Isaac is as Abraham is actually in the process of preparing to sacrifice, his son.

All right, let's move on to time shifts, to narrative time shifts. Flashback and flash forward. We're going to handle both of those. Flashback is when a narrator moves back in time to provide you with information about what happened before the current scene. Right. He's going to fill in the blanks, fill in the background. That shapes, your understanding of the present moment that he's presenting to you. So in Mark, chapter six, Mark stops to tell you the story about how John the Baptist had already been executed.

Well, why does he do that? Because Herod had just heard about Jesus and then got scared. And you need to know what Herod does to prophets, to make them feel like, to actually experience that. Okay, flash forward on the other Hand runs the other way. The narrator is going to give you information about the future before something happens. And then now, you're watching characters walk towards something you already know.

Okay, so here are your key questions. Here's a key question for flashback. Is the narrator moving back in time? Is he making you look back at something that happened before the scene that you're sitting in right now? And what does that background information reveal? About the significance of what's actually happening now? Then flash forward. Remember, we're looking ahead of time about what's going to happen later in the future.

And this is often used, to frame an event, that the, like, theologically before it actually unfolds narratively. All right, so just the reverse, is the narrator telling us something about the future before it's even happened so that we'll know how to read and understand what's happening currently? What is he, Why does he want us to expect the outcome before we experience the journey here? All right, next, setting and location. This is a really, really big, weighty one in narratives in particular.

Okay, setting and location. Setting here is just the when and where. Okay, In Scripture, settings are basically never just scenery, right? A mountain, a well, a garden, wilderness. These all, like, carry real weight. And for Israel in particular, the wilderness is not just a place that they walked through. Like, it's a place of testing. And every wilderness after that, after Israel's wilderness wandering means something because of that.

Okay, so here's a key question for setting. Where and when does this scene take place? And has this location appeared before in Scripture? Is there anything that's surprising or ironic or theologically loaded about this particular setting? Location shifts, however, are the movement between settings. Okay, so I want you to see the example here. In Luke 15, so the prodigal son goes from the Father's house and then to a far country, and then to a pig pen, and then ultimately comes back to his Father's house.

So the geography here, like, actually is the theology. He's literally walking his own spiritual condition here. He starts as someone who's in his father's house, is wandering and in rebellion, and then ultimately comes back to the house of his father. Here's your key question. How does the narrative move geographically from place to place on a map? And does the location change, signal something about the spiritual or theological direction of the story?

How does the narrative move geographically? And does the location change, signal something about the spiritual direction of the story? Next, we will look at narrator's evaluation. So These are specific moments where the narrator steps out of the story and just straight up tells you what to think. So this was evil in the side of the Lord, but the Lord was with Joseph. That there is not just a character's opinion, right?

Like the narrator himself is actually handing you the. The verdict. So here's a key question that will help you figure out what, a narrator's evaluation is doing when he suddenly speaks into a story, to provide some insight. So where does he speak in to evaluate? Where in the narrative does he speak in to evaluate? And how does that evaluation anchor the moral or theological frame of the entire story?

Where does he step in and at what point in the narrative? And then, how does that anchor the moral or theological frame of the story? All right, excellent. Okay, next, let's look at type scenes. This one sounds scary, but it's going to make more sense once I give you the definition. Okay, so these are just recurring story patterns, right? A man traveling. He meets a woman at a well.

Water is drawn. There is a betrothal. Does that sound kind of familiar? It shows up in several, sections in both the Old and the New Testament. So recurring patterns are just repeated, story patterns that we see across the entire narrative of, Scripture. And so normally when we see a character, experience a pattern that we've seen before, the outcome is likely going to be similar to what we've seen before.

So some common type scenes, specifically the well meeting. Right? We see this in Genesis 24, Genesis 29, Exodus 2, and then again in John 4, the Annunciation, the call of a leader, a test in the wilderness. And then a type scene is also just called a recurring scene pattern. So if you're seeing this is repetition, but repetition of entire scenes, where we see a lot of the same climax, or rising action or characterization or ultimately resolution.

So it's repetition on a bigger scale. Okay. All right, here's your key question. This is a helpful one. Does this story follow a recognizable biblical pattern? And if so, what expectations does that pattern create? How does this story maybe fulfill or subvert or extend to them? Right. When we know the first story about a man meeting a woman at the well, and we hear it again, we think, maybe they're about to get betrothed.

Now Jesus breaks that pattern in John 4. He doesn't propose to the woman at the well, but he does, offer her something in a similar way that something is offered to the women who were met at the well in the Old Testament. On the topic of repetition, let's talk about repetition and narrative specifically. Repetition and narrative specifically. So narrative repetition, comes in two flavors. Okay? The first flavor is going to be a repeated refrain.

A repeated refrain. This is a phrase that appears multiple times in a narrative. It keeps coming back as a running commentary on the whole book or a whole pericope. So, like in, the Book of, Judges, like we mentioned earlier, there's a repeated refrain that you see throughout the book. In those days, there was no king in Israel, and everyone did what was right in his own eyes.

So this reframes refrain frames the entire Book of Judges. Judges says that multiple times. And by the end, it's not just like a note that the author throws in there. It's. It's a verdict on, Israel in the Book of Judges. All right, so that is a refrain. Ask your question. Is there a phrase that keeps showing up? And how is it functioning as a running interpretation of the story?

As a running interpretation of the story. Now, the next one is just plain vanilla repetition. Okay, so we have refrains. Maybe that's chocolate. This is plain vanilla repetition. Okay, this here is just the recurrence of, phrases or actions or scenes or structural patterns in a passage. So it signals emphasis, and a break in the pattern is something that you should notice. It's often almost as significant as the pattern itself.

Okay, so if a refrain runs through six times, and then on the seventh time, it changes. Like, you need to drop everything. Like, the author is holding up a flag and being like, hey, you need to look right here. All right, some repetition that we see in a narrative passage. In the Old

Testament, we see God, declaring that everything he saw was good. That recurs repeatedly throughout Genesis 1, and it drives the rhythm of the whole chapter.

Okay, so here's your question. What is recurring? Does the pattern escalate or intensify or suddenly break? What is being emphasized? Is it a concept? Is it a location? Is it a specific, term? Is it the faithfulness of God? Or a character's action? Or is it fire? Is it, an object? So those are things that you can ask as you are looking for repetition in a narrative. Next, this is also a really, really, really, really big one in narrative.

So naming somebody or something, some place gets a name. And in Scripture, naming is almost always theological. Okay, almost always theological. It interprets what has happened and then assigns permanent meaning to it. It interprets what happened, and it assigns Permanent meaning to it. This shows up again in Genesis 22. Right? Abraham calls the place that he has, gone to sacrifice his son Isaac. The Lord will provide.

He's not labeling something on a map. He is making a confession about what just happened to him on that mountain. Here's your key question. Is something or someone being named? By whom? What is that name? And what theological meaning does that name assign? So is something or someone being named? What is the name? And then what theological meaning does that name assign? Next, expanded dialogue. Expanded dialogue.

This is often one of the easiest ones to catch as you're reading scripture in front of you because you see a lot of quotation marks. And when our eyes see things that break up what they normally see, that should give us a clue that the author's doing something different there, right? Okay, so in expanded dialogue, this is when a narrator slows down and lets people talk at length. All right, I want you to look at, this example specifically, because this is your passage, and there's some expanded dialogue that shows up here. We see God's drawn out exchange with Moses.

Like that conversation goes on and on and on, and Moses keeps objecting, and then God keeps answering him. So as you're looking at your passage, you need to ask yourself why the author gave that extended dialogue so much room. Now, you're going to need to answer that in a few milestones. We're just in observation mode here. Okay? But just keep that in the back of your mind.

And here is a freebie. Extended dialogue is something that shows up in your passage. And here's the key question that you need to, consider when you are looking at your extended dialogue in Exodus. Where does the narrative slow down for extended dialogue? And what does the conversation reveal that action alone could not show? Where does the narrative slow down for detailed dialogue? And what does the conversation reveal that action alone would not show?

All right, here is the last narrative specific structural tool. Foreshadowing. So this is when, early details or statements or evaluations point forward to something else. They hint at later events or outcomes so that, the reader is prepared for what's coming. Genesis 22, again, that one is full, of a lot of these literary, structural tools. So in Genesis 22, we see the, the near sacrifice of Isaac, right?

We see a father, a, beloved son, a substitution and a mountain. And every bit of those things is aimed at something later. Father, a beloved son, a substitution and a mountain show up later in the Bible with a guy who's Jewish. I'll let you fill in the dots yourself. Okay. So every bit of that is aimed at something later that occurs later. Here's your key question for foreshadowing Are there earlier details that show up in scripture that point forward, and how does that later fulfillment echo them?

Are there earlier details that point forward, and how does that, fulfillment. That later fulfillment echo them? Genre number two. We're going to look at poetry now, and then we're going to look at prose. Next is our genre. Specific structural elements. So let's start with poetry. Poetry has some different rules, okay? Because Hebrew poetry, does not always work like English poetry. Right? If you can think about the Psalms Like Song of Solomon, there's no rhyme, right?

There's no meter that you would naturally recognize like you would with Shakespeare. Okay. It works in line pairs. Line pairs. So we're going to look at those specifically so you can, get a grasp on how Hebrew poetry works. We're going to start by looking at couplets and triplets. Okay? Hebrew poetry moves in small line groups, not single lines, right? Two lines that work together is a couplet.

Three lines that work together is a triplet. The Lord is my shepherd, I shall not want. That's a couplet, not two separate thoughts like one thought that shows up in two lines. All right, so the line inside of a couplet or triplet, those are always related to one another, but may not be in the exact same way. Okay? The second line might restate, the first or contrast it or add another image.

All right, so, Here's a really practical rule for you here. Never teach half of a couplet, okay? They always go together. If you build a point on line one and ignore line two, like you basically cut a sentence in half. Okay? All right, Triplets, however, in Hebrew poetry are less common, but they still do show up. Because they're less common, normally when they show up, they mark emphasis or a climax, something that's really important.

And then normally the third line carries the most weight, right? The Lord is my shepherd. I shall not want any. A couplet. So the Lord is my shepherd. Well, what does that mean? I shall not want is a result of. Like the Lord being my shepherd. There's a couplet there. Here's a triplet. So, Psalm 1. Blessed is the man who walks not in the council of the wicked, nor stands in the way of sinners, nor sits in the seat Of scoffers.

So this is a triplet that builds line by line. He doesn't walk in the council of the wicked. He doesn't stand in the way of sinners. He doesn't sit in the seat of scoffers. So you see that escalation building there here is a key question to help you figure out what to do with a couplet or triplet and, how to recognize them. So are these lines grouped together in groups of two or groups of three?

And then how is each line relating to the one before? Now, at the end of this lecture, I'm going to give you a little prequel. We are going to talk about a concept called arcing. That's going to be really helpful here for understanding the connection between independent clauses like independent thoughts and, the independent thoughts that follow them. So just have this in your back pocket when we go talk about arcing.

That's going to help us kind of practically figure out the connection between each of the individual lines in poetry and in prose and in narrative. So we'll save that for later. Just wanted to give you a sneak peek because it's very exciting stuff. All right, next. There are a couple different kinds of parallelism that show up in Hebrew poetry. The first one I'm going to give you is contrast or antithetical parallelism.

We can just call it contrast. Line A is going to state something, and then line B says the opposite, right? Line A is going to state something, and then line B states the opposite. So Proverbs 10. A wise son makes his father glad, but a foolish son, on the other hand, is a sorrow to his mother. You see how line 1 states something and then line B states something completely different.

Here the contrast is the meaning. And proverbs in particular really runs on this. So here's a key question, especially when you're in a proverb. What is being contrasted between the two or three lines? And what does that contrast reveal? What is being contrasted and what does that contrast reveal? Here is a second kind of parallelism. We've got, antithetical or contrastive parallelism. That was a million dollar word.

And then we're going to have building or synthetic parallelism. So with this type of parallelism, sometimes it's called synthetic, Line A states something, and then line B develops it, or it extends it or it finishes it. This is a good example. In the Psalm 29, it says, give to the Lord, O heavenly beings. Give to the Lord glory and strength. Give to the Lord the glory due his name.

Each line here builds on the previous line. So you could probably infer this key question. What does line B advance or deepen? How does line B advance or deepen? What line A began? All right, intensification or Climactic parallelism. This is where, each line escalates until the psalm as a whole peaks. Each one's building on the previous one, but It builds in intensity or scope or even, like, specificity until it reaches a peak.

Psalm 29. This shows up there as well. It says, ascribe to the Lord. Ascribe to the Lord glory and strength. Ascribe to the Lord the glory due his name. So each one builds on the last. So here's your key question. Is the poem building in intensity? And if so, where does it peak?

Because that's probably the most important spot, the spot where the author is ultimately, communicating the meaning that he's been building to.

All right, next. Strophes and refrains. Strophes and refrains. So this is basically your paragraph structure for poems. Okay? A strophe is just a fancy word for stanza. That's what we call a stanza in a Hebrew poem. And the important part here is really the transition. So shifts here, between strophes often signal a shift in perspective or emotion or topic or even theological movement. Perspective, emotion, topic and theological movement.

Look at Psalm 42 and 43 is a great example. So these two break into strophes, and you can see the breaks because the same refrain shows up, at each one. It says, why are you cast down, O my soul? Which ultimately brings us to refrains. So refrains are repeated lines or phrases, that appear at regular intervals throughout a poem. This is probably one that immediately came to mind when I said it's a repeated line.

His steadfast love endures forever. It's repeated 26 times in Psalm 136. 26. Like that's. That's a lot, right? If you teach Psalm 136 and you do not make room for your listeners to feel that number, you've missed the whole purpose of the psalm. So the key question here is, is what line or phrase, repeats as a refrain, like the chorus of a song that we would sing?

And what theological emphasis does that repetition create? What's repeated and what emphasis does that create? All right, next we'll look at a framing device in poetry. So specifically framing device is where the same word or phrase or images appears at both the beginning and the end. Right? This is like an inclusio that we mentioned earlier. You've met this tool already, and I want to show that to you twice on purpose.

Because the tool doesn't change, but the genre does. And the way that it works itself out, is different between genres. And I want you to be able to spot them in all of the genres that you run into. Okay, so here's a good example. Psalm 8 opens and closes with O Lord, O Lord, how majestic is your name in all the earth. So the subject here, is defined by the frame.

Okay. All right, let's look at specific psalm structures. Psalm structures. There are a few different ones, as I'm sure that you've noticed. If, as you've read the Psalms, they do some different things. Okay, so we're going to start with lament in particular. So a lament structure is a five part movement, and once you see it, you're not going to be able to unsee it. Okay? So it moves from complaint or from, address, then to complaint, then to petition, then to confession of trust, then to praise.

And the hinge of the whole thing is number four, the confession of trust. It's where the poet turns and says, like, but I have trusted in your steadfast love. And Psalm 13, does this in six different verses. Okay, let me show you that passage because it's really cool. So here's where the petition turns to trust. It makes a pivot. It says, but I have trusted in your steadfast love.

Starts out by saying, how long, O Lord, like, consider and answer me. I have trusted in you. Now here's where this matters. As a disciple maker. Most laments do not resolve because the situation changed. All right? They resolve because the poet turned like nothing inside. The psalm itself actually got better. And so if you teach a lament psalm and you skip that pivot, like, you have taught women, that God magically fixes their circumstances, which sometimes is true.

Sometimes God pulls us out of the pit or moves us to another location or gives us a new job, but sometimes they stay there. Right? That's not always what the psalm says. This psalm says that the psalmist was still in his situation and he turned. So that confession of trust is the pivot there, not necessarily a scene change. Here's a key question to help you notice, and observe this in the Psalms.

Can I identify the five movements? Can I see the address and the complaint, the petition, the confession of trust, and then the praise? And where is the pivot from complaint to trust? Where's the pivot from complaint to trust? Because that's the big movement there. All right, next, let's look at hymns. This is a really recognizable pattern. Okay? You probably are thinking of psalms that have a hymn structure in your head right now.

So this is it. This starts out with a call to praise and then a cause or a basis for praise, and then a renewed call to praise. We return back to the, same ending that we started with. And biblical praise here is never free floating, okay? It always has a purpose. Specifically, I want you to look at, Philippians, chapter two, verses six through eleven. And it zooms in and has a lot of purpose here.

It traces Christ down and then back up and traces his humiliation up to his exaltation, which is set inside Paul's appeal to the church at Philippi to believe or to behave or to consider certain things. So here's a key question for this hymn structure. Does this poem follow a hymn structure? Do you see a, call to praise and then a cause for praise, and then a renewed call for praise? And what what is the specific basis for praise that the poet names?

All right, finally, here is a descriptive praise song. So this is descriptive versus declarative praise. All right, is the psalm praising God for one specific thing that he did? Or just generally for who he always is? Is it specific for something he did or just generally for who he is? Psalm 145 praises God for who he always is. So that's a Descriptive Psalm. Psalm 18, on the other hand, praises God specifically for a rescue event.

So that's declarative praise. It was prompted by a specific event. One looks at what happened. Okay, and the other looks at who God is, regardless of what happened. All right, here's your key question for this type of psalm. So is this psalm, praising God for who he is, or is it praising God for a specific act? So just a specific act, or just for his enduring faithfulness, or a specific character trait or just for a general attribute.

And how does that distinction shape the psalmist, structure and the emphasis that he is making in that psalm? Next, let's look at the pivot line. The pivot line. So this is where a poem moves from lament to praise. These different structures can be interspersed together. So here a poem moves from lament to praise. And there's usually one specific line where this turns out. Okay, Psalm 22 is a great example in verse 24, says, for he has not despised or scorned the suffering of the afflicted one.

He has not hidden his face from him, but he has listened to his cry for help. Right? So everything before that, God has not despised the affliction of the afflicted. And everything before that is forsaken, like everything after is, praise. So as you're looking at Psalms, find the key pivot line and you're going to find the spine of, the poem. Here's your key question. Where does the poem turn and what enables the turn?

Where does the poem turn and what enables the turn? All right, next, this is a big one in Hebrew poetry, an acrostic. So an acrostic is successive lines or sections that start with successive letters of the Hebrew Alphabet. And Psalm 119 is the primary example of an acrostic in Hebrew. So we see 22 sections with eight verses, each one per Hebrew letter starts with what's A in the Hebrew Alphabet?

And lands with what's Z in the Hebrew Alphabet. We also see that in Psalm 34 and then in Proverbs 31 as well at the end of that passage. Now what's cool here is that, this isn't just like a party trick, okay, where where the authors, you know, wanting to go creatively in alphabetical order. An acrostic is a claim to completeness. Like it goes from A to Z.

The poet is saying here that I'm going to cover the whole subject. So when Lamentations in chapters one through four grieves alphabetically, he's saying that his sorrow is total. When Psalm 119 praises the word alphabetically, it's saying, there is nothing about the word that I have left out, right? So think. When you think about acrostic, think about completeness or completion. All right, here is the last, poetry, structure that I want us to look at.

Wisdom, poetry, structure. Wisdom, poetry, structure. So in wisdom literature, the structure traces a process of thinking rather than a straight argument. So it circles, it tests, it lands. It moves from observation to reflection to conclusion, or maybe a problem and then exploration and a resolution. Right. Trace is a process of thinking rather than a process of storytelling. Proverbs, 1 through 9, frames its wisdom with repeated parental appeals.

Hear, my son. And this is why Ecclesiastes frustrates people. They read it as an argument, and it's not one. It's a man who's thinking out loud, in circles and on purpose. And where it lands is the ultimate point. Here's the key question for wisdom poetry. So is the poem moving through a thinking process, and where does the poet land at the end of reflection? Is the poem moving through a thinking process, and where does it land at the end of reflection?

All right, let's move on to prose. Specific structural elements. This is our last chunk of structural elements. You did it. You guys are so smart and beautiful and brave, and I'm so proud of you. This is the last section, and this is a little bit more technical, okay? So if you are, somebody who enjoys narrative and poetry a little bit more, I want you to, like, put your thinking hat on and, be prepared to get things into a little more technical language.

If you're somebody who is naturally more technical, then this is going to be really fun for you. I love prose. I think it's my favorite genre to teach and to study, because I really like to dissect it and then put things back together in logical order. It's so fun. But if that's not your thing, that's okay. We're going to stretch ourselves because God chose to speak in prose, so we got to figure out what to do with it.

Okay. All right, so let's start. Start with prose. Specific structural elements. The first thing that we need to get a grasp on is the epistolary, frame. So an epistle is a letter. Ancient letters had certain conventions, certain, like, ways of, thought or, like, flow. And Paul uses them and breaks them and both of them, communicate something. So here's our second standard frame. There's an opening, right? And then a sender and a recipient and a greeting.

So, hey, this is Paul to the church at Rome. Grace and peace. Love you guys so much. And then, thanks, Thanksgiving, like, I praise God for you guys. A Body. Hey, y', all, these are things that I'm seeing, or here's things that I want To urge you into. And then a closing. Okay, so that's your standard epistolary frame. Okay. All right, let's jump in to a excellent example of that.

So Romans is a good one. Romans is a really standard epistle. It opens and then closes with some matching gospel grace bookends. So a lot of times The way that, a New Testament letter author is, enters into the letter and then lands in the letter. Kind of helps you understand what's in the middle. Kind of some inclusio vibes there. Okay, so here's a question that is a helpful question here.

So what does the author's Thanksgiving reveal about the author's relationship with the audience and his concerns for him? Now, a really important section in the epistolary frame is the Thanksgiving section. Normally, Paul is going to tell you what the letter is actually about in the Thanksgiving almost every single time. And then in spots where there is no Thanksgiving at all, like in the book of Galatians, the silence is screaming, right? There's a big deal here.

And the author felt like he needed to jump straight from his greeting into the body. So here's your question. What does the Thanksgiving reveal about the relationship and then the author's concerns for his readers? Next, thesis statements. Right. If you took a literature class at some point in time, you probably learned about thesis statements or just an English composition class. You know, I don't remember when I learned that, but we're relearning it now.

Okay. So thesis is usually just a literary tool, but it becomes structural when it maps the shape of what follows. Acts, chapter one, verse eight. Is a really clear case of that. We see Jerusalem and Judea and then Samaria and the ends of the earth. Like, that's not just a summary there. It's the table of contents. And Luke is going to write the rest of the book in that order, from Jerusalem to Judea and then to Samaria and then to the ends of the earth.

So here's your key question for thesis statements. Does the thesis simply state the main claim, or does it map the structure of the book, then that the book then follows? Does it state the claim, or does it map the structure that the book then follows? Next, we'll look at logical argument structure. So in prose, what the author is doing is he's building an argument, all right? And these arguments have shape Romans 5 in particular is a really great one to look at.

And here's the basic movement that I want you to pay attention for. So there's a claim, and then there's support, and then there's conclusion and then an implication. And let's look at Romans, chapter five, verses one through five to see that chain. So first the claim is that believers are justified and therefore they have peace. That's the conclusion. And then we see that They rejoice in suffering, and then, therefore they have hope.

So therefore suffering produces endurance. It's a chain, and each link hangs on the one before. So here is how you find the chains. You look for connectors, therefore, so then. Thus inference for because and since ground a claim or but however, or yet. Anytime you see any of those little words, then those are your connectors that help you follow the logical argument structure. Now, I mentioned earlier when we were talking about poetry and the concept of arcing, that these sorts of things are really important.

Understanding the logical flow of the passage. So we're going to come back to this and hash it out some more. Don't feel like you have no idea what's going on now. You may not have any idea what's going on now. That's okay. We'll figure it out. And I'll show you what it looks like, actually, practically when you're handling a passage, when we discuss arcing at the end of this lecture.

Okay, so don't stress, take a deep breath. We're going to take care of it. All right? Let me move to our, key question. So, what is the claim? How is it supported? Where does the argument ultimately land? And then what does the author want you to know about it? All right, then I want to show you this list of logical connectors so that you can see them.

Let me parse these out a little bit more. So key connectors do different things. They help us, process maybe the grounding, the foundation for something, how things are contrasted, the ultimate purpose of one sentence in, building to another sentence. Maybe conditions, or concessions. So here's a good list of words to look out for and what they're doing. So therefore. So then, thus do inference work. For, because since are grounding but however, yet are showing contrast.

So that in order to. Normally the author is about to communicate purpose there. If, then condition, although, even, Or although even Though concession, the now then or now, and, continuation. Okay, so I'm going to show you a helpful example. And then finally, then or first is showing you the sequential order. Okay? In Romans 12, verse 1, he starts off with the word therefore. So here the entire argument that Paul's made for the first 11 chapters turns from what God has done to how we now live.

Okay? One word pivots the entire direction of the book. So here's the key question for logical connectors. What connector is being used? And what logical, relationship does it signify? Is it inference? Is it continuation? Is it concession? And, what relationship does it signal to each thing on either side? What comes before, what comes after? What's the word in between? And what is the logical relationship? All right, let's move to another, structural tool in prose.

So this is where truth moves to command, truth to command. So this is an indicative and then an imperative. The author is laying down what's actually true, and then he tells you how to live in light of that. And I want you to catch the line on the screen. The command command flows from the truth and never the other way around. Check out Ephesians 4:1. Paul says, I therefore urge you to walk in a manner worthy of the calling to which you have been called.

So there's three chapters before it of what God did. And then walk. If you teach the command here without the truth underneath it, you have just taught moralism with the Bible verse. Okay, and we've already had a whole milestone on that. Okay, so here's your key question. Is the author moving from theological reality to behavior application? And is the command grounded in grace? Is the author moving from theological reality to behavioral application?

And is the command grounded in grace? Here's the next pattern. Example to exhortation. Example to exhortation. So here the author gives you the case. Maybe it's positive, maybe it's negative, and then draws the charge out of that that shows up in First Corinthians, chapter 10, verses 1 through, 13. So Israel is in the wilderness. And then, therefore, let anyone who thinks he stands take heed. Right? So these things happened as warnings for us.

We see the example of Israel and then are exhorted and warned. So here's your key question. What example is being used, and what specific exhortation does the author draw from it? What example is being used, and what specific exhortation does the author draw from it. All right, here's the next move that I want us to see. Concession to correction. Concession to correction. So author, is going to say an objection out loud, and then he corrects it.

Romans 6 is a really good example here. What shall we say then? Are we to continue in sin that grace may abound? By no means, right? Paul's objection here. By no means is the concession. And then the strong denial. Here is the correction. Right? And here is your key, question. Is the author acknowledging an objection before correcting it? And what does the correction reveal about what the author most wants to protect?

All right, next. This one has another fancy word, but fear not. Okay? You can just call it a quotation chain or a catena. A quotation chain or a catena is a chain of Old Testament, quotations that are intentionally strung together to build a cumulative argument. All right, Romans 3. I was actually just looking at this one the other day. I think it's a really beautiful one. We see a chain of quotations from Psalms and then from Proverbs and then Isaiah, like, one after another until there's nothing left.

And it builds the case that people are sinful. So the stacking here, like, is the actual argument. No one verse would do that all by itself. It's all of them together that are required to do it. Is the author stringing together multiple Old Testament quotations? And what cumulative theological point does the chain make? Next, let's look at digression and recap. Digression and recap. These, two moves that kind of look like the author lost the main point here.

Let's start with digression. So in digression, he is he's going to depart from a main thread on purpose. Let's look at two Peter specifically. In second Peter, we see the author, kind of pause to remind his audience of everything that the letter so far has argued. Okay? So when an author recaps what's been going on, he's telling you that the earlier point is load bearing for what comes next.

The earlier point is load bearing for what comes next. So you can ask, is the author returning to an earlier point in his argument? And why does that need to be restated at this point? All right, next, Doxological interruptions. These are so fun. It's kind of a mixture of poetry and prose that is surprising and purposeful. So this is just a burst of praise that breaks into the middle of an argument.

Look at Romans 11, 33, 36. The depth of the riches and wisdom and knowledge of God. So after this really, like, weighty, complex argument, that is really, like the hardest, chapters in the entire New Testament, then Paul pivots to praise. Like, he argues until he cannot argue anymore. And then he just worships, like where he stops arguing and starts singing. These are really fun to, to handle in a text.

So here's your key question. Where does the argument pause for worship? And what does the placement of doxology tell you about the theological weight weight of what just preceded it? Here's the last one. You made it. Woohoo. This is the last structural tool, that I'm going to hand you in this section. Okay? Remember, there are a lot more than these, okay? And you will be able to find a handful more in your glossary in the back.

But I want to give you this last one, and then we'll pivot into discussing arcing rhetorical questions. Rhetorical questions. This is something that's really common both in modern rhetoric and ancient rhetoric. This is where, the main points of an argument are summarized. They stir emotions or drive toward a response. In Galatians 6, verses, 11 through 18, Paul's closing summary is what restates the heart of the entire letter.

Okay, Paul, like, takes the pen himself and writes with big letters, and he restates everything that he stated up until that point to leave them, to let them land where he wants them to land. So here is your, key question. Is this the formal conclusion of an argument? And what emotional response is the author trying to produce as he lands? Is this the formal conclusion of the argument?

And what emotional response is the author trying to produce as he lands? You guys, you did it. All right. You should pat yourself on the back, kiss your brain. This has been the biggest lecture so far. We're not done quite yet. We're going to pivot into arcing in just a second. But I do want to remind you that you have all of these, definitions and key questions and examples in the glossary in the back of your book.

Okay? So if you got to the end and you felt like you didn't write enough down, you're welcome to go back and fill in the blanks and pause this episode, or this lecture as we go so that you can see the slides. But all of this information is also in the glossary in the back of your book, so don't stress. You did a great job. You put down the things that are important, and the goal is that we would give you a resource that you can use as you study any passage in scripture.

Not necessarily. Stuff a ton of information in your brain. Okay. All right, so now we're going to pivot to arcing, which is a really important tool that helps us integrate all of these structural tools that we've put in our tool belt so as promised, we're going to talk about arcing. Arcing is a really awesome tool. But first, I want you to take a deep breath. Okay? That was a lot of vocabulary.

All right? And now what I'm going to do is give you a tool that hopefully will tie a lot of that together. And honestly, this is This is a really fun part of the lecture. So let me tell you what arcing is. I'll give you a definition before we unpack it. So arcing is tracing tracing how thought units in a passage connect to one another. Arcing asks really deep theological and hermeneutical questions, like, why did that guy put that there?

And what does this have to do with that? Okay, so it's way less complicated than it may, make you think. And honestly, I'm going to be honest with you. If you have ever had, like, a basic literature class in middle school, you probably learned how to do this. Even if you like, diagram sentences and grammar. Okay, you're breaking down a passage into pieces, and then those pieces fit together to show you all the connections.

Okay? So why is it called arcing? Glad you asked. So our friend John Piper popularized this. And what he does is he takes a passage and he separates it into lines, and then figures out how each line connects to each other. A lot of people have done this before. John Piper, he just put a word to what we were all doing. Okay. And what he does is he takes a bigger passage, separates it into individual lines, and then he will draw a line across the top of the page.

And I do this, too. I just do it digitally. I would probably call it, like, indenting and highlighting instead of arcing, because I'm not as creative, and I don't, like, always draw things out by hand. So he'll draw a line across the top of the page, and then, he's going to number it, and then he draws all arcs between the lines that connect, and it ends up being these really pretty little, like, rainbow arc things that he does. So you may do this in a beautiful artistic way, like John Piper does it, or you may do it like I do it.

I think Erin, highlights and indents, too, when she puts her passage into a Google document. But it's really up, to you. Okay, so here's the next question I'm sure you've got in your head. How does Arcing, actually. Work, Okay, There are four steps. You're going to break the passage into thought pieces and then connect any of the pieces that go together, pose the question that's being asked, and then trace the flow of meaning.

So break it up, connect it, pose the question, and then trace the flow of meaning. So step number one. How do you break it into thought pieces? Well, generally, in prose, a thought Piece is going to be anything with a subject and a verb. Okay? So an independent clause. In narrative, you're going to break it down by scenes. And then in poetry, you might break it down by, like, couplets or triplets or even, like, bunches batches.

So in Psalm 23, The image that's presented at the beginning is the image of a shepherd, and then at the end, it's the image of a host. So your breaks, your arcs would be those two images, All right, so you start by breaking it in two pieces. Now, I'm going to say something that, might make a seminary professor want to throw up, Or fall over or something. Honestly, if you read well, I would encourage you to go with your gut as you're, figuring out how to break these pieces apart. Because you can always go back and fix it.

If a line's too long, go back and split it into two pieces. If you notice two subjects, like, break it there. If you notice that one of your pieces is not even a full idea, stick it up to the line above it. Okay? There's no grade. Nobody's checking your lines. This is just a tool to help you understand logical connections in a passage. Okay, so step number two, then you're going to go from breaking the pieces apart to connecting the pieces back together.

And then step three, Pose the question that connects those two pieces. All right, and in your it's. It's already done that for you. It handled John 3, verses 15 through 16 in the ESV. So you see, there's a connection between line one, line two, line two, line three, line three, line four. All right, so look at the numbers that are climbing up the right side over here.

Each one is a question the text is answering. Well, why can they have eternal life? Because God so loved the world. What, did his love make him do? Well, it made him give up his only son. And why did he give up his only son? Like, for what purpose? So that whoever believes in him would not perish. And what would they do instead of perish? They would have eternal life.

All right, so that's arcing like every arc. 1, 2, 3, 4. Is a question. All right, let me do one for you so you can see, kind of the flow that, we'll think through it together. So, Romans 8, verses 1 and 2. So number one, There is now no condemnation. And then number two for those who are in Christ Jesus. So what question did he have to ask to get from one to two?

Well, for whom? Like, for whom is there no condemnation? Well, for everybody. For two people. For Jews only? Like, no, for those who are in Christ Jesus. Right. So one to two asks for whom. What about three to four? Well, three says for the. The law of the spirit of life has set you free. How do we get from 2 to 3? How is that even possible?

Possible? Well, there's no condemnation for people in Christ. How? Because the law of the spirit of life has set them free. That's how. All right, number four, ask. Or two to three is how is that even possible? Number four we see in Christ Jesus. And five from the law of sin and death. So here, for in Christ Jesus, that's a qualifier. Like, in whom does this freeing happen?

Where five from the law of sin and death, we're freed from what? We're freed from the law of sin and death. Do you see what I'm doing? Like, I'm asking the questions that the author implies by, like, handing me the next piece. Right. You can also move around here. You're not stuck. To go from verse two to three and three to four and four to five. You can go from two to four and four to seven.

So You're not isolated to just the immediate next thought. You can skip numbers. Okay, There may be an arc between 1 and 3, you may have an arc between 2 and 10. Some bunches that are together. So you can draw one giant arc between those two groups and then little arcs inside them. Okay? You are not restrained to two of those, connectors. They can connect in multiple places.

All right, so let's see. Why is this useful? Well, there's two reasons. Okay, I want to start with hermeneutically. Okay, Hermeneutically. It is useful because meaning is complex. You and I know that because we've communicated with people and been misunderstood. Okay? I'm sure you can think of an incident where you said something that made perfect sense in your head, but it did not make perfect sense in the head of the receiving person.

So meaning is partly located in the selection of words, but words alone do not contain meaning. So, like, if I say the word cat, am I like, calling my friend a cool cat or am I talking about my cat, Fancy? All right, so you would need some context to know whether or not I'm like, calling my friend a cool cat or asking Fancy to stop, attacking my toes. Right? So here's what I would argue.

Meaning is helped by word choice, but it is primarily found in the connections between words. And so that means, arcing traces connections, which is the secret code for catching meaning. Okay? So this is important hermeneutically, but it's also important homiletically. Okay? This is where it starts to get fun. Okay? So when you find the thought and the connections, you can immediately see where to pivot when you guide people through a passage.

All right, if a passage has five main pivots, then you have five main points. All right? The author just handed it to you. It's so easy. Like you just follow the flow of the argument and then that is your outline. Follow the scene changes and narrative, that is your outline. Follow the image changes in a poem, that is your outline, alright? And the big arcs here are going to be your main points.

The little arcs are going to be your sub points, right? The tiny ones are the filler in between. This feels basically like cheating, right? Like you are writing your outline by just sticking to the text really, really hard. All right, so here is the key question I want to pose to you for arcing in prose, right? As you're trying to figure out the logical connections between individual independent clauses.

And ask this question. What work is this clause doing for that clause? What is one clause doing for another clause? Is it supporting? Is it advancing the argument? Is it explaining or contrasting or concluding? Right? And that is the experience of your text, right there. It's inductive, right? We move from one question, or one statement into another, and between those logical pivots is where we see the movement of a text, like the motion and the experience.

And that's what we mean when we say experiential teaching. Like, this is what being genre sensitive and inductive means. So now he builds and now he contrasts, and now he asks a question. Do you feel how that's a little different? Like this is how you go from standing up and just telling everyone what a text says to like actually inviting them into the argument itself. All right, so Let me pose you some common, logical relationships.

We mentioned these earlier, but I want to circle back to them because they're really, really important so that you actually have language to put into your arcing. Okay, so let me give you an example. Joe was running late. So Joe was speeding. Well, why was Joe speeding? He was speeding because he's running late. That's the grounding for why he was speeding. Well, Joe was speeding. Therefore, he got a ticket.

That's the result. What happened? Because he was speeding, he got a ticket. Well, he got a ticket In order that he would stop speeding, that he wouldn't do this anymore. That's purpose. That's why he was given a ticket. Okay, I could keep going with Joe, but I think You get the point. All right? Narrative works a little differently. Okay? Scenes do different jobs than clauses. In prose, do we see setup and inciting action, rising action and escalation?

Crisis, turning point, climax and then a resolution. Then we see contrast and foreshadowing fulfillment. All right, so the main question here is what role do see scenes play in movement? Is it launching? Is it intensifying? Is it reversing? Is it resolving or contrasting? And that's how you invite people into a narrative instead of just narrating to them. All right? Make sure you pay attention to this. We might see that again.

Okay, so this is me foreshadowing to you out loud. All right? Luke 15 arcs. Let me arc that for you, okay? I want you to see it done properly Before you try to do it all by yourself. So here's the setup. We see tax collectors and sinners who are drawing near to hear Jesus. All right? Pharisees are grumbling that this man receives sinners. So the setup here creates conflict.

It creates the question. And that means when I teach it, I. I use the setup to create tension in the room. Like, I'm the guy. I plan this safari, and then I get to take you on the safari. But it helps to know which turns we are going to take. So we're going to see three parables, three big points here. And, That's the structure that I didn't have to invent, right?

The author already put it there on purpose. So let's start with parable one. The lost sheep. All right, Sheep is lost. That's the inciting action. Escalation. He leaves for the 99, and he searches. And then here's the turning point. He finds the sheep and Then the narrative resolves, he rejoices. And then here's the punchline, which is your interpretive key. Joy in heaven over one sinner who repents.

Joy in heaven over one sinner who repents. All right, let's. Let's keep going. Feel the build. Feel, feel, feel, feel. Feel the build. Parable number two, the lost coin, it echoes parallel. Parable number one, is just making the, the sample size here a little bit smaller. Same shape. It's also going to intensify. But it's not 1 in 100. It's 1 in 10 right now. And she's not just searching for the lost coin.

Like, she frantically sweeps and she lights a lamp and she searches, and she looks really diligently. All right, and then parable number three, we're getting more and more intense as we zoom in here. Parable number three is The lost son. And this is the most escalated of all three. Not a sheep, not a coin, a son. And this scene even has individual scenes that are nested inside of it.

Like the younger son asks for his inheritance, which is exciting, inciting action of its own little story here. All right, and then we see, ultimately, it has an open ending, which, we already met a little while back ago in our shared structural elements. So same tool. Now you know what it's actually doing here. All right, I want you to see this in Psalm 23 as well. The Lord is my shepherd.

So we start with a metaphor. Then two, I shall not want. Well, that's the result. Therefore, I lack nothing. So 1 and 2, state the image. And then 3, 4, and, verses 3 and 5, 3 through 5, expand it. Green pastures, still waters. He restores my soul. And that's a climactic triplet. Remember, we just learned about those intensification. And then we see the valley of the shadow of death.

That's a contrast. And then as you zoom back out, Psalm 23 has two big images, right? We start out with a shepherd, and then it pivots to a host. So those are your two big points, right? This one, the primary image that the psalmist, begins with is a shepherd. And then we see

God, portrayed as a, host. And then each of the couplets and triplets inside of those images are your sub points.

Okay, so here's the big question. In poetry, what is this line doing to the image before it? What is this line doing to the image before it? All right, Is it echoing? Is it deepening? Is it contrasting? Is it further explaining or intensifying, that is the actual movement of your passage. All right, so there is your arcing key. I hope that'll be really helpful to you. As a reminder, it doesn't have to be super artistic and pretty.

You may just do this, as highlighting, indenting on a Google document. But it's a really key tool in helping you follow the logical connections Back in Lecture 5A, we modeled key number one, context on the passage in Luke 15. So we're going to do the exact same thing with our structure. Key two. Get ready to do some hard work. I put my hair up because, you know, we put our hair up when we do hard work, and that's what we're going to do now, okay?

So I want you to watch us, make me work key two on Luke 15. I'm going to model how structure stuff works, okay? So what I'm going to do is I'm going to open Luke 15, and I am not going to tell you what any of it means, okay? Not one word, no application, no interpretation, no big idea of the text. All I'm going to do is trace the shape, and by the time that I'm done doing that, you should know exactly why Jesus told this story and who he told it to and what he was trying to do to them, okay?

Without interpreting a single thing. And that's what key two structure is for. All right? So go ahead and keep an eye out for that. All right? So as we do this, just make some notes. You've got some space on your page to, make any notes about the observations that we do. Starting last week, I mentioned kind of how we set the page up. I know Erin normally puts hers in a Google document.

I often mark mine up in a physical Bible. So if you want to stick it into a document, the setting is going to get its own color, though. I use a specific highlighter. I use a blue highlighter for anything that clues, me in on setting so that it stands apart. All right? And then I'm going to bold or underline anything where the author leans forward and tells me the answer.

Okay? It's totally fine here to go out of order As you're tracing this out, if something pops out to you, okay? And remember, we are not doing literary tools yet, okay? This is just structure. But purpose statements in this chapter are way too obvious to ignore. Okay? So bold them, underline them, and then just keep moving, right? Don't be so disciplined that you refuse to, like, see the actual big thing in front of you.

All right? So let's start with some initial observations. This is how the passage moves. All right? So we're going to walk through it section by section, and then kind of describe what is happening. And remember Here's a warning that I mentioned in the lecture. But I want you to Remember, here we are not building a lesson outline, okay? We are chasing. We are tracing the shape of the text as the author built it.

You can also chase the shape. I don't think he's going really fast here, so I don't think we have to run really quickly. All right, look at, verses one and two. Now, the tax collectors and sinners were drawing nearer to him. All right, here's some setting. And the Pharisees and scribes grumbled, saying, this man receives sinners and eats with them. All right, there's your setting. That gets a color in my Bible that's blue.

It can be whatever color you want in your Bible. Then look at verse three. So he told them a parable. This is the purpose statement, right? This is the whole purpose for the narrative here. The author just told me why he is telling me what he's about to tell me. So bold that. Underline that, parentheses that. Do whatever you want to do. All right, let's look at the first parable.

Parable number one, the lost sheep. What man of you having a hundred sheep, if he has lost one of them, does not leave the 99 in the open country And go after the one that is lost and jump down to verse six. And when he comes home, he calls together his friends and his neighbors, saying to them, rejoice with me, for I have found my sheep that was lost. All right, and then I want you to look at this too. He says in verse seven, just so I tell you, there will be more joy in heaven over one sinner who repents than over 99 righteous persons who need no repentance.

All right, my cat is scratching at the door. I'm going to have to let her in. I'll show her to you. Hang on just a As promised. This is Fancy. She's disruptive. I know you've already met her, but I just thought you would want to see her again. Fancy, say hello to the people. Hello. Okay, she's angry. I'm gonna put her down. She's not very social. Okay, back to Luke 15.

Just so I tell you, there will be more joy in heaven over one sinner who repents than over 99 righteous persons who need no repentance. So anytime the author says, like, here's how you interpret my parable, that is probably how you should interpret the parable. Okay? Super easy. So underline, bold. This is how you think about it. Let's look at the second parable. Parable number two, the lost coin.

Luke 15, verse eight. Or what Woman having ten silver coins, if she loses one coin, does not light a lamp and sweep the house and seek diligently until she finds it. So she loses this coin, and then she looks and she rejoices. It's the same shape as the first parable. And then just so I will tell you, there is joy before the angels of God over one sinner who Repents.

This is another interpretive cheat code here. Okay? The author is telling us what this parable means. Again, bold, it, underline it, parentheses, whatever you want to do. Parable number three. All right? And he said there was a man who had two sons. Wait, okay, so There's one sheep and then one coin, and then two sons. So This is a pattern break. Here we go from one to one to two.

All right? And remember, we are not on literary tools yet, okay? So we're not going to chase the numbers. Deal. Just put a note in your margin. This is a weird pattern break, okay? We're not sure what to do with it yet. And then just keep tracking, because, that note is still going to

be there when you come back. Okay. When you're allowed to care about it.

All right, let's look at some structural notes. Structural notes. So one through three verses. One through three is the setting. One through three is the setting dot and then four through seven is the sheep parable. Eight to ten is the coin parable. And then 11 to 32 is the son's parable. Now, the last one is the big one. All right, so we're going to break it down one more time.

Within the, last parable, we see the setting, and then the younger son and then the older son. All right? And we could definitely break that down further. Sure. Like, we could see his request and then him being ridiculous and then his repentance and then him coming back and being restored. And we could probably get like, four or five sub points out of that. Okay. But the first time, the first big pass, we want to keep it loose.

All right? Three or four sections, just so that you can get a feel for how it works. Okay. Remember, we're just feeling for the structure. We're not trying to build an outline here. Okay. And just as a point of reference, on a normal sized passage, we're looking for between three and seven pivot points. Three and seven pivot points. Okay. Is this the world's best structure? Probably not.

All right. I think I would have to work for several hours on it. And I may not actually know, but it feels good to me. All right, So I'm not going to beat myself up about it. We're going to look for the natural movements of the text and keep trucking. All right, so the next thing we're going to look at. Is the sizes of the sections. Right.

We looked at that just a second ago. The sheep parable is four verses. The coin parable is three verses, and then the sons are 22 verses. 22 verses, okay. That is about five or six times the length of the other. So as you are looking at structure, density counts. Right? And that is not just a hunch, like, it's an actual tool. And it's in your glossary, Remember, narrative pacing.

So the speed at which the narrator moves through events. Slow pacing, expanded detail, slowed action, step by step description. All of those things signal that the author wants the reader to stay and feel the weight of that specific moment. Okay? So way more detail means slow mo. Slow mo means pay attention. And look here. So this third one is really, really, really important. And I know that not because I read a commentary, or not before.

I have, like, considered grace and salvation. I just know it because it's actually longer. Okay. All right, next, let's look at some structural spotlights. Structural spotlights. We're asking where does a passage slow down? Where does it build towards a climax? And then where does it land? Where does it land? So, spotlight one. We're going to look at the escalating parable. So this is a pattern in which successive elements or scenes or arguments or images or repetitions, like, increase in intensity.

This is escalation that we talked about earlier. All right, so, yay, this guy found his sheep, right? She Found her coin. And those serve to escalate the, the joy over him finding his son. Right? They. That's where they find their ultimate pinnacle. It goes from 1 in 100 to 1 in 10 to 1 in 2. Right? All right, let's look at the second spotlight. The slow motion before the father.

We see that, the son, He is feeding pigs. He's hungry. He ultimately comes to himself. He talks to himself, and then he arises and he goes to his father. Do you feel that? Like, drum roll. Like, what is dad going to do? And then. But while he was still a long way off, his father saw him and felt compassion, and he ran and embraced. Kissed him. So there's a small climax right there.

Like, we have a problem and we get a solution, and then an ultimate resolution. All right, let's look at spotlight number three. Spotlight number three. Then things start to get really bougie and lavish. Look at Luke 15, 22, 23. Bring quickly the best robe and put it on him. Put a ring on his hand and shoes on his feet. And bring the fattened calf and kill it.

And let us, celebrate. This is a massive climactic moment. Like, we did not know what was going to happen for this boy, and his dad just had ridiculous compassion. Here's what he says for this. My son was dead. He was lost and is found. So here, heaven even celebrates like the angels celebrate. Celebrated. And then the household celebrates. And we've seen all of these people celebrate before in the previous parables.

All right, spotlight number four. This scene change. Now, his older son was in the field, and as he came and drew near to the house, he heard music and dancing, right? We know this is a scene change because we've done our homework and we have a good hermeneutic. And the point at which one scene ends and another begins, right? This is a shift in location or time or characters or perspective.

And so now the older brother becomes the main character. So He calls a servant, and he asks what all of this means. And then the servant explains. Do you feel like the slow mo motion going on there? And then. Well, our question is, how is the older brother going to respond? Luke tells us in verse 28, but he was angry and he refused to go in. His father came out and entreated him.

So here's another climax, a plot twist, right? He is the opposite of his father here. Like, not like the Father, not like heaven, not like the angels, like the Father had mercy and compassion and thought that everybody should rejoice. That is juxtaposition, and it's in your glossary. It's got a name. When two, people or two outcomes or images or postures or scenes contrast, then it's large enough to, shape the entire structure.

Contrast as structure. All right, next, spotlight number five. Things just stop. Son, you are always with me and all that is mine is yours. It was fitting to celebrate and be glad for this. Your brother was dead and is alive. He was lost and is found. And then the older brother, he refuses to go in and his father entreats him and we never find out where he went.

Right. This is a huge plot gap. Like the passage just deliberately doesn't resolve. Right. Its primary tension just is still there. Like it leaves us with an open ending, to either confront or invite or implicate the audience. So here silence is structural and sometimes it's a literary tool. We're going to handle the literary tools in our next lecture. And sometimes they mix. But I don't want you to panic about which drawer those go in here.

Okay, here's the next one. Emotional experiential movement. So structure as experience. This is a major one here. We're asking like, what experience does the structure create for the reader as they move through the passage? What are they feeling at each major turn? All right. And as you're doing this, always, always, always do it from the perspective of the immediate original audience. Like when, Luke is speaking speaking to Gentile Christians.

So what is the perspective of those Gentile Christians? Not necessarily you sitting at your kitchen table today like those original Gentile Christians. So you walk it with them, right? They're drawing near to Jesus. Right? They're happy. This is good. And then we see those guys who are grumbling like the self righteous Pharisees, which is a pretty normal pattern in the book of Luke. And so our question is, like, how is Jesus going to handle these guys?

Kind of a curious question. All right, so with the sheep. Sounds reasonable. Like the rejoicing like that. That makes sense. The interpretation. Okay. Like we think we get it. Like heaven rejoices when people repent. He's contrasting what heaven does with what the Pharisees do. And then let's think about the coin. This sounds kind of familiar, right? We just saw this. He tells me the meaning again, which is reassuring, just in case we didn't get it.

And then the two sons. Okay, give me my share. This kid Is awful. He squanders it. And then there's a famine that's really awful. And there's pigs, and it's gross. And, like, this kid got what he had coming. What's he going to do next? Well, the kid, he comes to himself, like, this is surprising humility. He knows that he's not worthy. Like, he just wants to come and be a servant.

And then the father sees him and feels compassion. And that's shocking, right? It's very undeserving. He runs and he embraces his son. Like, that's an outrageous reaction for the behavior. And then on top of that, He gives him a robe and a ring and some shoes and, a fat cow. And this is lavish, right? This is crazy resolution to a story and really beautiful fatherly love. Then we see the older brother in the field scene change, right?

Some slow motion and building. And he's angry. So if you're a Gentile Christian who's reading this for the first time, the correlations are not very hard. Like, you understand the gospel. You know what this is. You know what seat you're in. All right, So I want you to take a second and figure out what the structural tools that are doing the most work here. All right, let's do this together.

All right, so you can flip to your Structural Elements glossary back in page 313. And then we're going to ask what, like, one to three structural tools are doing the most work here? Well, number one, There is repetition. Okay? We see three stories with the exact same shape. Something is lost, something is sought for, something is found. And then there's rejoicing. So we see repetition as structure.

Number two, mentioned earlier. Juxtaposition. So we see the juxtaposition between two brothers, then the older brother against the father, which means that this third parable here is a contrast structured inside of a repetition. So that's two tools, like, stacked on top of each other. And, stacking is why this third one hits. So number three, an inclusio. This passage begins very much how it ends. Inclusio. It begins very much how it ends.

So there's our definition of an inclusio. It's a framing device, where the same word or phrase or image or concept appears at both the beginning and the end of a passage, which kind of creates a literary bracket around the unit. And underneath those, we see some plot climaxes. And there's a couple within this section. We see some escalation across the three parables. And then ultimately a cliffhanger at the end.

Okay, so here's the payoff and here's why we did all of this together. How narratives begin and how narratives end, is one of the most important structural tools we can have. So we want to put the ends next to each other. The question that was at the beginning is, how is Jesus going to handle these self righteous Pharisees who are obviously not happy that he eats with sinners? Well, we see the answer.

Verse 32, Jesus says it was, fitting to celebrate and be glad, for this is your brother, and he was alive. Or he was dead and is alive, he was lost and is found. So Jesus is answering these guys to their faces out loud. You are wrong to be grumbling that the Son of man is seeking and saving the lost. You should be happy because it is fitting to celebrate and be glad.

And that's what heaven does. That's what the angels do. That's what Jesus himself is doing. You should not begrudge salvation because you think these people are worse than you. And to be frank, they do sound like really terrible people. Okay? But you should still be happy. You should not be grumpy about that. All right? And that is what the structure is showing us. And have we done any interpretive work yet?

Not a bit. We've not interpreted a single thing. We've just traced the shape of, the passage, and the shape handed us the point. And that's why we called this a cheat code. Okay? That is why we called this a cheat code. All right? So now what you're going to do is you are going to move on to the exegetical journal section of your workbook. You're going to work this same key on your passage, just like we did the week before.

And remember, this one is a good spot to be slow and take your time. This has been probably the longest lecture that you've worked through so far, so this section might be pretty long and beefy. Totally. Okay, Take a few minutes. Pray through it, ask for God's help. And, make

yourself a plan on how to knock all of these out. Remember, if you need to slow down a little bit, that's okay.

I'm not looking over your shoulder. I'm not timing you. Erin didn't start her little watch. You're good. You take your time. If you run into any issues, please, please, please come ask us in the Skool community. We really want to help and this is a really fun section, that will probably help you start to feel like you're actually getting somewhere and you're using the tools that you gained so far.

So good luck. You can do it. We believe in you. And we will catch you in lecture 5C, where we jump into literary tools.

LECTURE 5C

LITERARY TOOLS

Hello again, and welcome to lecture 5C. In this lecture, we're going to cover literary tools. So we're on key number three of our four Keys expedition in Milestone five. All right, so somebody in church, in your church or in your small group or whatever, they probably have a favorite verse, and nobody has ever asked them why that favorite verse falls in a poem. Like, they know what it says.

They've got it on a mug. They got it on a cool picture from Hobby Lobby. But they never wondered why God said it in, like, three specific beats with a picture in the middle instead of just telling them the fact. Here's the thing. God could have done that. He's God. He could have just handed us a list of bulleted facts and true propositions and done it in about 40 pages.

However, he didn't. He gave us stories and poems and letters and arguments and songs. And the way he said it is doing something that a fact alone could not. So that's what key three is. This is the key that actually turns accurate teaching into teaching that people really feel. That's key three literary tools. So here's the key concept that we want to hold out to you. And I want, want to make sure you see this one.

Word for word. Literary tools are the writing choices that an author uses to make a point and create a feeling. All right? And here's the sentence that carries a lot of weight. They are decorate or they are not decoration. They are delivery. They're not decoration. They are delivery. Underline, not decoration. And then, like, circle delivery there. Because, honestly, the way that a lot of us were taught to maybe handle a metaphor or a poem is to translate it out, right?

The psalmist says shepherd, and we say that means God provides for us. And he does. But when, that's all we say. We throw out the shepherd imagery. Like, we keep the fact, and then we drop the picture. But here, the picture is the point. Like, the author actually chose these tools on purpose to produce a specific effect. And so your job as the teacher is to do that same work in your teaching.

This prompts the question, well, why do literary tools within Scripture actually matter? Why do they actually matter? And we're going to answer that question by answering another question. So the question that's pointed on the, that's printed on the page of your workbook says, if the

only point of Scripture or were to teach truths, then why would God have written poetry? That seems a little odd, right? It would have been much more efficient to just give us a list of bulleted Facts.

All right, so here's the answer. It's because God is not just informing you. Every passage teaches a truth. It facilitates an experience, and it's creating an impact. And the way that God wrote it is the means by which he delivers those second two. The facilitation of an. Of an experience and the creation of an impact. If all God wanted was information transfer, then the. A third of the Bible is actually inefficient.

Right? And it's not. So the form there is part of the message. All right, here's the key question for literary tools, and I'll give you the answer to your fill in the blanks. What is the author doing with language, and what effect is he producing? What is the author doing with language, and what effect is he producing? And you already kind of have that in your head from the key concept we just presented a second ago.

Because it said that the author chooses these tools to present a specific or produce a specific effect in his audience. All right, so as we are considering literary tools in the context of our specific passage, this is an important and very important thing to know. Okay? You do not need to find every single literary tool that shows up in your passage. All right? That would take you 20 million years unless the Lord, tarry.

Hopefully, we won't be here in 20 million years. So all you're wanting to find are, like, the two or three that are doing the most work in your passage. Okay. And, let that take the pressure off. This is not a scavenger hunt. Nobody's going to be grading your list. Okay? But as you're looking through your passage, we're looking for the two or three literary tools that are doing the most work in your passage.

Okay? All right. Just like we've done in previous weeks, what I'm going to do is I'm going to give you a field guide for. For all of your literary tools. Okay? Like I said, you don't need to find every single tool listed in the passage. We're looking for the two or three that are doing the most work. And it's important for you to know because I'm about to throw a lot of information at you that all of your literary tools are listed in a glossary on, the reference side of your workbook.

Back on page three. Three. Okay? So it's also, going to be a little bit more helpful for you this week because we've printed the definitions in your workbook so you don't have to worry about writing the definitions in really quickly, your definitions are already there. So I'm going to provide you with a definition. We'll discuss it a little bit, some of the key questions for each tool, and then I'm also going to offer you an example so you can see what those literary tools actually look like.

Okay? So we're going to start just like we did with structural tools. We're going to start with the shared literary tools. So these are tools that are going to show up across the three genres we're handling in this narrative poetry and prose. So narrative poetry and epistles. All right, you ready to go? We're going to cover a lot of ground here. Okay? So if you need to pause this and get yourself some water.

Okay. Or some coffee or some chapstick. Okay. Or you need to put your cat on your lap. My cat is sitting over here in a chair, so she's morally supporting me here. Be ready to go. Okay. Feel free to pause at any point in time. We're going to go through and truck pretty quickly. Like I said, your definitions are already in the book, so I trust that you're able to read.

You wouldn't have ordered a workbook if you couldn't read. Okay. And then I'll give you the, examples so that you can either look them up later or look them up while we're studying, and then we'll keep trucking. And then at the end, just like we did last week, we're going to work this key on Luke 15. Okay? So trust that we're going to put all of this into practice in just a little bit.

All right? You feel good? I feel good. I think you're smart. And I believe in you. All right, Allusions. We're going to start with allusions number one. So an allusion is one clear link to one specific place in Scripture. This is when the author points back at a specific passage on purpose because he wants you to hear it echo. Okay. This is like when Jesus quotes a specific passage in Deuteronomy.

He's not decorating what he's saying. He's putting a whole passage into the room. Okay, here's your quick example. Jesus quoting Deuteronomy. When Jesus answers the tempter here, he says, man shall not live by bread alone. He's quoting Deuteronomy 8. 3. He's pointing back to one specific passage, one specific verse in the Old Testament, and then the whole wilderness story of Israel, like, walks into the room with him.

Okay, this is one link, one place on Purpose. So if you want to circle anything in that definition there, circle one. All right? That's an allusion. Let's look at intertextuality. Intertextuality is the bigger web, okay? It's not one specific link. It's the bigger web. So think like the, image of lambs or shepherding or wilderness or exile. This is like the whole Bible pulling on one passage at once.

Okay? So here's. Here's a helpful way to think about this. An allusion is like the single link that's inside a bigger web or a bigger chain. All right? Here is a example of intertextuality. Watch it here. In John 1:29, behold the Lamb of God. So this one phrase, that Genesis 22 actually answers. And then we. We see the passover lamb. Or the. This one phrase that starts in Genesis 1.

Or, excuse me, Genesis 22, ultimately the Passover Lamb answers. And then Isaiah 53 answers. And then Revelation 5 ultimately finishes. So this is not just one thread here. Like, it's the whole net. All right, now I'm going to give you another word that sounds really similar to

the word we just said. Intratextuality. Intratextuality. I'm going to give you the definition, and then I'm going to tell you how to figure these two apart.

Okay? Intratextuality stays inside one book, okay? This is the author intentionally echoing himself. Like a word from chapter one shows up again in maybe chapter 20, and then in chapter 25. And that is one of the easiest wins that's available to you. Okay? Because you can check it without actually leaving the book that you're in. All right, Let me help you differentiate between intertextuality and intratextuality. Okay?

We can think about this in two different ways. Whatever's more helpful for you. I'll give you two examples. So interstate, like commerce or economics or whatever. I don't know. Whatever. Maybe roads. I don't think they actually differentiate on how they label roads. I don't know. We'll talk about economics. Okay? Interstate commerce occurs when there is, like, trade from one state to another, okay? Like Tennessee to North Carolina.

Intrastate would be stuff that occurs in the same state. Okay? Only in North Carolina. I'll give you a better example. Interstate has an ER. Intra has an RA. Okay? ER, Erin has been outside of America. Okay? Erin speaks, like, Chinese and stuff. ER, okay. On the other hand, Rachel Ra has barely even been outside the state that she was born in. Okay? So inside the state versus outside the state.

You can use Us as examples. Maybe that'll work, maybe it won't. Maybe I should get a passport. Okay, moving on. Intratextuality. So let Me give you an example of intratextuality in John. Lifted up. This. This phrase that's translated lifted up, keeps occurring throughout chapter three and chapter eight and chapter 12 in the book of John. And each use builds on the last. So this is one author echoing himself inside the Book of John.

And even when we're thinking about one author, if it's intratextuality, it's. It's within that specific book. So maybe if John wrote another book, we're not. It wouldn't be considered intratextuality if John is using the same word in a different book. Okay, we're just looking at the immediate book that your passage shows up in. Does that make sense? Excellent. I knew it would. All right, next, repetition and patterns, repetition and patterns.

If I could only teach you one literary tool, this would probably be it. Okay, so if you take this whole entire course and literally the only thing you remember as far as literary tools goes, is repetition. I'm, pumped. Okay, so this is a big one. Highlight it, circle it, put parentheses around it, tattoo it on your body, whatever you want to do. This is a big one.

All right, so repetition and patterns. This is what keeps recurring. All right? Or if a pattern escalates or breaks, that escalates or breaks. And that. That second part is, often where the money is. Okay? Where the break occurs is a big pivot. It's an important spot that the author wants you to see. So maybe you see, like, six times something occurs. The. And then all of a sudden, the seventh is different, right?

That's the author waving at you and being like, hey, this is a. This is a big deal here. All right, let's look at an example. Genesis 1 is the. Is a classic here. And God saw that it was good again and again and again until the pattern breaks. In Genesis 1:31, he says, Behold, it was very good. So the break here, the break in pattern is what carries the.

The emphasis. All right, so there's repetition and patterns. Next, imagery, metaphor and simile. Imagery, metaphor and simile. We lump these together, because what. They're. They're all kind of doing the same thing. They are concrete pictures, that communicate meaning and create emotional effect. Okay? And here is. Here's your discipline here with this one. Do not. Do not try to translate this picture into a mere proposition and then throw the picture away altogether.

All right? If the author said shepherd. You say shepherd. You don't just say provision. Okay, let's look at an example here in the Psalms, which is a prime spot for imagery, metaphor, and simile. As the deer pants for flowing streams, so pants my soul for you. God. Okay? The deer here is not decorating the longing. The deer is actually how you feel it. Okay? So don't toss out the deer to go straight for the longing.

All right, next, numbers. Numbers. Numbers are often used intentionally in scripture, okay? To signal some sort of emphasis. Maybe it's completeness testing or meaning. All right, so, 3, 7, 12, 40. But I will give you a warning here. This is often a literary tool that people abuse, okay? So if the text does not press on a number here, you ought not press on it either. Okay? You're not trying to count things to try and pull something out of the text that isn't actually there.

So if the text is emphasizing a number, then you should emphasize a number. If the text is not emphasizing a number, go do something other than math. Okay, let me show you an example. I want you to think of Peter here. Okay? Peter offering to forgive. Or think of. Yeah, Peter offering to forgive seven times. And then Jesus answers 77 times, right? In Matthew 18, 21, 22.

So the number here is making a point. Like, the point here is stop counting. Some other numbers we can think of, like the number 12, 12 disciples, the 12 tribes of Israel, seven, seven days of creation, that often shows completeness. Several other different numbers that will show up throughout scripture. And this is a good spot to use references responsibly. So if you're not sure what a number means in scripture, maybe check for some cross references.

Like, where else do we. We see the number 12 show up here? Okay. These 12 disciples, the 12 tribes of Israel. Like, this is supposed to represent the people of God who follow God, right? So this is a spot where it's really important for you to stay within, the bounds of the text and not go try to be Indiana Jones. All right? So if you're trying to figure out what a number means, stay within the bounds of the.

Of the scriptures, rather than wandering into an archeology trap. Okay, cool. Next, let's look at tone and evoked emotion. Tone and evoked emotion. Tone is the author's attitude. Evoked emotion is the response he's wanting, to draw out of it or out of you specifically. So tone is the

author's attitude. Evoked emotion is yours. All right, so These are two different things. And ultimately, you want to hear and understand both.

So let's look at tone doing some real work here in the Book of Galatians. I am astonished. Paul says in Galatians 1:6. So Paul skips his nice, warm Thanksgiving that he normally leads with in a, in a letter, and that, here he decides to open with a sense of alarm, right? And you're supposed to feel his urgency that he's. Paul's not feeling warm and fuzzy here, and there's a reason he's not feeling warm and fuzzy here.

All right, there's tone and evoked emotion. Tone and evoked emotion. Next. This is probably one of my favorite, and I think something that a lot of people miss in the Bible, because they don't necessarily think of the Bible as something that is funny or God is someone who is funny or clever, as he's writing Scripture. So irony. This is a fun one. Irony shows up as a literary tool.

And it. What happens is the outcome flips the expectation, and the flip there is the point. All right? And I want you to notice the third question on your workbook there. It says, who is the irony aimed at? Irony always has a target. Let me show you a good one here. I've actually just been studying the Book of Esther, so this is convenient. This is the irony I've been thinking on lately.

So here, Esther is like the master class in irony. Okay? In the Book of Esther, Haman, who's the bad guy in the story, builds a gallows for Mordecai, Esther's uncle. Cousin. Dad. No, uncle. Dad. A very close relationship. Anyway, builds a gallows for Mordecai, and then ultimately, Haman is hung on the gallows that he built for Mordecai. Mordecai. Okay? So the reversal here delivers the verdict. The big point.

One of the big points that the Book of Esther is making is that, like, things are not always as they seem. Like this, this great reversal is God actually doing the work, to preserve his people. And then he even, the author even goes on in the Book of Esther to say, like, not only did, Haman was a Haman hung on that gallows, but our girl Esther also ordered the sons of Haman to be displayed on the gallows after their death, which is a little weird, but I don't know what was going on there. I'm still figuring it out. I'll let you know when I figure it out.

All right, so, Esther, master class in irony. And this crazy reversal. Next, let's look at contrast. So this is when, people, ideas, or outcomes are set against each other. Okay? And the question that keeps you honest here is, is the contrast the main point or is it a supporting move? Is it the main point that the authors make, the author is making, or is it a supporting move?

Let's look at this specifically so you can kind of see what we're talking about. Luke 18. So the Pharisee here prays about himself, and then the tax collector is not even going to lift his eyes. The text says, this man went down to his house. House Justified. So there's a contrast

between the Pharisee here and the tax collector. And the contrast there is the lesson. All right, let's look at characterization.

Characterization. All right, how does the author, like how the author reveals, who somebody is by what they say, what they do, and then the choices they make. And this one does really, really big work in Luke 15, which we're going to handle in a little bit. But I want to show you an Old Testament, narrative example first here in the Book of Ruth, which I've also been in recently. This is, this is a really great example.

Ruth 1 does this really beautifully. So Orpah, who is Ruth's, sister in law, she chooses to turn back and, and go back with her people after her husband's passed away. And she and Naomi and Ruth are just left kind, of destitute. However, Ruth clinks. She says to Naomi, where you go, I will go. Like, where you stay, I will say, your God will be my God, your people will be my people.

So no one here describes Ruth's character. There's no author saying Ruth was above reproach. No. Like, her choice to stay with Naomi reveals something about who she is. So that's a really prime example of characterization. All right, next, rhetorical questions. Rhetorical questions. These are questions that steer you to a conclusion without overtly stating it. Okay, and that middle question on your page is a really good one.

It says, does the question mark the turning point or the emotional peak? Does the question mark the turning point or the emotional peak? And here often it does. Let me show you an example. In Romans, Romans, Paul says, if God is for us, who can be against us? Okay, that's not a question that Paul is actually expecting his listener to answer. Right? He's handing you an answer by saying, like, okay, like God is for us, who can be against us?

No one can be against us. So in asking his question, he's ultimately just giving an answer. Okay. Rhetorical questions are fun ones, too. Paul uses those a lot. A lot, a lot. Pronoun shifts. Pronoun shifts. Going back to English. Grammar here. Grammar. Pronouns. Yeah, grammar. Pronoun shifts. So when maybe the author goes from we to you, or you to we or I to you. Third, person to second singular to plural, whatever.

So this shift normally signals a change in who is being addressed. All right? Or maybe how directly. And Paul does that a lot in his letters. A lot, A lot, a lot. But I want to show you an example in a narrative passage. This is a really potent one, okay? And it might actually be the sharpest one that I can think of in the Bible. So here, a parable turns, or it stays in third person right up until it turns.

All right? Samuel, second Samuel, verse 12, seven. Nathan is. Is telling a parable, and then suddenly he turns to point directly at David. He says, you are the man. You are the man. He to you is the moment that the point ultimately lands. Okay? And this one is often one of the most overlooked in this entire guide. So I'm excited to. To show you the pivot there in Luke 15 as well.

Okay? All right, so that knocks out our, shared literary tools. Now we're going to jump into narrative specific tools. Before we do that, let's stretch. Okay? Put your arms above your head or do something. Maybe bend down. Pet a cat. It's okay. We're doing it. These are tricky and heavy and important. Okay? So like I said last week, this is the heaviest section in the entire course.

All right? Milestone 5 is going to be the hardest, but it's also going to be the most beautiful and rich. You're going to get a lot out of it. But, remember, hey, we're packing a lot of information in. Take a break, eat a snack. I'm going to get a drink of water. My cat's currently sleeping, so she's not interested. Maybe she'll wake up when we get to, to prose.

She really likes epistles. All right, you ready? Let's jump in to narrative specific literary tools. Narrative specific literary tools. So these are tools, if you couldn't guess, that primarily show up in biblical narrative. Primarily show up in biblical narrative. All right, number one, expanded dialogue. Expanded dialogue. So this is when the talking goes long and it slows down and gets really detailed. And when that happens, normally that dialogue is doing theological work.

All right? Narrative is really expensive in, the currency of biblical space, literature. Okay? It takes up a lot of space. If the author spends 12 verses on a conversation, then that conversation is the scene. And that's probably where the heart of the author's argument or, the truth that they're trying to convey is. All right, Genesis 18 is a really, really good example here. The story slows way down for Abraham's really long back and forth with the Lord over Sodom.

And that conversation, not necessarily the action there, is what's carrying the theology of that entire scene. Right? That's expanded dialogue. Now let's look at naming. This is another really big one, right? Someone names God. Someone names a specific place, a location or maybe an event, declares it as a festival, something like that. And the question is, who does the naming and what does the name assign? So naming is normally always a confession about what actually just happened.

This is a great example. Hagar names God when she is alone in the wilderness. She says, you are the God of seeing in Genesis 16. So the name that she gives God is her interpretation of the entire encounter. Right? This is a God who sees Hagar, who notices her in her distress. All right, naming. Next, let's look at setting. Super easy one, but a really, really important one.

Really potent in narratives. So this is the location, the time, or the environment of a story. This is the where and the when. Okay? And we should be asking, like, has something significant happened here before in Scripture? Maybe it's a well or a mountain or wilderness or gardens. Locations in the Bible have specific memories. And let's look at a specific example. In John 4, Jesus meets a woman at a, well.

All right? And previously, we know that wells are, oddly enough, a place where people get betrothed. Okay? These happen all the time in, in scripture, in Genesis 24 and Genesis 29, and then in Exodus 2 as well. So this location has memory, and that memory should frame the entire scene. Right? When we see Jesus step onto the scene at a well with a woman, we should be thinking back to all of the betrothals that happened at a well in the Old Testament.

So if you're looking for a husband, maybe you should find a well. Just a suggestion. We'll see if it works. All right, next, Foreshadowing. Foreshadowing. So these are early details that point forward. Early details that point forward. And the third question that's on your workbook, does the real work here? It says, how does the later fulfillment echo the earlier clue? How does the later fulfillment echo the earlier Clue?

Genesis 37 is a great example Here. So Joseph here dreams of, these bowing sheaves in the first opening scene in Genesis 37. And then every scene after it moves towards that picture that is a picture of foreshadowing in the Old Testament. All right, next scene. Juxtaposition. Scene juxtaposition. This is where two scenes are set side by side so that seeing them together tells you something, that neither one of them would just say by themselves.

When two things are sandwiched up against each other to, communicate something unique that they wouldn't be able to do solo. All right, this is a good example in Mark 14. So, it does this really devastatingly, honestly. So here Jesus confesses the truth before the council, while Peter denies him in a courtyard below. So these two scenes are side by side on purpose. And each scene is going to read a little bit differently because of the other.

Right? Next, Narrator's evaluation. Narrator's evaluation. So, this is where the narrator kind of steps outside the story to tell you what he thinks. Right? Maybe this was evil in the sight of the Lord. And when you hear that narrator evaluation, like, take it, realize that it is a big deal. Okay. Narrators don't normally do that often. And when they do, the verdict is inspired and clearly stated.

Clearly stated. This is my favorite example here, Second Samuel. So David's cover up here looks really complete, right? The chapter is basically over in second, Samuel 11. And then there's one line that says, but the thing that David had done displeased the Lord. Right? So the narrator here hands you the verdict on David's situation. Super overt. Alright, let's look at dramatic irony. We're back to irony. My favorite.

Okay, this is when you know something that the character does not. And the gap here is what makes you like, want to yell at the page, right? Like you know what's about to happen based on some details that happened earlier that the character themselves doesn't know. And Job is a really, really good example of this. So, it's probably one of the biggest examples that I can think of in Scripture.

At the beginning you see like the heavenly courtroom in chapters one and two. And Job never does, right? Job doesn't know the conversation that happened between the Lord and Satan that like, set off these chain. This like, big chain of events. And so every speech that shows up in that book, whether it's Job or Job's terrible friends or Job's good friend, reads differently because of what you know and what Job does not.

That is dramatic irony. When you know something that the character doesn't know when you know something the character doesn't know. Okay, let's pivot to poetry, specific literary tools. Poetry. Specific literary tools primarily show up in biblical poetry. So this would be Psalms, Proverbs, Song of Solomon, any lament passages, wisdom poems, or prophecy. We've looked at the next one before, but I want you to see it specifically in light of the poems.

All right, so evoked emotion in poetry. Look at the third question in your book. I think, that's a really helpful one to help us understand, like, the whole reason that poetry exists in the Bible. What spiritual posture, underlying spiritual posture is this poem training me to adopt. So I would underline spiritual posture and training and then maybe adopt as well. Okay, so here it's important for us to realize.

Or here he key in on that word training, not informing. Right? A psalm is a rehearsal. It's not a list of facts. It's a. A rehearsal of a certain posture. Let me show you what this looks like specifically in Psalm 137, by the waters of Babylon, there we sat down and wept. Psalm 137:1. So here the psalm doesn't report the grief of exile, and it sits you down in the middle of it, right?

So that you would experience it and be trained in a unique posture at a transformative posture that the psalmist, intends for you to experience. All right, let's look at sound and cadence. Sound and cadence. And this is interesting because this poetry, right, is originally in a different language. This is not. This is like English poetry, but it's still different. And even in translation, rhythm still communicates somehow in the poem.

So how does the poem move? Is it slow? Is it urgent? Is it mournful? This is a spot where it's really helpful to read out loud. And you'll often hear things that your eyes have completely skipped. Psalm 136 shows us really potently. We see, the phrase, his steadfast love endures forever 26 times in that Psalm. And by the 10th line, like you're answering it before the, the writer even actually finishes it.

So here, the rhythm is what's doing the work. The rhythm's doing the work. All right, let's look at pro specific literary tools. Pro specific literary tools. Not many that are unique to poetry. But I did want you to show you. I want to show you those two. Really, structure is. The structural tools that we presented in the last lecture are the heaviest ones in terms of what's communicating the meaning in a poem.

So those are two key things to look out. Let's look at pros. So shift your brain from warm, fuzzy metaphors and similes. And imagery to argumentation. All right, we're in that brain. All right, so let's look at logical tools and connectors. Logical tools and connectors. Prose here moves by logic, not by images or not by scenes. It moves by logic. And connectors are the hinges. So, like, therefore, and so they communicate inference or for.

Or because they get your grounding. Right? I lost my keys because I am forgetful. That is the grounding for why I lost my keys. But. Or however, contrast. So that. Or in order that communicate purpose. And then if. Then communicate condition. All right, If. Then communicates condition. So that third column in your workbook, is yours. Okay, so you're answering what it signals here. Because knowing that, maybe therefore means inference is worth nothing until you say what this particular therefore is inferring from.

Right? Ask where the therefore is. Therefore. All right, let's look at Hebrews 12, verse 1. Therefore, since we are surrounded by so great a cloud of witnesses, let us run so that one, therefore, at the very beginning of the verse, turns the whole gallery of chapter 11 into fuel for the race. All right, now let's look at rhetorical questions. We looked at these earlier, but let's look at them specifically in pre prose.

So rhetorical questions here often mark the turning point in an argument, or the moment of highest emphasis. Okay, so it's the same tool, but it has a different job. In prose here, the question is often the hinge or the peak of an argument. Look at Romans 8 here. We see it peaks in questioning, right? Who shall separate us from the love of God in Christ? So the climax of the whole argument here is a question that nobody can answer.

It's a rhetorical question. All right, next, if I could put one, prose literary tool in your brain forever, it would be this one. It would be a thesis statement. So this is where the author states his claim. And then we see the check here. Does everything after it develops prove or apply that claim? So he states his claim, and then everything after it should develop prove or apply that claim.

Let's get back to Romans. Paul is the king of a thesis statement. Romans 1, 16, 17. The gospel is the power of God for salvation. The gospel is the power of God for salvation. And then 16 chapters that follow these two verses proceed to develop, prove and apply that one claim that the gospel is the power of God for salvation. All right, next we're going to look at some movements and prose.

So the first one we'll do is example to exhortation. Example to exhortation. So here somebody is held up, whether they're good or bad, and then a command comes out of it. They're held up. Maybe it's a good example, maybe it's a bad example. And then a command overflows from that example. This is a great 1. In Philippians 2, Paul holds up Christ's humility, and then he draws a command straight out of it.

He says, have this mind among yourselves. So the example of the humility of Christ is supposed to be, a command or an exhortation to the, readers. Right. Cool. All right, that lands us at the very bottom of our literary tools list. You did it. Pat yourself on the back. Now, what we're going to do is we're going to move into working this key on Luke 15, and then we're also going to work it on Psalm 23 as well.

So you can see what that looks like both in a poem, which is kind of unique, and in a passage in the New Testament. All right, Sound good? Buckle up, get yourself some water, take a stretch, and then we'll meet back here in just a second to jump into our actual key work, This felt like an appropriate time to show you my cat. Hello, fancy. Say hello to the people.

Hello. Look at our little mittens. Isn't that so cute? She should. She should be a model. If this doesn't work out, I'm gonna put her in cat shows. Ow. Maybe I'll just put her in cat shows anyway and. Let's talk about Psalm 23 and Luke 15. Okay, so we're going to model our literary tools, key three, on these two specific passages. Okay? So go ahead and grab your Bibles, if you don't already have them, or pull them up on your phone.

We're going to look at Luke 15 first, and then we're going to look at Psalm, 23. Okay? So as I'm working through these, I just want you to watch how I identify each of the tools that do the most work in the passage. Remember, I'm not looking for every single literary tool that shows up in this passage, because if I did, we would be here for years. Okay?

And I don't want to force that upon you. So I'm looking for the two or three that are doing the most work in each passage. Okay? So you've got space in your workbook to write your observations as you follow along. But if you just want to watch and figure out the flow, totally fine. All right, so we're going to start with Luke 15 as the first passage.

Luke 15 in key 2. We looked at the big repeating sections. That was our structure section. So we see three different parables that kind of have the same shape. Right? That was the structure. Now we're going to go down a level, and we're going to look at the details in the text, that might be repeating. All right, so one of the first big things we see are that, there's a theme of something being lost.

We'll start with that. So this man has 100 sheep, and he loses one of them. Now, think back to the woman in Luke 15. What? How many of her coins did she lose? Remember, just one of them. Right. One out of ten. So in the first parable, this guy leaves the 99 and he goes after the 1. Right? And then she lights a lamp and, like, sweeps the whole house and searches really diligently.

So they're both working really hard, they're seeking hard, and they're going out of, that way. All right, and how long do they search for? Well, he searches until he finds it. She searches until she finds it. And then we see a pivot where the author says, rejoice with me, for I have found my sheep that was lost. And then again, in the parallel or, the parable of the woman and the coin, it says, rejoice with me, for I.

I have lost the coin that I have found the coin that I had lost. Okay, so these are basically the same exact story here, right? Just a few difference. So down in the literary tools, what I would write is repetition, right? Lost, just one seeking, hard, going out of the way to look for it, then finding, then rejoicing, and then group rejoicing, which is like its whole own thing.

Because neither one of them celebrates this finding alone. And then the purpose statement, that's said out loud both times. Okay, which is a big literary tool there. All right, next, let's look at characterization. This is a huge literary tool here that's doing a ton of, work. Huge literary tool, doing a ton of work. So the shepherd, the woman and the dad are all very similar characters here.

All three of them are shown as someone who is seeking. All three are shown as someone who rejoices. And that's not an accident by any means. That's a portrait that's actually being painted three times. And then we see the younger son, right? He's bad, and then humble and then received, right? He's not worthy. He tells his father, like, just make me a servant in your household. And then how is the older son characterized?

It's a little different here. He's characterized as well behaved, right? He's in the field, working hard, maybe, a good guy, righteous. And we don't really know what he does at the very end of the chapter. So the characterization here is pretty straightforward, right? We see bad, bad little brother who's humble and then received. And then we see good big brother who's righteous, and then ultimately an unknown ending.

All right, so there's our characterization. And then we have reversal, Reversal. So we see, that the younger son goes from being with the pigs in the pig pen to being at the table with his father. And then there's more reversal, right? The older brother, the good brother, is the one who ultimately refuses the father's command at the end. The good brother turned out to be the one who did the thing that we would expect the younger brother to do it.

So which bro actually made it into the house? The younger brother. Next, let's look at tone and evoked emotion. Tone and evoked emotion, which is actually kind of an overflow of the characterization here. So with the little brother, I think the original Audience was supposed to feel happy for him. And then with the father, we're supposed to be like, man, this guy is really awesome. Like, admiration towards his grace.

But what about the older brother? How are we supposed to feel there? Like, what's. What's gonna happen? Well, we don't really know. We're kind of just left with him not going in and not running away. We just. We don't know what happens there. Okay, so, I want to make sure I didn't miss anything else in this text. I think that's our. I think those are our two or three main ones.

And also, this is important for you to note. Structure, and literary tools here are going to overlap a lot. If your structure and your literary tools, exegetical journals look really similar. But that is totally fine. Okay. Totally fine. Also, I want us to look at the language here. This is

another important, tool that the author is using. Okay, we see that he goes to a far country.

He squandered his property in reckless living. He spent everything. And then a severe famine arose and he began to be in need. Right. Do you feel that emphasis piling up? Like, he was a trash person. He was really, really, really, really terrible. So that's something that I would mark as well. Like far country, wasting it all, Reckless living, spending everything. Because it's supposed to make us feel like this guy is terrible.

And things don't normally go well for people who live terribly. Okay, so there's some really vivid language there. And then let's look at another element of the language that I think is important. Contrast, specifically of language. We see that what was dead has now been made alive. That which was lost has been found. So we see big time contrast there, and it's repeated, which makes it stronger.

Okay, let me show you another one that I'm gonna hold kind of loosely. Okay, let's see. I want to show you. All right, so we see father hired servants. He says, I'm gonna. I'm gonna go to my father. Like, father, I've sinned before you. And he, arose, and he came to his father. What word shows up four times there? Father. That. That's right. Great job. Okay, so this might be repetition, emphasizing, that he needs his father.

He's going to his father, that he's putting his hope in his father. Okay, maybe, but it's not really strong enough for me to feel good about teaching it. Okay, so it goes in the notes. It goes in the margin, not necessarily in the lesson yet. Okay. And that distinction between what goes in the margin and in the lesson is a discipline that I want you to steer.

Deal. Okay. And let me tell you the reason. I don't necessarily think that this is a key thing that the author's using to communicate meaning. The Father is a key character here. So we expect to see characters show back up throughout a story. So when we see repetition, it's important to differentiate between, maybe a theme or a concept, that the author's repeating to communicate meaning, or a person that's showing up in the story that the author wants us to understand a unique truth about or see how they're characterized, that sort of thing.

So that might help you, differentiate between just general repetition and a character showing up multiple times in a story that they're already a character in. Okay. All right. Let's also look at dialogue. I don't want to miss that one. Okay. Dialogue is super, super, super important in narrative. So we need to go check out what the characters actually say here. Okay, so we see in Luke 15, verse 2, this man receives sinners and eats with them.

This is the. The religious leaders talking about Jesus. So you can hear, like, the. The self righteousness in that. It's right there in the second sentence in the entire chapter. Okay? And this is probably the most important dialogue in the chapter. Jump down to verse 17. How many of my father's hired servants have more than enough bread, but I perish here with hunger? And then again in, 1819, Father, I have sinned against heaven and before you.

I am no longer worthy to be called your son. Treat me as one of your hired servants. So we see here like the younger brother's owning it, Right? That dialogue here is the heart of the younger brother's characterization. Here we see humility and seemingly repentance, right? He's recognizing his own sin and then coming to his father and asking to be restored. Now, let's see the contrast with the older brother here.

I think this is really interesting. Older brother says in verse 29, like, look, these many years I have served you, and I never disobeyed your command. Okay, so the younger brother says, I'm not even worthy to be your servant. And the older brother says, like, wait, Dad, I have been a great servant. All right, this is a really interesting contrast here. Like, where the younger brother is embracing his failure.

The older one says, like, he's never messed up even once. That's crazy. And then look again, let's see what he says. Next. Yet this is the older brother talking to his father. Yet you never gave me a young goat that I might celebrate with my friends. Okay, first of all, let's remember we've seen, celebrate with my friends three times already so far. Like, the first three times, they were celebrating over something that was lost and then had been found.

The brother here, like, just wants to celebrate over seemingly nothing, and now he's mad. Okay, and then let's look at verse 30. But when this son of yours. This is the older brother talking to his father. When this son of yours came, who has devoured your property with prostitutes, you killed the fattened calf for him, like, for real. And this cure we see is, like, the totally wrong thing to be upset about here.

Now, here's another piece of dialogue that I want you to see. And I think this is the moment the whole chapter kind of cracks. Okay, so look at what the, the younger brother asked for first, right? He asked for his inheritance. Like, he wanted the stuff and then left his father's presence. And then what the older son is mad about. Look at that. He's. He's mad that he didn't get a young goat to celebrate with his friends.

So both sons here are using dad to get stuff, right? The younger son used rebellion to get his dad stuff, and the older son used righteousness to get his dad's stuff. So neither one of them actually loved their father. And you can see that in the father's own dialogue, says in verse 31, Son, you are always with me, and all that is mine is yours. Like, being with me should be the reward, not my stuff.

Then he says in verse, let's see. Yeah, it is. It is fitting to celebrate and be glad for this. Your brother was once dead, and he, is now alive. He was lost and is found. Like, dude, you are missing it. You should be celebrating. You should not be begrudging your brother's salvation here. All right, so before we leave, Luke 15, the dialogue here is emphasizing a desire for Dad's stuff, not Dad's presence.

Right? For Dad's stuff and not Dad's presence. And then the dialogue here is emphasizing humility in the little brother and then self righteousness in the older brother. And here the structural and literary tools are overlapped all over the place, which is totally fine. Okay? Do not. Do not spend all of your energy sorting these things into the correct drawers. Right? Stick them in there. Your lesson doesn't have to be perfectly presented in terms of the three keys.

Being in the correct spot. Okay. The are going to overlap a lot. We're just giving you some helpful categories to help you figure out what the author's doing and how the author's doing it. Feel good? All right, Excellent. I feel like we're really getting the hang of this here. Next, we're going to look at Psalm 23, Psalm 23. Okay. So we tested it out on some parables.

Now we're going to test it out on poetry. Okay. You can go ahead and flip to Psalm 23 if you would like. Totally different genre. So I want you to pay attention to how few tools we actually end up naming here. Okay. We're really only going to do three. Imagery, metaphor, and simile. Imagery, metaphor, and simile. Right. We're not looking for every single literary tool because we would be here until the Lord returns.

Maybe the Lord will return in the midst of these three. That would be great. Maranatha. All right. Psalm 23, verse 1. The Lord is my shepherd. I shall not want. All right, so this entire psalm here is hanging, one metaphor in five words. And everything after that metaphor is just the metaphor unfolding. Okay. Everything after this first sentence is just that metaphor unfolding. So we're going to see green pastures, still waters, paths, a road and a staff, a table and a cup and a house.

Okay, so we really see, two main image images here. Okay. A shepherd and then a host. A shepherd and then a host, which is the same thing we saw. We would see if we did the. The structure of this song. Okay, so let me show you. The pronoun shifts here, which is one that I think a lot of people miss in Psalm 23, because the. The imagery is so heavy here.

All right, let's see. Pronoun shifts. All right, found it. Psalm 23, verses 2 and 3. He makes me lie down in green pastures. He leads me beside still waters. He restores my soul. Who's that? He. Right. There's three. He's that show up there. David is talking about God. This is a description. He is telling somebody else what God is like. All, right. Verse 4. Even though I walk through the valley of the shadow of death, I will fear no evil, for you are with me.

Your rod and your staff, they comfort me. So now David is talking to God. David goes from talking about God to someone else. And now David is talking to God. Where exactly does the pronoun shift turn? There? Well, it goes from, green pastures, still waters restoring my soul. It turns in the valley, even Though I walk through the valley of shadow of death, I will fear no evil, for you are with me.

Your rod and your staff, they comfort me. Then, he stops describing God, and then he starts addressing him at the exact moment that it starts taking. Get dark here. Okay? This is not just like a random grammar fact. Like, this is the pastoral point of the psalm, and the grammar is

how you found it. Okay? This is what we mean when we say that literary tools are delivery, not just decoration.

The pronoun shift here is doing something in a sentence that, just like a casual point about God's nearness couldn't actually communicate. Like, it makes you watch a man turn and speak directly to God. All right, so first we talked about imagery. Then we talked about imagery, metaphor and simile. We're lumping those together. Next one we talked about pronoun shifts. And now I want you to see the contrast.

Okay? Contrast. Let's see. Here is our contrast, all right? We see green pastures and then the valley of the shadow of death, still waters, and the presence of my enemies. And I want you to notice what the psalm does not do here, okay? It doesn't remove the valley or the, enemies. The comfort, isn't provided instead of danger, right? The comfort shows up inside of the danger. Next, I want you to see the setting.

Okay? We see a pasture, water, a path, a valley, a table, and a house. So the geography keeps moving the whole way through, and then it ultimately lands in a house. All right, I remember. Where a passage lands is really, really important. All right, next, I want you to see the sound and the cadence. Read it aloud and then, like, actually time it. Okay? He makes me lie down.

Nothing in this poem here is in a hurry. And that includes the part that's in the valley, right? The pacing here is the argument and a person being chased. Doesn't normally write like this. Okay, let me. Let me read this to you so that you can see it. Flip with me to Psalm 23. Or you can scroll whatever way you prefer to read your Bible. All right, let me see.

Psalm 23. I'm going to read out of the ESV, just so you know. Okay? A Psalm of David. The Lord is my shepherd, I shall not want. He makes me lie down in green pastures. He leads me beside still waters. He restores my soul. He leads me in paths of righteousness for his name's sake. Even though I walk through the valley of the shadow of death, I will fear no evil, for you are with me, your rod and your staff.

They comfort me. You prepare a table before me in the presence of my enemies. You anoint my head with oil. My cup overflows. Surely goodness and mercy shall follow me all the days of my life, and I shall dwell in the house of the Lord forever. You feel the pacing there, like it's not in a big hurry. The psalmist is reflective and then petitioning God and then declaring truths about God.

So the pacing there is the argument. It's the point that he's trying to make. Right. Next, I want you to see evoked emotion. Evoked emotion. All right. And here's the question that's. That's printed for you. Under evoked emotion, what spiritual posture does this poem train me to adopt? Right. We see rest first, and then courage in the dark in the valley, and then ultimately confidence at the table of the Lord.

So that's the order. Rest, courage, and then confidence. The person who prays. This psalm is often being trained in that order over and over and over again. Okay, so let's summarize these two passages, that we work through literary tools on. So which two or three are doing the most work here? Which two or three do you think are doing the most work? I'll let you think about it for a second, and then I will, I'll show you what I think.

Okay, I'll let you think. You can think longer, you can pause this, and I can stare at you forever. But I want to tell you what I think it is. So characterization, dialogue, and contrast in Luke 15, characterization, dialogue, and contrast. And then in Psalm 23, I think it's the metaphor and the pronoun shift. Okay? So here, when I'm handling my literary tools, that's not a complete list, right?

We discussed a lot more that showed up in there. What you're wanting to present or hang on to or spend the most time in are the two or three that carry the most weight. Okay, Two or three that carry the most weight. All right, now what you're going to do is pivot into your exegetical journal. So. So now with the tools that we've given you in key three, I want you to take them and put them in your little backpack.

And then I want you to walk to Exodus and go ahead and spend some time taking those tools out of your bag, working them on Exodus, and then pick out the two or three that are carrying the most weight and take some time to, study those. Work through the sections in your exegetical journal. If you run into any issues or have any questions, remember, you can always, always, always bring them to the school community. Erin and I are there to help you. And there's a lot of other really awesome ladies who have probably already studied your passage that can be there to help you, too.

So go ahead, work your exegetical journal, and we will pick up on the next lecture where we will cover key four connections, and then you'll have all the keys that you need on your keychain. Okay, so one more key to go. Go ahead and work through your exegetical journal, and then I will catch you in, key four connections.

LECTURE 5D

CONNECTIONS

Okay, you've sat through this lesson before. Your teacher opens up in Ephesians, but by minute nine, she's in Isaiah, and then by minute 14, she's in Revelation. And every single stop she makes is true and interesting. And you can walk out and somebody ask what the passage is about, but you can't actually answer that because she never came back to the passage itself. This isn't a knowledge problem.

That woman probably knows more Bible than most people in the room. This is a discipline problem. And it's the specific danger of the key that we are handling today. Because connections are the most fun key, and that's exactly what makes it dangerous. So, welcome to Lecture 5D. We're covering key 4, the last key to unlock the meaning of any passage of Scripture. And this key is connections.

Here's our key concept for our fourth key. Connections are the intertextual links across the canon that illuminate what your passage is doing. Now read the verb there, circle it, illuminate, not replace, not compete with illuminate. And that's the whole reason that this key exists. The Bible is one book telling one story, and no passage lives in isolation. So how do you spot a connection? Excellent question. I'm going to give you five signals, five different lines in your workbook.

Number one, a direct quotation. Number two, a shared image, a shared word or phrase, a repeated pattern or scene shape, and a named person, place, or event that carries a whole story story with it. Now, that last one is the sneakiest. If you say the word wilderness, you have not just, named a location. You've dragged 40 years and a whole generation into the room with you. There are a few different types of connections.

So I want to give you the categories. Four, to be specific. And you already know the first of the three, because we handled this in the field guide back in key three. The first one is an allusion. So an allusion is one clear link to one place, one clear link to one place. Circle or underline the word one there. The author points at a specific passage on purpose because he wants you to hear it echoing here in this passage.

The next type is intertextuality. So remember, intertextuality is the bigger web, not one link, but many. So think lambs, shepherd, wilderness, exile. All of those are pulling on your passage at once. So an allusion is one thread, and then intertextuality is the whole net. Okay, there's

allusion, intertextuality. Let's look at the third type. Intratextuality. Remember, intertextuality is across the canon in inter, intratextuality stays inside the same book.

This is the author intentionally echoing himself. And this one is the safest of all three because you never actually have to leave the book you are in to check it. Remember I gave you, an illustration to differentiate between inter and intratextuality. Right. Inter has, ER, Erin in it. Erin's been outside of America. Intra has RA in it. Rachel. Rachel's barely been outside the state of Tennessee. I'm going really far to be living in North Carolina.

Okay, so intra in the same book inter throughout the entire canon. All right, next, typology. Typology. This is an earlier person, event or institution that God designed to prefigure a greater and later one. Now you already own a full reference of all of these. Okay, every trajectory in section D is typology worked out on the page for you. So let's look at the lamb specifically. The lamb specifically.

All right, so the animal sacrifice. This is the animal sacrifice offered at Passover, offered in daily sacrifices. Offered as the substitution. Genesis 22. Every lamb in scripture is pointing forward to the Lamb of God who takes away the sins of the world. And in Revelation, the lamb is the one who is seated on the throne. Genesis 22, Passover, Isaiah 53, John 1, Revelation 5. That is a, type running the whole length of the Bible that God built on purpose.

All right, next, let's look at promise fulfillment. This is when God says he will do something and later in the story he actually does it. And now here's the difference here. And it's worth a sentence to help you parse it out. Typology is the pattern that echoes. And promise fulfillment is a word that gets kept. Typology is a pattern that echoes. So maybe a character does a certain thing with a certain outcome.

And promise fulfillment is a word that gets kept. So God says he will deliver and he does. Now the two big categories of connections. I want you to have these in your head. And this distinction, this is the distinction in your self quiz that you're going to parse out a little bit. We'll start with the first category. Biblical theology. Biblical theology. So biblical theology are themes that run across the entire storyline of scripture.

You do not need to invent your own list. Okay? In section D, the biblical images and themes reference guide in your Encounter method workbook starts, on page 344. And we've got a pretty Comprehensive list for you there. Okay? So this includes things like, Blood, Bread, the Lamb, Shepherd, Wilderness and exile and Return. So there's like, 30 different biblical theology themes that show up in your reference guide, with the trajectory printed under each one.

So our expectation is not that you memorize these. The more that you, practice and work this key on individual passages, the more these themes will stick in your head. We're not giving you a quiz. We're not looking over your shoulder. Okay? That's why we gave you a reference

guide, so that you always have that to work back through. But you will notice the more that you work them, the more that you memorize them, so you don't have to go back to your reference guide.

All right, so that's category one. What was it? Yes. Biblical theology. Great job. All right, Category number two is systematic theology. Systematic theology. So systematic theology is what scripture teaches about a single doctrine gathered from everywhere in scripture at once. Okay. And you also have a systematic theology doctrines reference guide in section E in your workbook, and it's on page 359. Okay, 359. So again, we don't expect you to memorize every single one of these.

The more that you work them on passages that you're studying and teaching, the more that they're going to get soaked into your brain. So you're not going to have to use a reference guide every time, but you do have a reference guide in case you need to use it. So let me give you a few examples of, of systematic theology doctrines. Number one is theology proper, which is the doctrine of God. Okay?

That's the big, overlapping, overarching doctrine of God himself. Soteriology, which is the doctrine of salvation. Hamartiology, which is the doctrine of sin, and then ecclesiology, which is the doctrine of the church. Okay? So those are just a few examples. If it helps, biblical theologies don't normally end in ologies. Okay? Normally they're like, specific things like shepherding, exile, the wilderness, those sorts of things. If you see an ology, it probably falls under the camp of systematics.

Okay? So here is an important difference. Go ahead and underline this in your workbook. This is going to be really helpful for you as you're figuring out which category the connection that you're looking at falls under. So, difference in one line. You ready? Biblical theology follows a thread through time. Biblical theology follows a thread through time. Systematic theology, however, gathers a topic across the whole book. Okay.

Gathers a topic across the whole book. One is a trajectory, Biblical theology is a trajectory. The other is a collection. So systematic theology is a collection. Biblical theology is a trajectory. Now, here's the part that matters more than everything that I just said. Okay? Here's your. Your very critical guard wheel. I don't want you to go ahead and actually write it down in your workbook. Okay? Here is the printed version so you can see it.

Remember this guardrail, Follow the connection to illuminate your passage, and then return, underline, follow it, illuminate and return three verbs. And the third one is the one that everybody drops off here. Okay? Let me tell you why this is a big deal. Why is it dangerous to follow a connection away from your text? It's dangerous because you will teach the other passage and never come home to your original passage.

Your women came to hear this immediate text. They have it open in their laps or open on their phones. And if you leave and you stay gone, they got a lesson on a passage they did not open, and they leave without the one that they did. All right, so I want you to think back to the, the Peter and Joel example we mentioned. What was the mistake that we warned you against?

Now, this is when, Peter stands up at Pentecost, right? The spirit has fallen, and people are asking, what on earth has happened? And Peter reaches back and he grabs Joel, okay? But this is. This is what was uttered through the Prophet Joel, Acts 2:16. And the mistake is going to Joel and setting up camp there. If you spend 30 minutes in Joel, chapter two, the locusts, the day of the Lord, the historical situation, all of it accurate and all of it interesting.

And never get back to Acts 2. Nobody in the room ever finds out what Peter was. Was actually explaining, right? Peter went to Joel to explain Pentecost. He did not go to Joel to teach Joel. Which is why that we say connections are spotlights. Connections are spotlights. A spotlight points to, a specific thing on stage. It does not move you to another theater. It points to a specific thing on stage, but it does not move you to a different theater.

And I want you to notice how the four keys are stacking up now, right? So context told you where you are. Structure told you how this passage moves. Literary tools told you what the author is doing with language. And connections tell you what it is echoing all four of them serve the passage in front of you. Not a single one replaces the passage in front of you.

Now, what we're going to do next is we're going to work key four connections on Luke 15, just like we've done with our other three keys so far. So go ahead and open up your bible to Luke 15 and make sure you've got your workbook in front of you. Follow along as I work through Luke 15 to find connections. I hope you've got your Bible in front of you now. I grabbed one.

This is actually Erin's very vintage Bible. I don't know when it was from, but I was gonna go get my physical Bible, but there's a cat that's sleeping by my door, and it's a sin to wake up a sleeping kitty. So we have Erin's vintage Bible. So I hope you have your Bible in front of you, either on your screen, or on your lap. Okay, so what we're going to do now is I'm going to model key for our final key on, connections on Luke 15.

Right. The passage that we've been in the whole time. So I want you to watch how, I identify and handle the connections without actually leaving the passage. Remember, that's our critical guardrail. And then write any observations along as you, follow what we're doing in Luke 15 so that when you jump to your Exodus passage in just a bit, then you're ready to, to go. Okay? All right, we're going to start with biblical theology first.

Biblical theology first. These are, remember, these are themes that run across the storyline. This is our trajectory. And remember, these are themes that I'm looking for that are actually in the passage. Okay. Not just themes that I like, not themes that I already had a lesson about, not themes that Erin already has written in her margins. Okay. Themes that actually show up in this passage in Luke 15.

All right, even if you've read your Bible, a hundred times, you'll probably pick some of these up. Okay, that's not, that's not a shortcut that I can give you. That's just reading a lot. All right, I'm going to go ahead and scroll through Luke 15. Let's see. One of the themes just from reading this several times that I can remember is eating. Eating. We show up, I think there's three different times that eating shows up in this passage.

It begins with Jesus, eating with sinners, and that it ends with the Father eating with his sinful younger son. Okay, so eating in celebration is a theme that, I'm going to make sure that I write in the margin as a theme in this passage. Okay, so here's something that I think would be helpful. As we're talking about using resources, maybe using Google, maybe using a, A well, algorithm set up chat GPT to type into Google. So here's the question that I would type to figure out what Luke is doing with this theme of Eating and celebration in his book.

Okay, so here's what I would type. How does Luke, the biblical author. So we want to be specific when we're, searching things on the Internet. Right? How does Luke present the theme of eating and celebration? Okay, and always, always, always tell your search engine to include verses so that you can check its work. Okay. And here's. I'll give you a brief overview of what came back. Okay, so Levi, we see Levi, who hosts a great banquet for Jesus for tax collectors and others to eat with him.

This man welcomes sinners and he eats with them. Jesus has a big meal with Zacchaeus. And then, then here's a big one. Okay, so in Luke 14, it says, a man gave a great banquet and invited many. Luke 14:16. So Luke 14, this is the chapter right before ours. Right. Remember, we're in Luke 15. He tells a whole parable about the kingdom as a banquet. And then our passage ends, with a father welcoming a rebellious son to come in and eat and celebrate.

So this banquet theme here is really clear. Okay. And your own section D has it in your, in your workbook, Provision Life. The sustenance that comes from God alone. What scripture teaches about God's rule, announced by the prophets, inaugurated in Jesus, extended through the church, and then ultimately consummated at his return. And it climaxes in revelation, Heaven, itself, as, as God the host, like, sitting at our table to, to eat with us.

It's a really, really beautiful theme, that shows up in scripture. And Jesus is picking it up here, and he's presenting himself as the God who, hosts sinners and the nations. Okay, so that's our first theme is, is eating, celebration, banquets, that sort of thing. Okay, here's the next one that I think we notice in this section. Shepherding. And this is, this is a really heavy one here.

Okay, Yahweh himself is the shepherd. Moses was a shepherd. David was a shepherd. Jesus is born in Bethlehem, where David is from. And there are shepherds standing, like right there in Luke 2. A, shepherd is one who leads and protects and provides for and lays down his life for the flock. So God's people are presented as vulnerable and dependent, prone to wonder, people who are in need of a shepherd.

Okay, so that, that's something that shows up here, but I don't think it's quite as heavy as the eating theme. It's there, but we should weigh themes, based on how much space in the passage those show up how many. How many times we maybe see it repeated? How many of the themes that we see worked, worked out in the, the actions of the characters. So we'll hold on shepherding a little loosely.

Okay. Eating is the biggest one. Shepherding, maybe. So what I would write down is feasting and kingdom. Those are the big themes. And the fact that the banquet parable is sitting right in chapter 14, like, one chapter back, is a really big giveaway. Okay, this is how Luke actually wants us to read this. All right, so we've handled our biblical theology here. Now let's go ahead and look at systematic theology.

Systematic theology. Remember, these are doctrines. These are collections or categories. So let's start with the doctrine of God. God is compassionate. God loves to save. It's really beautiful. We see Jesus coming to seek and save, which is what he does, and what Scripture teaches about God himself. His existence, his nature, his attributes, his triune nature is his Father, Son, and Spirit, and then his works. Okay, so we see the.

The doctrine of God worked out here. And then we also see, some repentance and humility, right? Like, I do not deserve to be saved. He said, I do not deserve to. To be your son. And I want you to notice the. The qualifier here. It's described here. It's described, not prescribed. Okay? This is not Romans. Nobody in Luke 15 gives you a doctrine of repentance in propositions and arguments or in logic.

It just shows you a kid walking home. Okay? So this is. This is an important one here. This is what scripture teaches about how sinful human beings are. Right? They are restored. Ultimately, they're rescued. They're reconciled to a holy God, and then the full scope of what salvation actually accomplishes. Okay, Next we, see. We do see briefly some mention of heaven and angels. Mainly here that they rejoice over salvation, which is actually really cool.

So these. This doctrine covers, what scripture teaches about angels, God's messengers and servants, and then demons, God's, fallen angels, and then Satan, who's the enemy of God and his people. All right? And then we do see, let's see a little. Little tone check here. Because tone is part of the connection, too. As far as he. As far as how he is, communicating all of this. It's really inviting, right?

That's the word that I would use here. Now notice what I did not do here. Okay? I did not go to Luke 14. I did mention Luke 14. I did not go teach Revelation 19. I did not stop and do a whole thing on a shepherd theme. Even though I love the shepherd thing. I think it's really beautiful. We went, we looked, and then we came Back to Luke 15.

Okay. We went, looked, and then came right back to Luke 15. All right, so what connections did we identify and how do we use them without leaving the text? You can go ahead and answer that in writing. Remember, we, saw some biblical theology themes that included

feasting, celebration, the kingdom of God, maybe, maybe a little bit of shepherding themes. We saw theology proper, the doctrine of God himself.

We saw some hamartiology, some, doctrine of salvation, the, doctrine of sin, of people being separated from God and then restored and rescued back to God. So those are some of the major connections that we saw in Luke chapter 15. Now what you're going to do is go ahead and move on to your exegetical journal. And in your exegetical journal, you're going to work through the, pages in your workbook that, ask you questions about connections and work those connections on your passage and Exodus. Remember, you have a help.

You have a resource guide at the back of, your workbook. Make, sure you pull yourself back to the course glossary of terms. Remember, there's our literary tools section. D and E are your resources for connections. Use those. That's what they're there for. And make sure. Keep yourself in this text. Okay? Do not wander to Luke 14. Do not wander to Revelation. Do not wander anywhere else. Keep yourself in the text.

Go look and then come back immediately to Luke 15. Well, Exodus 3. Don't go to Luke 15 from Exodus 3. That would be doing the wrong thing. And also, you probably won't find what you're looking for there, so best of luck. We'll pick back up and do a review of our four keys in just a sec. After you've had time to work on this, come back and meet us in lecture 5E.

LECTURE 5E

OBSERVATION REVIEW

Okay, my friends, you have made it. This is lecture 5E. This is going to be our observation review. Now, this is the shortest lecture in Milestone 5, but I really don't want you to skip it, because your four keys should be done now. Now, if your four keys are not done, go ahead and pause this, take some time to wrap them up, and then come back for real.

It's okay. We know these take a long time. Lectures 5A through 5D are probably going to be the most demanding for you, like, throughout this entire course. Okay? So if you need to take some more time to work them, please take your time to work them. Pause this, come back, and then we'll review when you're ready. For those of you that have finished all of your keys, awesome.

Great job. We'll keep going and review today. Okay? But before you even touch interpretation, we want to make sure that we check the work that you've already done. Okay? So before you've already, before you move on, check your work before you wreck your work. Okay? You've made it this far, which is awesome. And you filled in all the blanks, and you've officially worked all four keys on your passage.

Context, structure, literary tools and connections, all four of those on Exodus 3 in your own handwriting. And honestly, that is really impressive. Okay? Like, for real, you. If you've completed all four of those keys, you have dug so deep into the text, and I'm sure you've been transformed in this process, and that is something totally worth celebrating. Okay? So if you. If you are a celebrator, go get yourself a Diet Coke.

Go eat some chocolate, go outside and see a bird or snuggle your cat or whatever. Like, be pumped. This is a big deal. Okay? I mean it. Like, most people who love the Bible have never once done this in their lives, and you just did it. Okay? So go celebrate. We're pumped for you. And then come back because we're not done yet. Okay? If you want to go ahead and pause this, go get a Diet Coke, and then we'll.

We'll run through the rest of it. But I do want us to just check ourselves before we move forward, okay? And here's why. Here's why we stop and check ourselves, okay? Before you move on to Milestone six, we need to make sure that your observation work is really solid, okay? A weak observation makes faithful interpretation basically impossible. Okay? It makes it basically impossible. So that whole sentence is the reason why Milestone five was the hardest.

Everything in Milestone six And then here on out is built on what you just did. So if the foundation has a crack in it, the lesson that you build on top of it is going to lean. And you're not going to find out until you're actually standing in front of your women. Okay, so there's a checklist at the bottom of page 187. And I want you to go ahead and take a second to work through this honestly.

Okay? Just four questions, yes or no? Like, no fudging this. It's okay. I'm not looking over your shoulder. And if you're not quite where you want to be, that's fine. You can always go back. Right? No stress. So let me walk you through these questions so that you can hear them, actually reflect on them. Number one. Did I interpret during observations? Did I interpret during observation? Did you start writing down what it means before you finished writing down what it says?

Most of us do. And if yes, that's okay. Just set those observation or those interpretive notes aside for milestone six. I don't want you to throw them away. Just don't let them drive your observation. All right. Number two, did I let a connection pull me away from my passage? And Exodus 3 is one of the most connected passages in your entire Bible. That's part of why we gave you Exodus 3.

We, see fire, a mountain, the name of the place, and the name of God. If you spend an hour in Isaiah and came back with nothing for Exodus 3 itself, then that's probably a yes, and we need to work on that and be aware of it moving forward. Okay, Number three, did I mistake my structure observations for a lesson outline? Did I mistake my structure observations for a lesson outline? Remember, structure tells you how a passage moves.

It's not just your three points of your message. Okay? If your structure page looks like a teaching outline, you skip too far ahead. So just be aware of that. And then number four, did I Indiana Jones the text by going behind it for historical material? Do you have your Indiana Jones hat on? Did you have it on at any point in time? Did you go digging for background material that the author never actually put on the page, with the intention of teaching the background text instead?

If so, take your hat off. Okay? Put it away. Put it in your closet. Just, take it to Goodwill. We don't need the hat. Okay, so there's all your four questions. The four, These are the four dangers that we named out loud in this milestone. And that's not an accident. Okay? Every one of those is a place that we've watched somebody fall or we fall in ourselves.

So we wrote a checklist so that you would not. Okay, here is your checkpoint. I want you to see your checkpoint. One question, and it's going to decide whether or not you move on. Okay? So flip to page 188. This is the page that decides whether or not you're ready to move on. Can you describe how your passage moves and where it lands without telling anyone what it means?

Can you describe how your passage moves and where it lands without telling one in telling anyone what it means? All right, if you can do that in writing or sit down out loud, or maybe call your best friend and tell her exactly what's going on there without doing any interpretive work, then you're good. Okay? But if you cannot clearly answer that question, you gotta go back for real. Like, you've got to get your observation solid before you move into interpretation.

And going back is not failing. Okay? We all go back and forth sometimes. Going back is the method actually working. Now remember, if you have questions or you feel like you're stuck here, please bring your questions to our free online community and ask for help if you need it. Okay? That's exactly what we're here for. Erin and I are there. There are a lot of other women who have gone through this process before who are going to be able to support you and help you and give you some direction and encourage you that it's okay if you have to go backwards.

All right? That's how the method works. Nobody in that community, Erin or I included, is going to think less of you for asking. Actually, we're going to be really pumped that you, And we would love to help you figure out where you missed something or where something could be nuanced to help you move forward. Okay? Everybody in there is on the same journey and in the same exegetical journal that you're in.

Okay? All right? So now I'm going to give you time to move on to your milestone five homework. Okay? Milestone five homework on pages starting on page 189. So take some time to work through that homework. And if you need to take some time to go back and work through the four keys again, totally cool. All right, Pick us back up Here in Milestone 6 when you're ready to go.

No shame at all. We're going to jump into milestone six in the next lectures. That milestone is called Figuring out the Forest. All right, so this is where we're going to start doing some interpretive work. Remember, we've done zero interpretive work so far. If we have, it's only in our margins. And then we're actually going to figure out what all of this means in Exodus 3 through 4:17.

So Erin will pick you up in milestone six.

MILESTONE 6

FIGURE OUT THE FOREST

6A	The Interpretive Bridge
6B	Illocution
6C	"Preaching Christ" Faithfully
6D	Word Studies

LECTURE 6A

THE INTERPRETIVE BRIDGE

Hey, ladies, welcome to Lecture 6A. You are in Milestone 6. You're crushing it. Milestone 5 is probably the most complex milestone. It's really heady stuff. Super tedious if you made it through. You're a champion. Super proud of you. All right, let's go ahead and let's start looking at the interpretive bridge. So the interpretive bridge is where we go from observation. All the stuff that you're looking at, like, what does the text say, what's in there?

And. And then we turn into meaning, interpretation. What does the text mean? I know what it says, but what does it actually mean? What is the author intending to communicate? Now there's two wrong moves when we start walking over that interpretive bridge. The first one is what we call observation dumping. And you can see this in your workbook. This is collecting observations liberally during study, which is right and good.

Okay, please don't hear me. Not encouraging you to make as many observations as you can. Okay, I want you to get those highlighters out, your colored pencils if you're on a computer like me, highlighting stuff and yeah, underlining and bolding, like, make observations all day long. That's fantastic. Use those four keys. But observation dumping, then presenting all of them to your audience without triaging, synthesizing, or interpreting what they mean together.

So for example, if you were in Luke 15 and you are just observation dumping, you would get up and, you know, maybe you studied like 40 hours this week, you crushed it. And now you're getting up and you're going to point out, did you see in the text it said, that the tax collectors, plural, there were several of them, were coming to Jesus. I, bet you never noticed that before. Also it says that they were drawing near, right? So it's not like Jesus was going to them per se.

They were drawing near to Jesus. That's how hungry they were. It says Pharisees and scribes were both going there. So it's two groups and then you make a bunch of observations about Pharisees and about scribes. And Jesus told a story about a shepherd, a woman and a father, right? So there's three different stories also. Lost, found, rejoice. This is all repeated. The banquet is a big, is a biblical theme.

And you get up and you tell all of these true facts about the text. And then you never tell anybody what they mean. And what this leads to is women who are very good at Bible trivia and bad at meeting God, right? They come in and they're like, you know, I see Women who sit under this sort of teaching for years, and they like, man, they know their 12 tribes and they can

name all the apostles and they know their books of the Bible, then they can say them backwards and they're just super, super informed. Of course they know the ten Commandments in order.

And that's all good, stuff. Like, honestly, as a teacher, that's all the sort of stuff that we should have sitting in our back pocket. But then when you turn to when was the last time that you wept over the word? It's like, well, I mean, I'm just here for the Bible trivia, right? So what we don't want to do in interpretation is go just get all of our observations and then throw them at people, right?

That means that we failed to interpret. We understood what the scripture was saying, but we never told people what it meant. When, like, why did God tell us those three parables? Why did God tell us about the sinners and the tax collectors? Why did he mention the Pharisees and the scribes? Like, why was he doing not, not. Not just what was he saying, but what did it mean?

Okay, so we don't want to observation dump. That leads for really, really educated women who don't meet with God or it just overwhelms people. That's another thing that, that does. The other teaching danger number five is the interpretation leap. So that's jumping from what you observe in the text straight to what people should do, right? Skipping the interpretive work of finding what it means. So this is very much.

We saw this in good stuff, but not God's stuff, right? Earlier on, the Father forgives the Son, therefore, right? That's our observation. Look, the. The dad forgave the Son, therefore. Well, our interpretation is Father should forgive sons, right? So you just go straight from the truth and into the interpretation. You don't stay on what we're going to learn, our interpretation guardrails to help move people toward a healthy interpretation.

You just leapt interpretation and you went straight from observation straight to application. You didn't actually interpret, which means you didn't. You said, yeah, I know that in the story the Father forgives the Son, but why did Jesus tell that story of the Father and the Son in the first place? What was his purpose in mentioning that he was teaching us something about the kingdom, right? So we skipped interpretation.

We skipped asking why Jesus said that fact in the first place. Next it would be something like, the Pharisees were grumbling, so we shouldn't grumble, right? Is that a correct observation? Were The Pharisees grumbling, absolutely. And then you just skip right over to application. Well, now we shouldn't grumble. And this is problematic one because you miss Hey! Again. Why did Luke mention that they were grumbling? Like, what is Luke actually trying to teach here?

But also, if you'll notice, and this is a good time to learn this, this skipping of interpretation where you just Make an observation and immediately just tell people to mimic or not mimic. The father forgives, you should forgive. The Pharisees grumbled, you shouldn't grumble. You

know, be like the good guys, don't be like the bad guys. That is, it lends itself to what we call moralistic teaching.

This is just where you look at the text. If a good guy's doing it, you better do it. The bad guy's doing it, you ought not do it. And then you end up telling people, they come and they sit under your teaching. You're like, hey, you should pray. You should share the gospel. Look, Paul was ready to preach. You should be ready to preach. And then, look, this guy was.

He was, you know, being a magician, you shouldn't be a magician. And we end up pulling these moralistic themes out. What we end up doing is telling people all this stuff they should and shouldn't do. And then we end up skipping over the gospel, which actually is supposed to transform us, not just a, to do list. Ironically, we end up. Well, if they're good at following a to do list, it leads to pride.

Right? Because I always do what I'm told. If they're bad at following a to do list, it leads to defeat. Either way, it doesn't lead to humble obedience in the gospel. So we don't want to teach moralistically, which is just where we tell people, do good stuff, don't do bad stuff outside of the gospel, outside of the transformation of the text outside of interpretation, because it rids people of the privilege of the transformation, which can't come from self discipline, and it can only come through the gospel.

So paradigm shift. All right, stay with me. This is the paradigm shift that ends up fixing the dumping observation issue and ends up fixing our second problem as well. Okay, this is what we need to know. Your job is not to teach truths that you extract from the text. Your job is to teach the text. Okay, I'm going to explain what that means. Your job is to teach the text through which people will encounter the truth.

The text is not a container. It is the word of God. Okay? This is what I mean. Let me use this, illustration. Let's say I am a school teacher, okay? And I got a little kid named Jane, and she's in my class. And let's say Jane's a little liar, okay? And she's always lying about people doing, Tommy hit me, or, you know, Johnny stepped on my toe, or Emma cheated.

She copied my answer. She's just always accusing everybody of all this stuff. It's not even true. She's doing it for attention because she's lame. Well, this is, These are my two options. One, I can be like, hey, Jane, here's a truth, okay? If you keep lying like that, no one's gonna believe you. And then one day, let's say somebody really does punch you in the face or something lame.

Well, when you say it, nobody's gonna believe you because you lie so much, right? So don't do that. Okay? So I could tell her that truth. Don't lie, because then people won't believe you. Or this is what I could do. I Could tell her a story about a little boy who cried wolf. And the reason I would do that is because simply telling humans truths does not transform them half as well as telling them stories.

It's how we're built. It's how God communicates. So let's say I tell her this story. Well, once upon a time, in a land far, far away, there is this little boy. And. And they told him to watch the sheep. And he realized that if he cried wolf, wolves are coming to attack the sheep. Then all the townspeople would run over to protect the sheep. And then he would get a lot of attention, and he'd say, well, the wolf just ran away, you know, and people would.

At first, they congratulated him for being so heroic and calling everyone to save the sheep. And. And then the second time, you know, the wolf ran away again. I guess he got away. And then the people were a little peeved. And then. I meant the 10th time. They're like, okay, this kid's a liar. Well, Jane, the 11th time, he cried wolf because there really was a wolf, but no one believed him.

And then he was mauled to death. Okay, I don't know if you can actually tell school kids this story anymore, but let's just say that that were allowed because it's a cool school where you can frighten kids. Okay, so you tell her the story of this little boy being Mauled to death. Now what happens? What happens there is she. She learns the exact same truth, right? If I get done with that story, I'm like, what should the little boy have done?

And she's going to be like, he should have told the truth. And I'm like, why didn't the townspeople go? And she's going to be like, well, because they got used to just not believing his word. And I'm like, so what do we learn? Well, we should always tell the truth so people believe us and we're not mauled to death by wolves. Right? Good job, Jane. Now, here's the thing.

I could have told her the truth, but one, it would not have been as transformational because she didn't experience the journey of the narrative. Or I could have told her the story, and then the truth would naturally arise from the story. Okay, this is what I mean. Whenever I say, your job is not to teach truths. You extract from the text. Your job is to teach the text.

This is what I mean. When we are interpreting scripture, I do not want you to study the text and be like, okay, well, I see the truth, and then you pull the truth up out of the text, and then you go and you teach that truth, but you don't teach the text, right? So then your women, maybe they'll learn a lot of biblical truths, but they're not actually experiencing God's Word, which means they're not experiencing God in the way that he intended, in the fullness of the way that we were supposed to experience His Word, which is Himself. So the. The primary.

The best way to make sure you're interpreting scripture well is to don't just find the truth and teach it, but learn to teach the text. The journey of the text, the genre of the text, the flow of the narrative, the cutting edges of the argumentation, the repetition, and the imagery of the poetry. Learn to actually open up the text, to show how the text is working, to facilitate the experience and the journey of the text. So that they do learn the truths, that's a part of it. But they learn the truths through actually encountering God's Word and through that final impact landing on them, right?

So when we say that's why we call this the encounter method, because lots of Bible teaching methods, I know this. I have read literally. I'm not exaggerating to get my PhD. I read over hundreds of different books that teach this, and a lot of them Skip this. Like, 99% are like, here's how you get the truth, and here's how you teach it faithfully. And it's like, that's great.

But you know what, the Bible is not just 3,542 truths. It's not. It's poetry, it's narrative, it's argumentation. And when you teach Bible teachers to just find the truth and teach the truth, you're teaching them to teach the word in such a way that they don't actually encounter the word, which means they don't really fully encounter the author as he intended. Right? So if you want to skip the observation dump, if you want to skip just leaping into application, what you end up doing is you learn how to actually teach the journey and the experience of the biblical text so that then they do the interpretation on their own.

The truths arise from their own. The impact hits them. The experience is something that you all do together, and that ends up fixing the problem. Now, if that sounds super complicated, don't worry. I'm just introducing that idea right now because we're going to teach you how to do that later in the course. But I just want you to know that that's the goal right now. So our dumpers, they dump all the information.

Our leapers, they grab a piece and then they run. But the teacher, they teach the text so listeners encounter the truth themselves. So don't just teach truths. Teach the text so that the truth arises. Lead them on the journey of the text. Let the impact of the text fall on them. Okay, so this is a controlled process. So if you'll remember our spine or the pipeline, right, Those four big stages that we have, observation, interpretation, application, and teaching.

As of this point, you just learn your four keys. So you are right here. We're going into interpretation. Now in this class, in the encounter method, the way that we teach that you find the interpretation of the passage is through the three aims. You find the truths that it's teaching, you find the experience or the journey through the genre of the text, and you find the culminating impact, the overall effect that the text should have.

Once you've done that, you have found the full interpretation of the text. So you are, you're right, and you're like, okay, I know how to do my observations, but how do I get to those three aims and find the full interpretation, the full experience of the text? Well, here is our first step. Are you ready? You ask warmup questions, right? You here, here's why we. I used to not teach warmup questions, and I found that women would be in the four keys so deep and especially my super nerdy smart girls like you guys were in the text so deep you're making all these observations.

You got like 200 observations about context and structure and literary tools or literary devices and connections. And you, you got like 200 facts. And then you either turn around and dump them on everyone, which isn't nice, or you don't know how to pivot from all those details into

interpretation. So these warm up questions help you. All right, you've been looking at all the trees. The warm up questions help you get in the helicopter for the first time and rise up out of the trees so that you can begin to see the whole forest.

So, so you can begin to see what all those observations are actually building towards. So the warmup questions are to help you zoom out so you can begin interpreting, to leave the trees so you can begin seeing the forest. So here are the five questions. We're going to dig into these in just a little bit. But just to go ahead and introduce them to you, we want to remind ourselves, okay, let's zoom out of the four keys here.

Let's zoom out of all these trees. Who's the author, who's the audience, and what's the situation? Right, we're just zooming out here. What's the big book level purpose? What's the purpose of the whole book? What's the trigger? What set this passage off? What? I mean, the book has a lot of things happening, but what was the specific question? Or what was the specific, act of drama? Or what was the specific issue that cued this text to occur?

Right, and we're going to talk more about that in a second. What is the passage? Emphasis. Right? What is highlighted? Where does it land? Right, guys, if, when in doubt, just ask, where does it end? How does this text end? That is maybe 30% of the weight right there. It's just wherever it ends, that's a huge, huge piece of how to figure out what it means. Okay, also, original hearing.

What would it have done to the original hearers? How what did the original author want the original hearers to learn and experience? And what effect did he want it to have on them? Those are your zoom out questions, right? All right, so let's talk about determining the three aims. We're going to come back to those in a second. The truth. That's aim number one. What is the main point or points that the author was actually making here?

Aim number one is the truth. All right? That's the first act of interpretation. So, for example, in Luke 15, God seeks the lost. He finds them and rejoices over them. And he invites the self righteous to come in and rejoice as well, right? That's the big truth that Luke 15 is teaching. So that's our first aim. Look, if I get done teaching Luke 15 and that truth has naturally flowed up from the text, and people are walking away with that in their head, boom.

That's a huge score for me, right? I just. I did a really good job if that's what they're walking away. All right? And two, the experience. What did this text set out to make the reader feel and undergo? And again, this isn't just. Ultimately, this is like every single pivot of the narrative, or every single pivot of the argument, or every single couplet or triplet of the poem.

For example, in Luke 15, Suspense. The Pharisees are grumbling and they're asking this question. Jesus is starting to tell a story. What stories? What story is he going to tell? What is he going to do? Building tension, right? Okay, this guy lost one sheep of 100. It's building. What's the story about? And then And then there's relief, right? He found the sheep. And then this woman, she loses a coin.

And. But then there's relief. She finds her coin. And there's tension being built. Because now the son asked for his inheritance. What's going to happen? Suspense. He's coming back home. Shocked. The father actually embraced the son. Who saw that coming, right? Whenever the father goes out to the older brother. An epiphany. Right at that moment, the Pharisees should have realized, this is actually, I'm the older brother.

And then a, rebuke. Hey, you're not acting like God. You're not rejoicing. And an invitation, as in the narrative, right? When the father's like, come celebrate, right? They should feel that invitation. Jesus inviting the Pharisees actually to come in. So that's the experience Every pivot of that narrative, right? Remember the boy who cries wolf. We don't just want to tell the truth, we want to tell the whole narrative.

So she realizes the shock and the fear and the dismay and the horror, right. That that experience is the transformative effect of language. And then ultimately, aim three, this is the impact, the ultimate impact, the, ultimate effect, the final effect that this story or this poem or this, argument was intended to have. So what was this text built to do to its hearers? Not just tell them, but what was it meant to do to them?

So in Luke 15, ultimately, it was meant to rebuke them for their self righteousness and invite them to rejoice. Right. Ultimately. Now if you. You'll see this word, illocution. Okay, we're going to talk about that illocution. Illocution. I'm going to go ahead and introduce it right now. But in speech, right? This is y'all This is varsity stuff, okay? So zoom in here, right? I wanted to make the world's most thorough hermeneutics and homiletics course.

Here it is. Here's your big exposition theory. Ready? In language, we have something called the locution, right? That's the word that. That's the words that you're uttering. Locution. But then everybody's words also have an illocution. That's what your words are doing. Okay? And we're going to talk more about this in a little bit, but let me give you a really easy example. This is from a guy, Abraham Kuruvilla.

So if I say, you're standing on my foot, that's my locution. Those are the words. I just said, you're standing on my foot. But what's my illocution? What am I doing? I'm requesting. That's the verb. I'm requesting that you get off of my foot. So what I said was, you're on my foot. What I did was request that you get off of my foot, right? Or somebody says, hey, Erin, you gonna be there at 5?

And I say, hey, I promise I'll be there. Okay? What I said, my locution was, I promise I will be there. But what did I do with my words? My illocution was I made a promise. I made a vow, right? So whenever we're looking at AIM three, the impact, we're looking at the illocution. What was the word? Doing? Yeah, I mean, we know what he did. He told a story about a shepherd and a woman and a father.

That's that's what he said. But what was he doing with his words? He was rebuking, he was inviting. Other illocutionary words are things like the author was convicting, the author was warning, the author was scaring, the author was comforting, the author was inviting, the author was jesting. Right. Maybe the author's being sassy a little bit, making a joke. Right? So the, the authors do a lot of different things with their words.

And that's when we start looking into application. We don't just want to ask, hey, what is the author saying? But I know what he's saying. What is he doing with those words? And listen to this. You guys can get this. You guys are smart. Okay? Sometimes you can have the same words, but they have different illocutions. So, for example, there are times in scripture, like in Revelation, where God is portrayed as holy.

And that's what the text says, he is holy. Right. But the illocution there in Revelation, what is it? That's, what it's saying is, he is holy. But what is it doing? It's comforting the believer. He's holy and he's finally on his throne. It's stirring awe in the believer. He's holy. He's amazing. Do you see him in this text? He's so pure and he's so high and he's so lifted up.

He's so holy. It's stirring awe and affection and comfort. Right? But there are other times where you have the exact same truth with a very different illocution, a very different purpose. For example, in Psalm 2, God is presented as holy, and his Son, the king is presented as holy. But the illocution there is very different. It's one of warning, one of fear, one of wrath. Like Psalm 2, the illocution there is to make you fear God, kiss the sun lest he be angry.

Right? It's still the same holy God. But there, the effect it should have on you is one of fear and double checking yourself and making sure you're on the right team and to sit up a little straight and make sure that you are worshiping this Son because he is a God who comes in wrath. So just because you see, hey, two passages are teaching the same truth, that's great. It may be teaching them for a different reason, for a different purpose, for a different effect, for a different.

Illocution. Okay? So that's why all three matter. Again, if you're like, this is overwhelming, first of all, you can re. Listen to that. Second of all, you can ask somebody if you're watching it with a buddy, ask in the community. Also, we're gonna go deeper into all of this stuff pretty soon. Okay? Interpretation guardrails. Look, I'm gonna be honest. There's not a lot of room in your workbook.

Okay, let me go ahead and give you a sneak peek. Yeah, we got like eight of these. Okay? So I'm sorry, make room for eight of these guardrails. So, write tiny. Okay, number one, so interpretation guardrails. These are rules. We could call these hermeneutical rules, rules of, Bible interpretation. Okay. These are rules that just help you interpret things responsibly. All right, number one, stay in the text.

Stay in the text. Please, please, please. 80% of the time, I would say a woman comes to me in my class. And pro. Ladies, if you do this and we're grading you and I say, hey, you got out of the text, you're going to notice if we're grading you, you're going to get a really low grade. I love you so much. I'm going to be so nice.

But I will be like, hey, dude, you got out of the text. That's a. You're breaking the number one rule there. And we'll come back and we'll learn and we'll grow and it'll be fine. But this is a big deal, okay? So stay in the text. An example that I just heard of this last Christmas. And this guy, he's a really good preacher. I really admire him.

And I was like, it was such a good reminder of me how even the most talented speakers break some of these basic rules sometimes. And that's why we have to rehearse these. Whenever I talk about preachers, it's never from my church. So don't assume it's from my church. I think that would be inappropriate. But, so stay in the text. This dude that I was listening to, he was teaching.

I think it was like Luke 1 and 2, you know, where the shepherds are there with the lambs and where you see Mary wrapping Jesus and swaddling clothes in Bethlehem. And he was like, guys, I read the coolest historical fact about this text. And I already thought, why are we going behind the text to dig into archaeological things? You're Indiana Jonesing the text. Like, I don't care about the history behind it.

I care about what the text is saying. So I was already upset. And he said, well, what we don't realize, again, I'm like, red flags all over the place. Bethlehem, right? It's. It's very close right here. And the temple would have been really close. And so these lambs, maybe they would have been sacrificial lambs for the temple, right? That, that seems to be the case. It's like, we have no actual historical data that that's the case at all.

But that, yeah, that's what he read in his commentary. And he got out of the text and lame. So, and then he's like, and here's the craziest thing, that these shepherds, they would have actually wrapped these lambs in swaddling clothes to keep them from being blemished. And they would have laid the lambs in mangers so that they wouldn't be blemished, so that they would be spotless lambs so that they could be sacrificed in the temple. So really, when the text says that Mary wrapped him in swaddling clothes, the image that every original person would have known reading this was.

It was image that Jesus himself was a sacrificial lamb. And I'm like, dude, one, I seriously doubt that's true. Which, I did my research. It's not true at all. But if he would have just followed rule number one, stay in the text, then we wouldn't be pulling this point out of the text that God didn't put in there. Now, is Jesus the ultimate sacrificial lamb? And yes, he is, praise God.

But that's not what he was saying in that text. And perverting Jesus's words or, perverting the word of God to make him say something that he did not intend to say is not okay. Even if you're like, yeah, but Jesus is the sacrificial lamb, okay? But we still can't twist the words of God to make him say anything. Like, we need to respect his word. So even if he does agree with that, even if he teaches it elsewhere, that's not what he's saying here.

And, and we need to find what he was actually trying to say here. So stay in the text. If you stay in the text, it's very hard to mess it up. Number two, context and structure carry most of the weight, okay? Context and structure carry most of the weight. If you are teaching, you figure out the context, you figure out the structure, you're over 50% of the way there, okay?

I don't care what else comes up. You've done most of the heavy lifting at that point. Point, right? You have the outline of that now. Maybe there'll be some more color and some more texture, but, like, you're generally starting to see the picture. So, for example, if you read the Book of Ruth. Ruth. I'm gonna leave that in there. If you read the Book of Ruth, you will find that it begins with Naomi, and she's a widow, and it's a terrible story, right?

Her husband has died, her sons have died, and she's not even in the promised land. It's a terrible, terrible introduction. And. And the context is in the days of the judges, when people are not worshiping Yahweh at all. Well, then you. If you look at the structure and a big structural question, I'm sure Rachel taught you, this is where the narrative ends. Where does it land? The landing place is huge in structure.

If you actually read the end of the Book of Ruth, who gets the baby, it actually says God gave Naomi a baby. Now, of course, it's Ruth's baby, and Boaz and Ruth are used by God. But the ultimate arc of the narrative is Naomi, in the beginning has No man in her life to take care of her, no inheritance. And at the end, Naomi is the one who's portrayed as getting the baby. So if you look at the context and the structure, you actually see that this narrative is much more about Naomi and, that Boaz and Ruth are just kind of two people that God uses to provide for this widow in the time of the judges.

Now, I don't want to downplay. Boaz is awesome, Ruth is awesome. But if you look at the context and the structure, that's saying, hey, we probably make way less of the arc of Naomi than we should. The context and structure is actually saying she might be, if not the main character, definitely one of the main characters in that narrative. So next, take the plainest reading, unless the text signals otherwise.

If it seems like the text is saying that, the text is probably saying that. Just take the plainest meaning. So, for example, in Luke 1 and 2, with the whole swaddling clothes, the plainest meaning of a. This chick wrapped her baby boy and swaddling clothes and then put him in a manger is that she wrapped him up in blankets because it was cold, and then she put them in a little, like, makeshift crib. That's.

That's what it means, right? So just take the plainest meaning. Don't be like, this is really. Only if you could put on your Indiana Jones hat and get your whip, then you would know what you Know, only the mystics know, which is that this is really God winking and saying something about sacrificial lambs. Like, no, it's not just plain. Plain reading, dude. Number four, watch the spotlights.

Okay? So context and structure do most of the heavy lifting, but then we have certain literary tools, literary devices that do a lot of heavy lifting. So those are what we call spotlights. For example, dialogue. If you are in a narrative and then someone starts speaking those words, the dialogue, those really matter. Those are super important. So if you're in a narrative, like somewhere in Exodus, maybe, and then there's dialogue, that means that's a neon light.

Hey, this is the important part, the dialogue. This really matters. Naming. If anyone is named, for example, in the book of Exodus, right? Someone's name is revealed. We see this in Genesis when Abraham, like, names a location. Or if God is named, you know, the God who sees. Like, if anything is named, that's very likely a lot of the main point, if not all of the main point.

Repetition, repetition is a big pointy arrow saying, this part really matters a lot. Connectors, especially if you're in prose. But therefore, with. And right. Those connectors really matter. Purpose statements, right? I am writing this in order to. Okay, well, if they literally say, I'm writing this in order to blank, that blank is why they're writing it. So that really helps us with interpretation. Okay, Number five, read characters as the text presents them.

Descriptive is not prescriptive. All right. A lot of times we like to flatten characters. Now, some authors write with a authorial style, that does portray characters pretty black and white. But a lot of biblical characters are not that black and white. I take Abraham. Good guy or a bad guy? Well, he clearly had faith in God, so he overall gets a big good guy. Right? Faith in God is the most important theme with any biblical character.

But he also committed adultery, and he also didn't believe God sometimes. And he also lied all the time about his wife. So it's like, was he a good guy or a bad guy? And it's like, well, he's. He's who he is, right? You don't have to put him in a box. We do see characters sometimes presented as almost exclusively negative. Like Samson. That dude's the worst. He's like, he does something wrong.

He's getting drunk all the time. He's sleeping around. He's angry. He's portrayed as really stubborn and stupid. I, mean, he's just the worst. And he kind of maybe Sort of has faith in God, at least at the very end. He himself, I, mean, he wants to be avenged, and he calls to God for that. So, like, maybe that's good. But he's mostly a bad guy. Pharaoh, totally wicked, right?

So sometimes you do have really black and white characters. Daniel is presented as basically exclusively a really good guy, but those are very rare. Most people are pretty good and pretty bad. Most people are pretty gray characters in scripture. So when we say scripture is

descriptive, not prescriptive. What we mean is most narratives are describing how someone's behaving, not prescribing how they are behaving. So that means it's just saying, hey, you know what?

Samson got super drunk. That is a description of what he did. It's not a prescription. It's not saying, now you should go get super drunk. It's just a description of what he did. So that's again, why we need to be careful with moralistic teaching. Just pointing at someone and saying, well, you know, Ruth, like, got kind of dressed up and then went into Boaz's area at nighttime and laid at his feet, like, and Ruth did that.

So maybe that's an appropriate thing to do. Like, maybe, maybe it, maybe that's a little sketchy. At least Boaz was like, hey, Ruth, why don't you get out of here? This looks kind of sketch, homegirl. Like, so I'm saying it's describing things. It's not necessarily always saying it's good. It's not also necessarily always saying it's bad. We just need to realize narrative is narrative, characters are characters, and God's always good.

That's the main thing we need to remember. So number six, let Scripture nuance Scripture. Do not flatten and do not soften. Okay? So when we say let Scripture nuance Scripture, let's say sometimes you do come up on a text and you're like, hey, this really seems to be contradicting another text. So, for example, James says Abraham was justified by his works, period. Then you go over, I think it's Romans 4.

And Paul is like, Abraham was justified, right? He was made righteous by faith. And you're like, Those, seem to be saying very different things. Well, that's when we would let scripture nuance scripture. So let's say if I'm teaching through James, what I'm going to do when I get to that part, because I'm interpreting, I'm. I'm helping people realize what this means. It says, Abraham was justified by works I'm going to say, hey, everybody, we want scripture to nuance scripture.

I'm not going to just run over and go teach Romans 4. That's not what I'm going to do. But I'm going to bring in Romans 4 to help nuance. James, I'm going to stay in my text, but I'm say, hey, clearly when it says Abraham was justified by works. We know that we're saved by faith because of Romans 4. So what this must mean is that the works are proof of that faith.

And that faith is what saves, right? That works-producing faith. And that faith-rooted work, right? Those are the things that save. So let scripture nuance. Scripture, don't flatten, don't soften, guys. If it seems like it's pretty strong language, let it be strong language, okay? This kills me. I, I hate whenever I'm listening to a teacher and like the Bible is really warning someone. It's like, hey, you know, Paul says this.

Like, Paul's like, hey, I want you guys to be careful that you do not fall away from the faith like that you don't shipwreck your faith like Hymenaeus has done. And then people read that and it sounds like it's teaching something really scary. And of course we know you can't lose your

salvation. But instead of wrestling with that and letting the warning carry through, we just soften it. We say, don't worry, don't worry, Jesus never loses his sheep.

And then we take a text that was intended, the impact was to warn, and then we cover it, smother it with another text because we're afraid of letting the text be nuanced or textured or complicated. Like, do not flatten sharp text in the same way. Right? Don't sharpen flat text. I see a lot of times it's women, they're always wanting to soften. Don't worry, Jesus is nice.

And then you see these hellfire and brimstone preachers and it's like, God so loves the world. And they're like, yeah, but not really. You need to be careful. And it's like, okay, well you're, you're sharpening soft text and you're softening sharp text. Like, just let the text do what it's going to do, okay? It's not your job to be the hall monitor for God's work. All right?

If it's a forceful text, you need to have a forceful message. If it's a soft, comforting, encouraging, tear filled encouragement, like, dude, Encapsulate that. But you have to be faithful to the illocution, to the purpose, to the effect of, the text. So don't flatten or soften a text. Next, test your big idea against the whole pericope, all right? Pericope means passage. The whole passage of Scripture. Test your big idea against the whole pericope.

You know What? In Luke 15, if you would have looked at the whole passage, right? The setting, the three stories, and then how it ends. Like, if you would have actually looked at the whole passage and then someone would have said, hey, is this about fatherhood? You would have been like, well, of course not. It starts with Pharisees and tax collectors. There's a thing about a sheep.

There's a thing about a coin. I mean, there's a thing about a father. But obviously, if you look at the context, it's not about fatherhood. Like, the whole. Yeah, if it's about fatherhood, why is he talking about sheep? Why is he talking about lost coins? That interpretation does not account for the whole passage. So that's how you know it's a bad one. So test your big idea.

If you're summarizing, you're trying to find the big truth, test it. Does the whole passage account for that truth? If not, it's probably incorrect. Number 8. Do not make a weird detail the main point, okay? This happens all the time in Scripture. People want to point out one random thing. So, you know, where Jesus is teaching. And then the four dudes come, they lower the guy down through the roof.

Like, I've heard so many messages where. I mean, they talk for 20 minutes about how you used to be able to dig through roofs and how sometimes you got to dig through your problems in order to get somebody to Jesus. And it's like, dude, that's such a minor part of that narrative. Narrative. It's not a part of the context or the structure. It's not a climactic piece of the narrative.

Like, you got hung up on this detail, and now it's. It's. It's perverting your interpretation. We don't want to do that. Another one I would say is. Or maybe not weird details, but interesting details, right? I don't know how many messages I've heard about Jesus being crucified. And again, this is mixed with the Indiana Jonesing the text, but people go on for 10 minutes about crucifixion and how they, you know, beat them and how much blood there would have been and how they would have suffocated.

And all of these gruesome details, and none of them are in the text. You know what is in the text? That his bones were not broken like the Passover lamb. That he died on Passover like the Passover lamb. That, you know, he had a crown of thorn and a robe like a king. Like a king. Like these authors, the, the details, they're included, are pointing toward Jesus as the lamb or Jesus as the king.

And now you're throwing those details out and bringing up a bunch of details about crucifixion. And now we're missing what the author is trying to tell us. Because you're getting out of the text, you're getting hung up on weird details. So that messes up your interpretation. So don't get caught up on a weird detail. All right? Those are your guidelines. Now the exegetical journal. Okay, Interpretation, warm up questions, before you draw any conclusions, zoom back out.

That's what these warm up questions do. They help you zoom out and answer all five warm up questions on your own passage. Okay, so this is where you're gonna go do your homework. Remember the author, original audience, the situation. Also, when we say spiritual condition, we mean spiritual condition of the original audience. For example, Luke, the original condition, he's writing to gentile believers. We'll look at that in a second.

Remember the book level purpose in one or two sentences. What is the big picture purpose of the book as a whole? So, for example, just to give you some examples of this, you know, the author of Luke is Luke. He's writing to gentile Christians. Their spiritual situation was that they actually knew God. Or Psalm 23. The author is David. The original audience would have been Israel. And their spiritual condition was sometimes they were faithful, sometimes they were not faithful.

So the book level purpose, I'm just giving you some examples here so you can follow this in your homework. This is how I would summarize Luke 15. Like Luke shows, this is what he does in the whole book. Luke shows who Jesus is and what he came to do, to seek and save the lost on the road to the cross. That's a, a book level summary or for all of the Psalms, right?

The Psalms teach God's people how to pray, praise and lament and shape their trust in him. That's what the book level purpose is. See how zooming out to the book level purpose is going to help me remember that so that I can back out of all of those trees and start seeing the Forest. The trigger, the tension. This is important. This is the situation. Conflict, question or tension triggered that triggered this passage that necessitated this passage.

So we can ask, what is the problem? It's answering. So with Luke, for example, well, verses one or two, these dudes are grumbling. This man receives sinners and eats with them, right? The grumble. So that's why Jesus starts telling these stories. That's the trigger, right? We see this in Romans, right? Paul says, well, that should we. Should we sin, that grace may abound. That's the question that's going to trigger the upcoming argument.

The upcoming passage. Psalm 23. What's the trigger that started that psalm? What was the situation that necessitated that psalm? You can find it in the poem. You can see when you read the poem that the valley of the shadow of death, enemies at the table. The situation is one of danger. So the question that that psalm is answering is, what do we remember and hope in when the danger is real?

All right, the passage emphasis. Remember, we're zooming out, right? What's the big emphasis of the passage? What's highlighted? Again, the, spotlights for this are repetition, slowing down, slow mo. Climax in a narrative key. Dialogue, naming purpose statements. Those are those big emphases, spotlights. So in, Luke 15, repetition, lost, found, rejoice three times. The third parable slows way down. Lots of details in there. So that's where the big focus should be.

The Father's speeches, right? That's dialogue. So that's where the important stuff is. Also, I would add where it lands. It lands with the rebuke to the older brother, inviting him in Psalm 23, the shepherd image. That's the big emphasis, the pronoun shift from he to you in the valley, right? The Lord is my shepherd. Right? This is, he makes me lie down. This he stuff to, you, right?

Talking about your rod and your staff. They comfort me. Right? Talking about you. We see that pronoun shift where he's talking about God out there, and then he starts talking to God. That shift matters. That's a big structural shift. Also, we see the table before the enemies. That's a major image in that psalm. All right, the passage emphasis. Where does the emphasis land? Okay, yeah. So the final line, the final scene, concluding claim.

Yeah. The Father outside, pleading with the older brother. No answer given. Cliffhanger, right? That's where you zoom in. That's where the. The crux is. Psalm 23. I shall dwell in the house of the Lord forever. That's where it lands. That's where your emphasis is, the original hearing. How would the original audience have heard this passage? What would it have done to them? For Luke, the sinners heard a welcome.

The Pharisees heard themselves outside the party, but invited in. That's where it ends with them. Psalm 23, Israel singing it, right? This is the, the original hearing. They're hearing this psalm. It would have been Israelites. They're singing this psalm together. They would have been steadied, they would have been comforted, right? They're confessing that the Lord is their shepherd. It would have moved them to trust. That's the effect, effect that it would have had on them.

So that's your homework. I want you to go do that for your passage right now, all five warm up questions in Exodus chapter three and that little bit of chapter four. And then we're gonna go on to 6B. See in a minute.

LECTURE 6B

ILLOCUTION

Hey, ladies. Welcome to Lecture 6B, where we are going to discuss illocution. All right, now, this is a super varsity lecture. I did not get to this stuff until my last couple of seminars of my PhD era of my life. Okay? So this is, like, super technical stuff. It's also incredibly vital. When I started learning about speech act theory and illocution, I began to see the word differently.

I began to teach the word in such a way that people can actually encounter God and what his word is doing. And this is some epic stuff. So I'm very excited to be able to give this to you. All right, so the three terms from speech act theory that you need to learn, okay? I've already introduced some of this stuff, so I'm hoping it's not too overwhelming, but you guys got this.

All right? Speech act theory. It's a theory about speech that says it acts. Okay? So. Or you can remember it this way. It's a theory about speech that says words do stuff. Okay? Words do stuff. So, for example, if I say, yeah, I promise I'll be there at 5, right? We talked about this. My words are doing something. They're promising something. Or if I say, hey, you better back off, right?

What I said is, you better back off. Like, it would be better if you would back off. But what am I doing? I'm warning, right? Or even threatening, right? My words are doing things. So we need to think about this. This is vital to how you teach the Bible that when God speaks, and even us as humans, when we speak, our words are not merely just construing information, right?

We're not just informing each other all the time. We're doing stuff with our words. We're warning, we're rebuking, we're comforting, we're encouraging. Our words do stuff, okay? So if we understand that, we're going to be able to unleash what God is not just saying in His Word, but what he is doing in His Word, the impact he's having on people with His Word in a much more powerful way.

So here are three terms that we're going to learn because this is a varsity course. So you guys hang on here. Number one, locution. Okay? Locution. And we've already introduced this. The actual words spoken, or if it's in the Bible, written. So the locution would be my actual sentence that says, you are standing on my foot. Okay? That's those words. That's my locution. That's what I actually said.

Next, Illocution is what the author is doing with those words. So my locution was, you are standing on my foot, but what's my illocution? What am I doing with those words? What was my purpose in saying them? I was requesting that you please get off of my foot. Right? I'm not

just telling you about where your foot is for fun, right? I'm requesting. I'm like, bro, please get off my foot.

Right? It's a request. So we have the locution, what you say, the illocution, which is what your words are doing, and then the perlocution. All right? You guys are so smart. Perlocution. That is the intended effect on the audience. So when I say, you are standing on my foot, I'm requesting you get off of my foot. The perlocution would be the actual action of you getting off of my foot, right?

It's the reaction I want you to have. You moving your foot off is the perlocution or the right reaction. We may even say the right application of the illocution. Right? Perlocution is the intended effect, is what I actually want to occur. And in reality, okay, now you might be like, Erin, why are we learning three fancy words? Okay? This is why. So why illocution is the most important of the three.

This is why we need to know these fancy words, because we need to understand these concepts, because this is how words work. And if we understand illocution, the illocution is the secret to God's stuff, not just good stuff. Okay? So I want us to get this, that if you understand how illocution works, when you change your paradigm, when you change your mindset, and you go from studying the Bible just to see what is God saying? But instead you start asking, well, yeah, what is he saying?

But then you reach through what he's saying to what is he doing with what he's saying? What's the illocution of his speech at that moment? It's almost impossible to misinterpret a text, right? People get the locution, they get the words, they get the observations right all the time. But then they totally bomb on the interpretation, right? So let me give you the example. How the godly parent lesson illustrated this, right?

Remember the good stuff and God stuff. Luke 15. You know, a godly father forgives, a godly father has mercy. We see the godly father, he runs out to a son. Well, every time I've heard anyone teach that passage like that, they get the locution correct. They get all the right observations, right? They see that the father's standing and he's looking, and he runs to the son has compassion.

They see that he's generous. It's all the correct observations. But then when they turn around and say, well, this is about parenting or fatherhood, the reason why they make that mistake, why they get the right observations, but the incorrect interpretation, is because they only looked at what God was saying. They did not look at what he was doing with what he was saying. If they would have looked at the illocution, what he was doing with what he's saying, and not just said, what is it?

It's a story about a father and a son. But they would have asked, why is it? Why is Jesus telling this story about a father and a son? Well, it's to rebuke the Pharisees. That's the illocution. And that tells you what the meaning is. So every single time I hear a scripture, mistaught 99%

of the time, they have the right materials, they have the right ingredients. It's all the right observations.

But they miss the illocution. That's where you start misinterpreting scripture. So the locution was right. That the father forgave, the illocution was missed. That Jesus's purpose was confronting. See, that's illocution. He's confronting grumbling Pharisees and inviting them in. Once you see the illocution, of course you're not going to be like, well, this is about fatherhood. Like, no, it's clearly not. And then once we know the illocution what the author's doing with their words, check this out.

You're like, well, this is what the author is saying. And then this is what the author is doing. When you teach the text, it gets so easy. Because then all you got to do is say, well, what should I say? I should say what the text said, and what should I do? What's the purpose of my message is to do what the text does. So as a teacher, when you're like, hey, I don't just want to make a bunch of observations.

Like, I don't just want to say what God says. I want to do what God is doing. I want to actually facilitate an encounter with the intended impact of the word, not just to inform people, but to transform people. It's found in the illocution of the text. All right, so hang with me. I told you guys this was going to be varsity. But this is where we go from just informing people and sounding like we're giving a high, quality lecture on the Bible to, to actually unleashing the word of God.

So, okay, how to find the illocution? Right, here's three questions to help you find not just what the text is saying, but what God is doing with his word. Number one, we ask, who is the author speaking to and what condition are they in? Think about this. In Luke 15, if we would have just asked, hey, in this narrative, who is Jesus speaking to? Well, the scribes and the Pharisees, what condition were they in?

They were grumbling, right? They were being losers, self righteous losers. All right, number two, what is this text doing to them? What did this narrative do to them? Well, it probably confused them at first because they're like, why are we talking about sheep and coins? But by the end of the narrative, hopefully the light bulb went off and they're like, we're the older brother in the story.

We're being self righteous. We're not being like God who rejoices. And hopefully they would have also seen that they were being invited in. So is it warning, comforting, exposing, calling, inviting, rebuking? There's so many things that texts do. And guys, look, think about this. When we start to see the illocution of text instead of just what it's saying, but what it's doing, this is where the word really comes alive.

There's so many times I can spot it from a mile away. Beginner Bible teachers, they always have the same applications, right? It doesn't matter what the text is because they're just looking at what the text is saying. They open it up and they're like, well, Paul shall share the

gospel. We should share the gospel. And Jesus prayed, we should pray. Daniel's faithful. We should be faithful. I can always tell a beginner Bible student because they're looking, they're making all the right observations, and then they just go to applications that they've heard before or that they feel are right.

But I can tell an intermediate or an advanced Bible teacher by, hey, she's making all the same observations, but she goes through them. And instead of just going to the same five applications that everyone always says, pray more, share the gospel more. That's tithe. You know those ones, like, instead of that, they start getting into the nuanced, nitty gritty stuff like, don't be a self righteous person who begrudges when sinners repent, instead rejoice with the heart of God. That's so nuanced.

It's so niche. We start getting into really nitty gritty applications and we start being transformed. Instead of just hearing the same five applications all the time, we start experiencing the word, right? Instead of just learning stuff, we're actually being warned, we're being comforted, we're being exposed, we're being called, we're being invited, we're being rebuked. Like the word begins to transform, right? Number, three. If it worked, like, if the illocution worked, how would these Pharisees change?

How would it transform them? What's the perlocution? What's the right reaction? Well, they would weep because they're being self righteous. They're not having the heart of God. They would rejoice and then they would go, they would abide in Christ. They would go in, they would eat with Christ. They would rejoice that these sinners are saved. That's the perlocution, dude. If you ask these three questions, you cannot get the interpretation wrong.

Like you will unleash the Word as it was intended. So these are fire. This is gold right here. Okay? So this is what you do. In short, those are good three questions. But if you just want to wrap it up in a nice little summary, you just ask this. The text is. And then put your verb in there, right? I, put ing, because it's usually a verb.

It's audience. What is it doing to its audience? Right? If you can fill that in, you know what the text is doing. So here's some common illocutions, right? The word is convicting, it's encouraging, it's rebuking, stirring affection in. Right. There's sometimes in Scripture where it's just this beautiful exalted portrayal of who Jesus is. And you're like, what is this doing? You're like, it's stirring affection. It's stirring awe in our heart.

We're just supposed to stand in awe. That's the application. You don't need some to do list. Just worship right there in your seat. Hear this portrayal of Jesus, worship him and then that's your application. It really can be that simple. Maybe it's commanding, warning, assuring, promising, elevating. Maybe it's elevating who we are in Christ now that we're Redeemed. Maybe it's elevating who Jesus is. Lots of things can be lifted up and exalted in Scripture.

Maybe it's shocking, right? That happens all the time in Scripture, where you realize maybe you're the sinner or that God is way more intense than we thought he was. Maybe it's comforting. Psalm 23, the Lord is my shepherd. It's meant to steady us, comfort us, inviting more. There's so many, there's hundreds of things that the Word of God wants to do to transform us. I will say if I could put one huge umbrella illocution over all of these, all of these ultimately are just little pieces of God.

Biggest illocution ever, transforming us into the image of His Son. That's the biggest illocution of all of Scripture. That's the umbrella illocution, if you will. Everything he does, comforting, rebuking, encouraging, all of it, it's shaping us, it's transforming us so supernaturally into the image of His Son. All right, so in your exegetical journal, this is your homework. You need to determine passage's passages. Illocution. So you need to be able to fill out the passage.

Is you put your illocution there. It's audience by. And then we're going to tell how the passage is working. This is very helpful. All right, so I'll give you an example. In Luke 15, Luke 15 is confronting its audience by showing the grumblers themselves and the older brother, right? They're supposed to be listening to the story. And when they see the older brother, they're supposed to see themselves.

No, that's me. Supposed to convict them, confront them and inviting them into the joy by the Father's invitation. When the Father comes out and he invites the older son, the Pharisees should realize that they are being invited by Jesus. Okay, so by the way, notice I had two illocutions here. Confronting and inviting. If your text is doing two, do two, right? Sometimes there's rules. And like I've read a lot of books, about teaching and a lot of them say, like there's, there's one thing the passage is doing or there's one truth the passage is teaching.

And that's often true. Most of the time that's true. Sometimes though it's nuanced, there's one or two things. And if that's the case, note that. So look, look at how easy this is. Now once I understand Luke 15 is confronting self righteous people by showing them themselves in the older brother and inviting them into the joy. Dude, now I know exactly what I need to do. If that's what God was doing with his Word, that's what I need to be doing with his word.

I need to be confronting self righteous people by showing them themselves and the older brother and inviting them to rejoice with God. Once we know God's agenda for the text, that's our agenda for the text, or Psalm 23, it's steadying its audience by confessing that the shepherd is present and providing in the valley. So that's what God wants to do. He's steadying them through this image of the shepherd. Well, now I know my job.

Hey, when I teach this, I'm going to present this text in such a way and help them connect the dots and understand this so that they are steadied by this image of the shepherd. So guys, once you understand God's illocution in the text, now you understand your purpose for your message. So we never have to come up with purpose. What do I want to do with this text? I don't care what you want to do with the text.

We need to ask what does God want me to do with his text? And then do that, like just jump on the train that he's already gone on the rails. Okay. All right. Interpretation, three aims. So at this point in your exegetical journal, you have completed your warm up questions. Those zoom out questions are helicopter questions. Now you know your illocution, which is 80% of interpretation. Dude.

If you know the illocution, you know what to do with your text and it's very hard to mess it up after that. So good for you. Now it's time to synthesize your four keys, those observations and into the three aims. That's really the bridge of interpretation. So let's check that out. So aim number one is the truth, right? That's the theological thrust. It's when we answer the question, what is the primary message that the author is communicating?

What is God saying in this passage? Aim number one, the big truth. So in Psalm 23, let's do that example, the Lord shepherds his people through danger all the way home. That's the big truth. It's about God and it's about how he shepherds his people all the way home, especially in the valley. Luke 15. God seeks, finds, rejoices over the loss, and invites the self righteous to rejoice with him.

Those are the truths that we are supposed to learn. Now here's the truth checklist. I hear this all the time where women are like, hey, I think I found the truth that the text is teaching. But how do I know if I'm right? How do I know if that is the right truth? Well, here's questions you can ask. One, you ask, does it fit the context right?

What triggered the passage in the first place? What triggered the poem or the argument or the story? Does the truth that you have, does it actually. Is it the right reaction to that trigger that started off this race in the first place? Two, does it account for the big literary spotlights? Like what did the tools emphasize? Does it account for all the repetition or the characterization of the setting, or, you know, all those things that really say, hey, this is the most important thing in the text?

If God is named or if a place is named, does it account for those things? Does it hold the pericope, the passage, the whole passage? Does your truth account for every piece of the passage? Or does it just account for the first part or the last part? If so, your truth isn't broad enough. It needs to account for the whole passage. Does it account for the entire passage, not just one verse?

Also, here's a little pro tip. Try to find key verses anchoring the truth. Often, not always, but I would say 60% of the time you usually can look back through your passage and you can find a nice little summary verse. If you can do that, that's a good indicator that you're headed in the right direction. It also really comes in handy when you're teaching because you can kind of point back to that summary verse and you can say something like, hey, this is really the heart of the passage right here.

And then tell everyone to put a little star next to that. There's not always key verse that anchors that truth, but oftentimes you can find one of those. So that's nice. So let's check our truth for Luke 15. Let's make sure that the truth we found is the one that God actually put in there. So does it fit the trigger or the context? Well, if we're saying this is about who God is and him rejoicing over the lost and rebuking the self righteous.

Well, what was the context? Self righteous people grumbling about Jesus saving the law. So yeah, that fits. Now think about how useful this would be. Let's say we were studying, we were like, well, I think this is about being a godly father. And then we started looking at this truth checklist and we said, well, what triggered the passage? Well, was it an, ungodly father? Was it someone being mean to their son?

No, self righteous Pharisees. So see how that this question alone, does it fit the context? That would weed out a bad interpretation. That's why these are so useful. But let's go back to ours. So, does it account for the big literary spotlights? Well, in Luke 15, you know, there's that literary spotlight, that repetition of lost and found and rejoice and rejoice and rejoice and the father speeches, dialogue and narrative.

That's super important, right? I'm sure Rachel taught you that. So does it account for all of the big spotlights? Yes. Now again, our interpretation about it being God rejoicing and rebuking, self righteous. Yes, it does account for all the literary spotlights. But what about our bad interpretation that, this is about godly fatherhood? Well, lost, found, rejoicing, the father's speeches. I mean, maybe it halfway could, except for the fact that a, sheep is lost and then a coin is lost.

Really, the father losing his son only fits the third parable. So that actually also doesn't fit the next one where we ask, does it hold the whole pericope? Does it account for the whole passage? Well, our interpretation holds all three parables. All three parables are pointing to who God is in light of saving the lost. But our bad interpretation about it being about fatherhood doesn't account for the first two at all.

Also, are there any key verses? And thankfully, in Luke 15, yeah, I would say there are two key verses. Verse number two. And the Pharisees and the scribes grumbled, saying, this man receives sinners and eats with them, right? That's the trigger. That's the setup for the entire passage to come. And then this is really the heart of the passage right here, verse seven. Just so I tell you, there will be more joy in heaven over one sinner who repents than over 99 righteous people who need no repentance.

By the way, that's clearly Jesus being sassy, right? He's talking to the Pharisees and he's like, bro, I'm way more pumped about one of these prostitutes who actually repents than one of you guys who, you know, need no repentance. You guys are just so holy, you don't even need to repent. So you're not going to come to me just like a sick person is going to come to a doctor. That's great.

But if you don't need healing, you're not going to come to the doctor, right? You see him being ironic here or sarcastic really, is what he's being. So. But yeah, that's the heart of the text. All right, so now we go to aim number two, which is the experience, the literary encounter, the journey through the text. So this is where we answer, what experience is this passage designed to create?

What does the reader feel as they move through it? So let's go over to Psalm 23. Well, at first, we start with the green pastures, right? It's calming. The Lord is my shepherd, and I shall not want. I'm lying down in these green pastures, right? I have this still water that I'm receiving, right? So it's. It's a picture of peace, but then it takes a pivot. This is the journey.

We go into the valley, right? Now, it's scary, it's threatening, right? Maybe there. There's fear involved in that journey into the valley, but our shepherd is still with us. Then it changes scenes. Now we're at a table, right? So we're being honored as guests at a table, yet there are enemies at the table. But then it talks about dwelling in the house of the Lord forever, right?

A final resting place, final home, where we experience real assurance, right? See how the. The journey of the text leads us through those emotional ups and downs. That's what the text is, the journey that the text is creating. Right. The experience. All right. Lastly, aim number three. We want to look at the impact or now we know our fancy word illocution in full. So we answer, what was the author doing to the original audience?

What ultimate impact should this passage have? So, for example, with Psalm 23, it should steady God's people as they declare and describe their trust and their shepherd, especially in the valley. All right, cool. So go do your homework. I gave you some good examples there. Figure out the illocution of your text, figure out the three aims on Exodus 3 and a little bit of four, and then we're going to go on to lecture 6C.

See you in a little bit.

LECTURE 6C

"PREACHING CHRIST" FAITHFULLY

Hey ladies, welcome to, lecture 6C where we are going to talk about preaching Christ faithfully. Okay? So preaching Christ, that is how people usually talk about how you connect the passage that you are teaching to the gospel or to Jesus. So when people usually say, well, you need to preach Christ from your text, they usually mean you need to responsibly connect your text to the gospel. So that is really trending right now.

We're going to learn another big word here. Right now. It's trending. We call it Christocentric preaching. Okay? Christocentric, meaning centered on Christ. So right now it's very, very trendy where a lot of people are saying every single Bible study you teach, every single lesson you teach needs to be Christocentric. It needs to be based on Christ. And usually what they mean by that is it needs to be based on the Gospel.

Okay, now I'm going to tell you I'm a little nervous about teaching this one because I actually take a very conservative stance on this. I hold more of what I'd say a little tongue in cheek, a text o centric approach. I think that the emphasis of every message should be whatever the emphasis of the text is. Now if the emphasis of the text is Jesus, then by all means the emphasis of your message should be Jesus. But if Jesus or the gospel is not the emphasis of your text, I don't actually think it should be the emphasis of your message, although I do think every message should be applied through the gospel.

Okay, so that's everything that I'm about to teach you. I just said it. So let's unpack that so you can see where I stand. So let's, let's start from the, the other direction. These are people who say, hey, all of scripture is about Jesus. All of scripture is about Jesus. So that's why every text ultimately has to somehow preach or declare or proclaim Jesus. I would push back on that.

I would say, actually the Bible is about a story of creation and, and recreation. Now that story is accomplished through the incarnation of God, through Jesus, through the perfect life and death and resurrection and ascension and the hastening coming of Jesus. So I think Jesus is like a really big deal. I'm, for him. Love the guy. Okay. But I also don't think every single text, every single sentence, every single word in the Bible is overtly telling us something about Jesus.

I think Scripture actually does a lot of different things. So I would say the Bible is about a story of creation and recreation which is accomplished by Jesus. But that, ultimately it is a story about creation and recreation. Okay, stick with me. I'm just laying the foundation. We're gonna. I'm gonna make this practical in one second. So in Luke 24, I want us to see the implication here.

It's after Jesus has died, Jesus has already resurrected. There's some dudes on a road to a place called Emmaus, and they're like, super bummed. They're like, man, we thought that was the Messiah. And apparently it's not the Messiah, and that's lame. And then Jesus pops up, and this is what we see him say. He starts to reveal who he is. And, he hasn't revealed who he is yet, but he's laying the foundation.

And he says to them, foolish ones and slow of heart to believe all that the prophets have spoken. Now, when he says prophets, he's talking about, you know, the Book of Psalms. He's talking about Jeremiah, he's talking about Isaiah there, the prophets, all that they have spoken. Was it not necessary that the Christ, the Messiah, should suffer these things and enter into his glory? And what he's referencing there is like, dude, all the prophets talked about when the Messiah came, he would suffer.

You know, you guys, you're missing it here. Beginning with Moses, who wrote the first five books of the Bible. So beginning with Moses and then all the prophets. So all of the scriptures, beginning with all the scriptures, he interpreted to them, all the scriptures, the things concerning himself. So what that means is he was like, hey, in all of these scriptures, I'm going to interpret to you the stuff that was about me about the Messiah, so you can see that I'm the Messiah.

So Jesus makes it very clear that, yeah, in all, of the scriptures, there's a ton of stuff that proves that he is the Messiah, which I would absolutely agree with. Okay, so you're going to hear some people say all of scripture is about Jesus. And I would say all of scripture is a story of creation and recreation on which Jesus is the star of the show. But no, I don't think every sentence in scripture is teaching us about Jesus. I think Jesus took all of scripture and then pulled out the stuff that was talking about the Messiah to show that he was the Messiah.

So in that way, all of scripture stuff in all of scripture points to him. But no, not every sentence is about him. So again, we're just laying the foundation. Stick with me. So this is what this lecture is really about. It's about teaching danger number six, which we call the Jesus Juke, the Jesus, Juke. This is forcing a connection to Christ. The text itself does not make or is weighted heavier than the text warrants.

Okay, what is the Jesus, Juke, in your own words? This is how I would say it. You can make your own sentence. I would say, throwing out what the author was actually doing so you can get to the cross. I think a Jesus, Juke, is when you open the text and because you're thinking, every text is about Jesus. The whole Bible is about Jesus. So. So now I have to take this text

that I'm teaching, and I have to do some hermeneutical hip hop, and I have to somehow make this text be about Jesus, even though the author may not have been talking about the Messiah in this text.

For example, in Proverbs, there's a part where Solomon's like, hey, you guys should look at the ant. The ant, like, works really hard and stores stuff, and that's smart. And it's like, do I have to make that about Jesus now? Like, why can't that just be about the ant? Solomon's like, hey, we should save stuff and work hard, right? We don't have to prove that Jesus is the bigger and, you know, the better ant or the more precious ant, the greatest ant.

So I don't think he's the better and greater ant. I just think Solomon's talking about ants. We can learn stuff about saving. We don't have to make it about Jesus. I think that's perfectly fine. So I don't think every text we have to make about Jesus. Stay with me. Okay? Here's some examples of some people doing some Jesus jukes. By the way, both of these dudes are amazing.

I love them, okay? But I think they were wrong sometimes. And here's some of the times I think they were wrong. Charles Spurgeon, he was teaching on Samson. Okay? Samson in the Book of Judges. He's a drunk, he's petty, he's fighty, he's a loser. He's really scandalous and promiscuous. He's just a terrible, terrible dude. And the author's illocution and most of the story of Samson is shocking you with how horrible this guy is.

I mean, he breaks all of the Nazarite vows. He's just portrayed as. As a horrible person. And he's supposed to really be an indictment, a rebuke of all of Israel that he's representing. And then we see God be faithful to him anyway. So we're supposed to just stand in awe of God's grace. But Samson is a loser. Okay, Anyway, Charles Spurgeon is preaching on Samson. Well, you know the part in the narrative of Samson where he tears apart a lion, you know, as one does.

And, then he, like, goes away. He comes back, he realizes that there's some honey in the lion. Bees have come along, and now they got a little honeycomb action inside the corpse of this lion. Okay? Now, Samson's a Nazarite. He's not supposed to touch dead stuff. He reaches inside of this dead corpse, and then he pulls out honey, and then he shares it with his parents. So now he's defiling not only himself, but other people.

So the illocution of the author, the purpose of the author is supposed to make you go, my gosh, this guy is terrible. Right? And then we're eventually supposed to see God's grace to Israel. Anyway, so by using this man to save Israelites. But Charles Spurgeon, he wanted to make a beeline toward the cross. He wanted to make sure that he made every text about Jesus. So what did he do with this sermon?

Well, he gets to the part where Samson reaches into the corpse, and he says, no, I'm not going to do his British accent. But he says, just as Samson reached into the corpse and pulled out honey, so Jesus entering the grave, entering the tomb, death itself, pulled out life and

salvation for all, only to share with his people. Okay, now this is clearly not what the author intended. The author was not trying to preach Christ when he was talking about Samson breaking a Nazarite vow. But because Spurgeon had this deep conviction that every passage has to be about Jesus, he did some hermeneutical hip hop, and then he made it about Jesus.

That's a Jesus juke. When the author did not want you to make this about the Messiah, but you wanted to make. You wanted to preach the gospel. You wanted to teach the gospel, which I love. Evangelism is good. We should teach the gospel, but we shouldn't twist the text and pulverize our, hermeneutic in order to teach the gospel. Okay, we can actually just teach the gospel. We don't have to mutilate a text in order to teach the gospel.

So Timothy Keller one time, again, Timothy Keller was amazing. Like, awesome, awesome, awesome, dude. But there was one time I was listening to his stuff because I listened to his stuff because he's amazing and his exegesis is usually, like, top par. But this one sermon, I was like, no, that. That wasn't good. He was teaching on the passage where Jesus says, hey, when you correct someone, when you rebuke someone, make sure that you get the log out of your own eye before you get the little speck of dust out of their eye, right?

He's saying, don't be a hypocrite. It's fine to correct someone, you actually should correct someone, but you need to make sure you don't have a huge problem in your life. Whenever you reach around and just fix a little problem in their life. It's a pretty straightforward illustration. Most people can understand that. Well, Timothy Keller, again, under this conviction that every text has to be about Jesus, well, instead of just saying, hey, this text was taught, I mean, Jesus is in the text.

Isn't it okay for Jesus just to be the one teaching this text now? What he does is he's got to get it to the gospel. So he said, well, you know, we all have logs in our own eyes. And what did Jesus do with this load bearing beam, this beam of wood, this log in our eye? What did he do? Well, Jesus was nailed to it. And that is how he saves us from being hypocrites.

I'm sitting there listening to this being like, what in the world has happened? Right? This, this is not what this text meant. It's just saying, don't be a hypocrite when you judge people. Right? We don't have to nail Jesus to the beam to make this about the gospel. So that is what I would call a Jesus juke. Now, there's lots of people who would be perfectly fine with what Charles Spurgeon and Timothy Keller did there.

Because they would say, hey, as long as you're preaching the gospel from the text, it's right. And I would say, no, as long as you're accurately preaching the gospel from the text, it's right. And there are some times where, where I don't think it's necessary at all. So now that you know what a Jesus juke is, let's talk about what I believe is the faithful way to preach Christ from the text. The GPS illustration.

This is what I would say. Let's say you put in a, a GPS, a location that you want to go to. You're like, I want to go to Bojangles. Okay? And then you leave your neighborhood and then it takes you to Walmart. You're like, That's weird because my intention was to go to Bojangles, but this led me to Walmart. Okay? And then maybe the next day you try something out, you're like, okay, I want to go to church today.

So you put that in your GPS, but then it leads you to Walmart. Like, bro, I didn't even want to go to Walmart. I wanted to go to church. And the next day you're like, okay, I want to go to my friend's house, okay? So you put that in your GPS and then it leads you to Walmart again. Eventually you're going to be like, bro, this GPS is broken.

It just keeps leading me to the exact same spot. Well, if you have a hermeneutic that the text, the text is saying, hey, I want to come over here and I want to rebuke self righteous Christians, okay? And then you just end up sharing the gospel with lost people. It's like, I mean that, that's a good thing to do. That's just not what the text was doing.

Or maybe this next text is saying, hey, I want to, I want to comfort Christians with the providing presence of God, especially in a dark valley. And then you're like, okay, well I'm going to take this text where it's supposed to be comforting Christians and I'm just going to share the gospel with it. It's like, well, what? You, you end up being kind of a broken GPS. You're ignoring where the author actually wanted to go and you're rerouting all of the text to the gospel.

Now again, people always push back because they're like, Erin, isn't it always good to teach the gospel? It is always good to teach the gospel unless you're pretending like that's what your text is doing when your text isn't doing that. See, texts do a lot of different things. And every time you open the Bible, it's not just teaching the gospel. God actually does a lot of stuff.

He does share the gospel really overtly. Like, dude, if you're in Galatians or Romans, like there's places where God his illocution is to share the gospel. And when you're there, dude, if you're in John 3, like that is a gospel presentation, you better have a throwdown. But if you're in Acts 9 where you know, Jesus, the son of man knocks, saw down on his back and blinds him and you know, tells him to stop persecuting his people, like that's a really cool passage. It's not about the gospel and it's okay to teach that and not share the gospel.

Now if you're like, but there's lost people in here, I want to share the gospel with Lost people. That's great. Get up. Say, hey, guys, I want to start my message by just sharing the gospel and then share the gospel. But then you need to teach your text. And don't pretend like every text is sharing the gospel, because it's not doing that. Okay? So don't be a broken GPS, like, go where destination that the author has typed into his text.

So how do we faithfully teach the gospel from a text? The non negotiable first step. Ready? Before asking how your passage connects to Christ. Because a lot of passages do. And there's one way that every passage can faithfully teach Christ. I'll show you that in a second. But before asking how you get to Jesus, you must first determine the passage's illocution You have to figure out the destination that the author actually wanted to go to, and you have to be faithful to go there first.

Now, if that destination is the gospel, great. If on the way to that destination, it's responsible to take a pit stop at the gospel, great. Right. So there are different ways. If the fuel were running on to get to that destination is the gospel, great. So I'm gonna unpack this, but you have to figure out, hey, what is my passage actually doing? And am I doing that first?

We have to ask that. Otherwise you're gonna pull a Charles Spurgeon and start talking about how honey is the gospel or how the plank is really the cross. You're gonna start doing weird stuff. We don't want you to do weird stuff. You want. We want you to responsibly handle the text and then responsibly put it in the context of the gospel. All right, so why does this step, come first?

The illocution decides which of the four options you are allowed to use. Once you know the illocution, what the text is doing and you're going to be faithful to the text, then we can look at our four options to tie our text to the gospel that are actually responsible. So let's look at the four options determined by the text. We're going to connect to the gospel determined by the author's actual intention, not by your preference, just however you want to get there. Okay, so option A, Christ is the meaning of your text.

Dude, if you open up a text and it's actually about the Messiah, well, yeah, you better preach Christ. It's about Christ. That was the author's intention. Isaiah 53 is actually talking about an individual who is going to somehow sacrificially take the sins of the people of God. And now on this side of the cross, we know the dude's name. So, yeah, it's totally fine. In Isaiah, 53, the author was trying to talk about the Messiah who would take the sins of the people.

So you need to talk about the Messiah who's gonna take the sins of the people. His name is Jesus. Preach Christ. That is the author's intention. Daniel 7. In Daniel 7, there's this vision. Daniel's an epic book. There's, like, all these beasts and visions and kings, and, like, God just keeps smacking them all down. It's super epic. One, one of those visions in Daniel 7, the son of man arises, and then he's placed beside Yahweh.

And you're kind of like, is this dude about to get punched in the face? But then, like, he's actually worshiped and he's king of the nations, and he's one with Yahweh, but he's a human, so it's kind of trippy. You're like, who is this guy? Well, what the author is doing in Daniel is he's comforting, Right? It's Daniel writing, but he's comforting the people. And in the vision, Daniel himself is being comforted with the fact that one day God, who.

Who is God, but also the son of man, who is a human, will rule over the nations and bring peace and justice. Now, Daniel didn't know all the details. He didn't know that that was Jesus. But the illocution. The purpose of Daniel 7 is to comfort the people of God under a trial, under persecution, knowing that one day God and a man from God who is God would be king of the nations.

So, yeah, we know that, dude, the Son of man is Jesus. Because Jesus walked on the stage and said, I'm the Son of man. I'm the Daniel seven guy. You're looking at him, which is pretty epic. So, yeah, if you're in Daniel 7, I mean, you have to be like, hey, by the way, the Son of man, that's Jesus. The Author in Daniel 7 is wanting us to know who this guy is.

So now we know his name, of course. Like, put his name on there. That's totally fine. So if the text is actually talking about Jesus. Yeah. If we're in Acts 9, Jesus is the Son of man. He comes in, he. He says, why are you persecuting me? He is portrayed as the church itself. He's portrayed as the stopper, the persecutor. He's portrayed as the one who is suffering he's the.

He's the one who makes people blind. He's the one who can commands people to heal people from blindness. He's the commissioner of missionaries, right? He transforms hearts. It's all about Jesus. So, yeah, dude, if you're in Acts 9, it needs to be all about Jesus. Now, do we have to mention that he died on a cross and resurrected? It's not in the text. It's assumed in the text.

So I think it's fine to mention it as an assumption because it is assumed in the text. But, no, I don't think you should pivot from Acts 9 to go preach the gospel proper, which is that Jesus lived a perfect life, died and bore our sins, and resurrected and ascended. Like, I don't think you have to go and share the gospel. I think it's fine to just assume the gospel because that's what Luke does in Acts 9. He assumes the gospel because he knows he's teaching to believers.

So option A, Christ is the meaning of the text. That's great. Let Christ be the meaning of the text. Option B, here's the second responsible way to teach Christ. Christ is an echo or an allusion in the text. All right, so Judges nine, this is Abimelech. If you know this story, that's great. If not, don't worry. So Abimelech is a horrible, horrible judge, and he turns himself into a king, and he's just a trash person.

And, anyway, the narrative ends horribly. Like, everything's burning and he's dying, and there's a war and he's already wounded. And, he's not wounded yet. So, anyway, this chick who's in a tower, she's been working out, apparently, and she, like, shoves this millstone out of the tower and then crushes his head. Okay, so we're reading this. We're like, this is interesting. You have the enemy of God who dies by having his head crushed, and it's heavily related to a woman.

And you're like, I think that the author of this book is referring back to Genesis 3:15, where you have the enemy of God, Satan, who's promised to have his head crushed by the seed of a woman. Right? The imagery is all very concentrated, and it's all the exact same themes as Genesis 3:15. Now, if I'm teaching judges nine, and I'm like, hey, this enemy just got his head crushed by this chick. The original author is wanting people to think back to Genesis 3:15, this promise of salvation that God made.

But here's the thing, the illocution of the text overall is this frightening portrayal of when pagans appoint themselves over the people of God and ultimately die horrible deaths under the hand of God. It's supposed to be a sombering and frightening text. Now, there is this little glimmer of hope, a little reference to salvation back in Genesis. So. And we know now on this side of the cross, we know that that is ultimately a reference that the seed who was born of a woman who crushed the head of Satan is Jesus.

So there is a little glimmer of hope, an echo, an allusion to Christ there now that we know the seed is Jesus. So as I were teaching this, I would highlight that with one or two sentences, because the author highlights that good news of salvation with one or two sentences. What I'm not going to do is leave this somber, frightening, dark text of death and doom and fury and blood and gore and be like, hey, everybody, here's a gospel band aid. Now let me share the gospel and all of us leave happy. Like, no, because now I would be erasing the illocution of the text, which is to kind of like, scare the tar out of everybody.

So I'm gonna have a little glimmer of the gospel because the author has a little glimmer of the gospel. But I'm not gonna make it my primary goal to leave my illocution of my text, my fearful, somber, scary text, and then go be chipper over here about the gospel, because then I'd be overriding the author's intent with the gospel. And I don't want to use the gospel to dampen the author's purpose in his text. That's never what I want to do. So if there's an echo or an allusion to Christ, that's totally fine.

Just make sure in your message it's an echo or an allusion. Don't boycott, don't commandeer the text and then drive it toward the cross if that's not what the author is doing. Option C. If the whole book leads to Jesus, that's totally fine to mention that the whole book leads to Jesus. So, for example, if I'm in the very, very, very last chapter of the whole Book of Judges, it's interesting.

In the last few phrases of the Book of Judges, it says there was no king in Israel and everyone was doing what was right in their own eyes. Right? It's this awful cliffhanger of a book where it's just these evil people and they don't have the king that can change their hearts, and they're just doing what's right in their own eyes. Now, eventually we see that David comes on the scene. That's the next thing in the biblical storyline.

And then he's a good king, but he fails. And then lots of kings fails. And then finally we see King Jesus from Bethlehem, you know, the ultimate son of David, and he is this king who can actually help people change their hearts, right, and do what's right in the eyes of God. So the

whole book leaves a gap of a good king who can change hearts. So it's fine if you're teaching through the Book of Judges, you get to that last chapter to say, hey, this book intentionally.

The author intentionally left a gap in the hearts of the people so that we would long for a king who could change hearts. The author intentionally wanted us to await a king who could change hearts. So because the author is intentionally wanting us to look toward this king, we know that's Jesus. So, yes, that's fine if the whole book leads to Jesus to mention that. That said, I'm not going to say, well, we get to the end of Judges, and it's sad and somber, and there's this gap and there's no king, and then it ends really horribly and be like, but don't worry now, it's okay.

We got Jesus, right? I would be taking the gospel and overriding that illocution. Instead, what I would do is I would maintain the illocution, which is a devastating portrayal of, hey, look, guys, we. If you're a Christian here today, like, thank God we know Jesus, and that's good. And I do want us to be comforted by that. But the main point of what the author's doing here is not comforting.

He wants us to be left in somber fear of how our hearts would be if we didn't have Jesus. And I'm gonna leave it there because that's what the author's doing. I want us to remember this is who we would be without Jesus. And I just want us to sit in that, because that's what the author's doing. Now, some of you might be like, yeah, but I want to encourage people with the gospel.

Well, the author is not encouraging people with the gospel. And just because you want to encourage people with the gospel doesn't mean that that's God's agenda in that text. So remember, we want to respect God's agenda in his scriptures. Sometimes he points us to Jesus through good news and joy, but sometimes it's through his wrath or kind of a picture of if we didn't have him. A somber picture.

We're supposed to experience a lot of different emotions when it comes to Jesus in our lives. It's not always a happy evangelistic confession of the gospel. Right? So option C, the whole book leads to Jesus. Make sure you teach Jesus from that, but do so in alignment with the illocution of the text. Option, D. Jesus is the ground of obedience. Okay. When in doubt, go with option D.

Option D is always responsible. You can always. If you're like, I don't know how to put this in context of the gospel, that's fine. Go with option D. It's always safe. Okay. James 1:27, I think it is, is where it says, you know, true religion or pure religion is to care for the orphan and the widow. Let's say I'm teaching on that one verse, which I prefer us teach through a passage.

But even if you look at the whole passage, it's a bunch of commands about, like, being good people, being people who obey God and care for orphans and widows and stuff. So let's say I get through that. Like, well, you know, the whole book of James, he wrote a whole book, and

he never even mentions the gospel. You're not going to find the death and resurrection of Jesus in the book of James. It's just the gospel is not there.

It's assumed, but it's not presented. So it's okay to teach James like James wrote James with a gospel that is assumed, not presented. If you're like, well, I think we always have to present the gospel. Well, James didn't. So I'm, just saying you have to deal with that. So this is what I would say. You can always, as a Christian, say, hey, in explaining this text, I'm not going to mention Jesus because James doesn't mention Jesus.

But in applying this text, I can always mention Jesus because here's what I would say. It says to care for the widow and the orphan. Well, you know, at the end of the day, this is what we should do. And although I don't think that every text should connect to the cross, I do think that the cross undergirds every text. So what I would say is, hey, James is challenging us as women to care for orphans, to care for widows.

That's what he's doing. So I want us to know that Jesus died to empower us to live a life by faith so that we can care for orphans and widows. So I would still say, hey, the illocution here is a command to care for orphans and widows. Now, what I'm not going to do is say, but we all fail to care for orphans and widows, but it's okay because Jesus died for us. So let's rejoice that Jesus died and let's go home.

No, that's not the illocution of the text. We're not just supposed to feel warm fuzzies about the fact that Jesus died for us. No, we're supposed to be commanded to care for orphans and widows through the cross, but still commanded. So I would leave everyone, hey, guys, we're supposed to go do this. I want you to feel this command. I want you to feel this responsibility. But of course, as Christians, we know that the.

The work of caring for the orphan and the widow is the fruit of faith in Jesus. So of course, I. It's always fine to remind people in application. As we surrender our lives to God and as we believe in the gospel, we are transformed into the kinds of people who look like our Father. And the fruit of that is to care for the orphan and widow. So go care for the orphan and widow.

So I'm still going to leave them with a command. I'm still going to do what the text is doing. But it's perfectly fine to always remind everyone that whatever action we are calling them to is always the fruit of a root that was purchased by Jesus. Right? Okay, so that's option D that Jesus is the ground of our obedience. So here's the paradigm shift number eight. Every text does not end at the cross.

Some people would disagree with me, and we can debate this in the community. By the way, if I'm wrong, I'm happy to admit it, but I feel pretty strongly about this. Every text does not end at the cross. Every text ends where God intended it to end. Look at the illocution. Maybe it's a warning, maybe it's a comfort, maybe it's a rebuke. Maybe it's an invitation. What is the text doing?

Trusting. That is not a failure of Christocentricity. All right? Trusting what God was actually doing with his text. You're not failing to preach the gospel from the text. You're being faithful to the text, and that's fine. So I want everyone to feel comfortable. If you just teach the text faithfully and you just have the application through faith in the gospel. That's perfectly fine. That's perfectly fine. So, in the exegetical journal connecting to Christ, you just got this is really quick 1.

Just relate how Exodus 3 and 4 that passage of it, relate to Christ. Just look at those options. Figure out. Remember, there's always one safe option that you can always do. That one's perfectly fine. And if you have any questions about this, post it in the community. I'll end with this. That, John Piper. And if you ask for it, I can share it in a place below or somewhere on this page.

But John Piper says this, that we actually don't know if Spurgeon said this, but he. Apparently Spurgeon's people reported that Spurgeon said this. That we should always make a beeline from the text to the cross. That from every text we're in, we should try to preach the gospel. John Piper disagrees, and I agree with John Piper. He says, no, no, no, we shouldn't always try to go from the text to the cross.

The purpose of every text is not to preach the gospel, that Jesus saved us from our sins. That's not the purpose of every text. Instead, we should appreciate this, that the purpose of the cross was to save us from our sins and transform us into the kinds of people who can live obediently to every text. So instead of always trying to go from the text to the cross, how about instead we think, no, let's always go from the foundation of the cross, the fact that we've been saved by grace and the fact that we are still being transformed to obedience to live out every text. That's what I think is the right relationship, to go from the foundation of the cross to the obedience and transformation of every text.

So if you have any questions, let me know and we will see you in lecture 6D.

LECTURE 6D

WORD STUDIES

Hey ladies, welcome to Lecture 6D where we are going to talk about how to do word studies, which is when you study a word. Bet you already knew that. Okay, so this one is hard, just gonna let you know. This is kind of a varsity lecture, so if this stuff feels like, this is too tough for me, it's a little over my head, that's cool. Honestly, you can just sit back, listen, grab what you can grab, but this course isn't as like vitally necessary for actually finishing the course as the other ones, this specific class.

So if it's hard, that's fine. If you miss a couple things, don't beat yourself up about it. Here's the main thing that I really would love for you to know when you're doing word studies: your English translation is fantastic. Like, I really want you to understand this. Hundreds and thousands of people for years and years and years and years and centuries have worked really hard to make sure that you have a really high-quality English Bible translation.

So praise God for that. And that's true of a lot of languages, by the way, not just English, just in case you're watching a translation of this. Now, if your people group, like you guys have only had the Bible translated once or twice, then there's probably still a lot of work to do. But the English translations are phenomenal. So, just so you know, there's kind of a spectrum of translations.

So like, let's go way over here to the left, like The Message Those are just someone's paraphrases. This is just a person who was reading it and likely in the original language, and they were like, here's a good way to describe what's happening. This is my personal paraphrase. So if it's a paraphrase, that's actually their personal interpretation. All right, then way over here on the other side of the spectrum, we have what we would call wooden translations.

Now over here, they're not giving you a paraphrase or a summary or their own interpretation of what it means. They are trying to literally word by word, very woodenly, say, "This is exactly what it says in the Hebrew. This is exactly what it says in the Greek." Now the most wooden high-quality English translation, in my opinion, is the NASB. Okay, so if you're like, I really want to see the exact wording here in your translation, best bet, NASB.

Now, ESV is still pretty wooden. The CSB, they have a great translation philosophy. I'm not gonna go all into that, but it's still very wooden. But they're also trying to capture a lot of the word plays or a lot of the poetry that the authors intended to squeeze into the text so that you

can understand not only word for word what it's saying, but also try to get the word plays and the linguistic nuances there. So those are 3 very good translations.

If you're using any other translation, unless you know for a fact that it's very wooden, I would just encourage you to go really far right on your translations. It's better to get a wooden translation that's a little hard to read than a translation where you're like, whoa, this is so easy to read. Well, it's probably because it's not actually translating, it's paraphrasing. Which means it's not gonna be as accurate. So a lot of times I'm at a women's Bible study table and I'm hearing like 3 or 4 different translations.

But a lot of times I'm at that table and then one woman will read something and you know, I'm following along in the original language. I'm thinking, man, that's a really good translation. And everyone will go, I don't really know what that means. And then another woman will go, well, my my version's really under- easy to understand. And then she'll read her translation and everyone says, "I like that one better."

And I'm going, it doesn't matter if we like it better. What you mean is that one's easier for me to understand. What we should be thinking as students of the Word, and especially teachers of the Word, isn't which one's easiest to understand or which one has the wording that I like the most. We should be asking, which one is the most accurate, faithful translation of the author's original words? Because that's the one that we want to study because that's the most accurate one.

So those are really good translations. Now, how do- how to go deeper without going off the rails? You can follow this along in your workbook. So why do word studies matter? They matter because words are the conduit that we utilize in order to construe meaning. Okay, words are little meaning vehicles. So the better that we understand a specific author's specific words the better we are going to understand what he intended, what he meant.

And the whole purpose of teaching is to convey and expose or exposit the author's meaning. So words, understanding words really helps us to do that well. But this is why word studies are so dangerous, because the people you're talking to, they likely, they don't know Greek, they don't know Hebrew. So if you start doing little tricks up there and saying, well, in the Greek this really means this, they have no way of really checking you, which means that you're kind of robbing your audience of the ability to double-check you. And if you as a teacher also don't really, really know what you're doing with the Greek or Hebrew, you're likely making a mistake as well.

So my two cents is like, hey, if you're a beginner or even if you're intermediate, I would really encourage you just to stay away from hinging an entire point of a passage on a word study. Because you probably don't know what you're doing and your audience can't hold you accountable. So it's very easily gonna go into you saying something that's incorrect with no accountability, not maliciously. But, and I would say the same thing, I'm no Greek scholar, I'm

no Hebrew scholar. I've taken Greek and Hebrew and it's probably a little bit above average, but still, I don't, I don't play too much with word games because there's people who've studied specific phrasing and words and authors for like 20 and 30 years, guys like D.A.

Carson, who really know what they're talking about. And honestly, if I'm debating how to translate something, I'm gonna go to a pro and see what he says and then look at their reasoning to make sure that the reasoning is correct. But if you're like, "Oh, I think I found a new meaning of this Hebrew word in Google in 5 minutes that John Calvin and Martin Luther missed," like, no, you didn't, bro. Okay, so here we go. All right, D.A.

Carson's Common Interpretive Mistakes. This whole lecture right here, I'm just gonna tell you like my top 10 or 11 biggest mistakes that I see. This section is exegetical fallacies. Now, you know exegesis, right? Just studying the text, digging in the text. A fallacy is a logical mistake. Okay, so you may have heard of a slippery slope fallacy or a false dichotomy, a false choice. Like if I say, well, do you want to be tall or do you want to be good at basketball?

It's like, wait, a lot of people who are good at basketball are tall. That's a false choice, right? A of false- you hear this in politics all the time. Well, do you want to love people or do you want to be a Republican, right? And that's- or vice versa, you know, do you do you want to love people or do you want to be a Democrat? And it's like, wait a second, I think we might know some people in both of these parties that technically love people.

Like, you're creating a false choice here in order to try to force people into a certain argument that may not be a valid choice. Things may be a lot more complicated or nuanced. So this section is exegetical- it's exegetical fallacies, logical mistakes people make during Bible study. The most common mistakes Bible teachers make when doing word studies. Now some of these are- most of them are word studies, some of them are general interpretive mistakes, but I try to make them word study focused.

So you can read his book. That's where I get a lot of this stuff from, his Exegetical Fallacies book. I will tell you, that is a varsity book. I read it in my PhD program. If you want to tackle that dude, like, you go in there, more power to you. Let us know in the community. I'll celebrate with you. If you do not want to do that right now, that's totally cool.

I try to pull out all the gold for you in this lecture, or at least like, you know, the tip of the iceberg. This is the best stuff that I thought was most useful to you ladies. So the first one, you guys ready? These are all super big words. Illegitimate totality transfer, or what I call the dictionary dump. Okay, so I'm gonna read you the fancy fallacy explanation, and then I'm gonna tell it to you in plain English.

So This is, and this is in your workbook, you don't have to write this down, forcing all possible meanings of a word into the word at the same time, taking everything a word could mean and making it mean all of those things at one time. So this is where you have a word that in your language, or in Greek or Hebrew, or even in English, this word actually has 2 or 3 really

different meanings that are not connected, but because it's the same word you're forcing it to carry the meaning of all of its definitions at one time. Let me give you a really simple example. In English, we have one word, love, okay? But depending on the context, love could have two really different meanings.

One is love at a wedding, you know, a sacrificial affection toward the other where you place their needs before yours, and, you know, an affection, a fondness of someone. Love. Right? But then also, let's say you're playing tennis and you say, you know, 6-love. Well, that means the score is 6 to 0. Love means zero. So in English, love can mean zero, or it can mean a different meaning, which is love, the affection, sacrificial affection toward one another, right?

So imagine someone studying English like 2000 years from now, and they're looking back and they go, you know what, those Americans in the early 2000s, they used the one word love to mean two things: zero and affection. So instead of just being like, hey, that's where they use the same word, it has two totally different meanings, they try to force the meanings together and they say, that must mean that they thought that love was a zero-sum game, right? And then people would be like, wow, you're so good at studying ancient English, and they'd be like, I know, I'm so smart. So That sounds silly, but people do this with Greek all the time. Here's a good example.

John 3:16, "For God so loved the world." The world there is cosmos. Okay, now here's the thing. I've heard a lot of people, a ton of people, like a lot of people say, "Well, the the word here for world is cosmos," which is true. That is the Greek word. And that can mean creation, like the physical world, like trees and the universe and outer space and stuff.

Okay, so the world, like The actual earth, the planet, the world. So, "God so loved the world"—well, what that must mean is John 3:16 is about creation care. It's like God loved his whole creation—the universe, outer space, earth, all the planets—so much that he sent Jesus. Okay, and of course that would include humans. Well, the problem with that is that John uses the word cosmos to mean a few different things.

It is the same word, like love is the same word, but love can mean two different things, and cosmos can mean two or three different things. So throughout the book of John, we see in John 1, he says, you know, all things were created through Jesus. The cosmos was created through Jesus. That is talking about the physical creation. But then later in John 15:18, we see that Jesus is saying, if the world hates you- now that's obviously not talking about like trees and the universe and stuff.

That's talking about wicked people, wicked, ungodly humans. That's what he means by world there. So just because he's using the word world doesn't mean he's using it the exact same way. World can also just mean people in the book of John. So here, when people are like, this means that Jesus came to redeem the whole world, the whole creation- by the way, I do think Jesus came to redeem the entire creation, but That's not what John 3:16 is saying, because we can see what he means by world right here.

For God so loved the world that he gave his only Son, that whoever believes in him- whoever, that means people. So God so loved the world that whoever- so by world he must mean people, not creation- whoever believes in him should not perish but have eternal life. Well, the cosmos, the world, the creation, doesn't believe. The creation doesn't perish and then have eternal life. That's only something said of humans.

So just because cosmos can mean creation does not mean that here in John 3:16 it means creation. Here it seems like it means people, people that Jesus came to die for, people that Jesus came to save, that they would believe and not perish and have eternal life. So that would be a good example of someone saying well, the Greek word here in John 3:16, it it really means cosmos, so this means Jesus came for all creation. No, it doesn't. It means exactly what it looks like it means.

If you just read it in your English Bible, looks like he came for all the people of the world so that whoever would believe would not perish. It it looks it in the Greek, it means exactly what it looks like in the English. Okay, and guys, you're gonna- that's why I started with just read your English translations. They're really good. Okay, so if you're like, I found some supersonic secret that, you know, the 40 Bible translators missed when they were all in the room making this translation, like, yeah, you probably didn't.

Okay, next, verbal parallelomania. That's a fun word. Okay, this is assuming that because the same word appears in two different places, the two passages must be connected, and then importing meaning from one into the other without textual warrant. Okay, so this is where you're reading two passages and you're like, "Wait, this passage over here in John uses this word that this passage over here in Ephesians uses. Therefore, we should take some of the meaning from Ephesians and assume that John had that in mind when he used the same word.

I mean, it couldn't possibly be that two different people at two different times writing to two different audiences happen to use the same word." Without wanting all the meaning to rush in there, right? That would be silly. So let me give you an example of how people do this. All right, Luke 8 talks about seed, okay? This is the parable of the 4 soils, and the dude's going around, he's throwing seed on the 4 different soils.

Well, and this is like a legitimate thing that has happened. In Galatians 3:16, it says that the seed, the offspring, is Christ, right? So Paul over here talking to the church in Galatia, he says that the seed is Christ. Well, over here in Luke, Jesus is talking about the seed falling on the different heart soils, right? So the seed in this parable that's going out and falling on the different hearts, on the different soils, it must be Jesus Christ, right?

Well, a couple of problems with that. First of all, Luke is written by Luke, and he's quoting Jesus, who was talking to an entirely different audience than Paul, who was writing Galatians, who is also talking to an entirely different audience. You're not supposed to take one meaning

and then shove it into the other word just because they're both in the Bible. This happens a lot. So also we know it because if you just read the context, again, you can get this from your English Bible.

You don't need to know Greek. If you just read Luke 8:11, it says the seed is the Word of God. It's not Jesus. It's not talking about the seed of Abraham. So there you go. Again, your English Bible is entirely sufficient, and Greek probably would just confuse us more than help us. If we don't know what we are doing there. So, all right, next. Okay, this is a bonus one.

This isn't in your workbook, but I think you have space in your workbook here, so you can throw this in if you want. This one's very similar: appeal to unknown or unlikely meanings. Okay, so for example, if we're in Ephesians 5, you know, it's talking about wives submit to your husband. Well, the word that means head, it's kephalē. Okay, and that's the Greek word that means head.

Well, this is what a lot of people who are, I'll be frank, just egalitarians, will be like, that word kephalē there, although basically 99% of the time in the Greek language it means, you know, authority. Here, because this supports their philosophical stance, right, they'll say, it doesn't mean authority, that, you know, the the husband is the head, the authority over the wife. We found this a few times where in the Greek here, it actually means that same word, which is "head." It actually just means "head by source," like a a head of a river or a fountain, right? So here it doesn't mean that the husband is the head, the authority over the wife.

It means he's the head, the source of the wife, you know, because women came from Adam's rib. So that's their argument. What they're doing is they're like, "We found this minority use of this Greek word where it could mean source, and now we're saying it means source all the time." And that's a very similar word fallacy. So the way you know that that's incorrect is if you just keep reading.

It says that wives should submit to the husbands as the church submits to Christ. So clearly it does mean authority. Clearly it is talking about submission. It doesn't mean source like a a river head or a fount head. That would be another fallacy that people use. All right, root fallacy or root word fallacy. So this is assuming that the root of a word tells you- by the way, again, sorry, I wanted to say this.

If you notice, the way to figure yours- like, well, is the Greek right? Does it really mean source or does it really mean authority? Again, your English Bible would tell you if you just keep reading. It says, as the church submits to Christ, right? So The word submit is in there. You could get that from English. You don't need to know Greek to understand the Word of God.

All right, root fallacy: assuming that the root of a word tells you its current meaning, that you can dig down to where the word came from and extract a deeper, more spiritual meaning. Okay, this one is fun, and this one happens a lot. Okay, so basically it's saying, hey, you know, there's this Greek word and it looks like it's saying one thing, but if you look at the etymology

of the word, if you look at the root of the word, the history of the word, you'll find a deeper, more spiritual meaning that the word itself doesn't show you. Okay, so I'll give you an example. I've heard this a lot.

So ekklesia. Ekklesia is coming from two words, right? So ek is out, out, and kaleo is to call. So ekklesia is made- the root of it, the etymology, the the making of the word in history, if you will- it really is coming from two words that mean the called out ones. Right? That's and the word means assembly, ekklesia, or gathering or assembly. And people are going, "Oh, well, ekklesia is the word in the New Testament that means church or gathering or assembly.

And if you look at the root of it, you'll see that the makings of this word is built on the called out ones. So therefore, we should conclude that the word ekklesia means we as Christians, the church, we are called by God. We are the called out ones." And everyone says, "Oh my gosh, that's so beautiful." Here's the problem: the word ekklesia, it just means gathering. It literally just means gathering, and I can prove it to you.

In Acts 19:32, there's this super pagan riot. All these people are meeting together, they're persecuting Christian teachers, half of them don't even know why they're there, they're losing it, they're going crazy. And then Luke says this ekklesia of people, this gathering of people, like these rioting pagans, they were an ekklesia. Which proves the word literally just means a gathering or an assembly. It doesn't it doesn't mean the called out ones.

It doesn't have a deeper meaning. It has a pretty shallow meaning, just the gathering. That's what church means. An example today would be like, again, let's picture our really smart linguistic babes, okay? They're out there, they're it's like 2,000 years from today and they're looking back in the early 2000s about how English used to work, and they go, look at this, one day like Erin Piner, she went through a drive-through at Bojangles and they ran out of biscuits, right?

And she turned to her friend Rachel and she said, this is an absolute disaster. Now, and they would gather everyone around because they're super smart, and they would say, well, if you look at the word disaster, you know, it seems like Erin is just saying this is awful or this is terrible, right? But really what this is saying is, if you look at dis- Dis comes from the root word, I think it's Latin. Dis means bad or evil, okay? And then aster is like astronomy.

It means aster means star. So see, Erin must have believed that when bad things happened in her life, it was because the stars had aligned against her, just like the ancient Romans used to think. She must believe in voodoo astronomy because she used the word disaster, evil star, to describe her life situation when Bojangles ran out of biscuits. Okay, and really, if I could walk into the room there and scare them to death, because by then I'd be dead for 2,000 years, I'd be like, guys, Americans didn't even know that those were the root words of the word disaster. We just use our language.

Nobody thinks about the etymology or the roots of all their words every time we use them. It's just we say something's a disaster and that means it's really bad or it's awful, right? So we're not thinking that the root words of that actually came from bad stars, and it's probably rooted in pagan ideology. That's not- we're just using our language. So again, they're just using the language.

Ekklesia just means gathering. Disaster just means bad. Now, in the making of the word ekklesia, did it probably have its root in people being called together? Probably. In the making of the word disaster, did it have its roots in an idea that the stars somehow affected people's lives? Probably. But when people use their language, they don't think of etymological things. That's not how language works. So when you're studying it in the past, don't bring etymological implications into your interpretation.

It's usually gonna lead you in the wrong direction. And again, guys, this is why word studies are so dangerous, because think about how smart you sound when you're like, "Oh, ekklesia, it's the the called out ones, and this is the etym- this is the etymological implications here," and everyone's going, "Wow, we're called out, we're Christians, that's so beautiful." It's because your Greek is bad and their Greek is bad, and now you're all saying the word means something that it doesn't actually mean. Okay, so again, we gotta be so careful with word studies. Like, always double-check your work.

Okay, false assumptions about technical meanings. Okay, or what I say is the big theology word syndrome. So here's the- here's the fancy definition. Y'all ready? Taking the full, robust, technical meaning- okay, technical meaning- of a theological word from one author and forcing it into every occurrence of that word across all of Scripture, even when another author is using it differently. Okay, I'll give you an example. So in Romans 3:22, Paul here is using a full, robust, technical meaning of the word righteousness.

He's being very technical. He's making a technical soteriological argument, right? An argument about salvation. So he's using the word righteous very technically. He says, "The righteousness of God through faith in Jesus Christ for all who believe." So when he says righteousness there, he means technically how we are justified before God. It's by faith. It's in Jesus, right? He's using the word righteousness very technically there. Well, then later in Luke, we're in the middle of a narrative, so we should already know genre-wise we're probably being a little less technical because epistles are argumentations, right?

So they tend to use words pretty technically. Narratives use them a little less technically usually because the narrative is doing a lot of the theological lifting. They don't have to have such quite argumentation. So our genre should already be telling us that we might not need the same scalpel as we would in a different genre. But in Luke 2:25, it talks about Simeon. He's that old dude who saw baby Jesus and was like, "This is awesome.

God's keeping his promises." So I I heard this once, a pastor was like, "Now Luke says..." and Luke does say this in chapter 2, verse 25, that Simeon was a righteous man. So what this must mean- and he said that what this must mean- and then he took the definition from Romans 3:22, that big technical, robust Pauline definition, and then he shoved it into Luke's mouth, even though Luke wasn't even trying to say that. He said, what this means is that Simeon was saved He was a follower of Yahweh and was saved by grace through faith in the Messiah.

That means that he was already a follower of Jesus. He just didn't know his name yet. And it's like, now look, I do think all those things are true of Simeon. I do think he worshiped God. I do think he was saved by grace through faith. I do think he believed in the coming Messiah. That's fine. But when Luke says that Simeon was righteous, he's not trying to communicate all of Paul's technical meaning.

We know this because if you just keep reading 2 words, he says Simeon was righteous and devout. So he's using the word devout to define what he means by righteous there. He just means he was a guy who obeyed God. Like, he's using righteous in the same way that James does. Like, you're- you prove your faith through righteousness, living it out, being a good dude, like showing your faith.

He was righteous and devout. So again, Luke just meant righteous, like a good, obedient guy who loved Yahweh. He did not mean Paul's technical meaning. So that would be a Big Theology Word Syndrome. All right, next, the Aorist Tense Fallacy, or we could just call this the Tense Fallacy. This is whenever you take a tense of the Greek word and you try to hinge a lot of your interpretation on the tense instead of just reading it plainly.

So building a major sermon point on a specific Greek verb tense Now we call this the aorist tense fallacy because usually people do this with aorist, but you could do it with any Greek tense. So on a specific Greek verb tense, for example, claiming the aorist tense means something done once and continuing forever without accounting for how the tense actually functions across different contexts. So for example, some people will be like, this this word is aorist and that means that it's done once and it continues forever. And it's like And then they, you know, preach that like this, this thing was done once. So for example, aorist means it's done once for all.

And if you look at this at Romans 6:10, it says Christ died, and this is aorist. So what Paul's saying here, because this is aorist, is that Christ died and it's done once, and it's all- it's for all time ahead. It's done. It is finished, right? And they start preaching the finality of the death of Jesus. And praise God, I do think it is finished. But you cannot pull all of that out of the Greek aorist tense.

Now I know some of you are like, "I didn't know Greek words had tenses." That's fine. Just plug your ears. But the reason we know that is because the verse says it. We know Christ died once for all. Right? The text says he died once for all. The Greek tense there, the aorist tense, Christ died is aorist but we know that from the context. Not the tense.

And here's how I know that, because in Philippians 2:12 it says- Paul's talking to the believers- "As you have always obeyed." Look, that's continuing. That's not done once for all. You guys obeyed once and it just had this implication forever and ever. No, you've always obeyed. It's continuing past tense. You've always obeyed. That's also aorist. So you can't say that aorist always means once for all when aorist clearly in Philippians 2:12 doesn't mean once for all.

So again, if you don't know about tenses, you can ignore this. You can study it in a year or two. Just get your basic hermeneutic down. But if you do know about tenses, then don't commit the aorist tense fallacy. All right, next: false disjunctions. Okay, that's how smart people say false dichotomy, which is how Smart people say an unnecessary choice. So, this is presenting two things as mutually exclusive.

These things cannot both be true at the same time. They're mutually exclusive when the text actually holds them together, forcing an unnecessary either or choice where the answer is really both and. All right, so here's an example. If I said, hey, do you want the best chicken ever? Or do you want Bojangles? Well, see, that's a false choice. That's a false dichotomy, a false disjunction. Why? Because the best chicken ever is Bojangles.

So it's not like, hey, is it gonna be dark or light, or is it gonna be wet or dry? It's like saying, well, are we gonna get in the pool or are we gonna get wet? It's like, when you get in the pool, you're gonna get wet. That's a that's a false disjunction. And people do this a lot. So is God sovereign in salvation, or are we responsible to share the gospel?

Which one? What's both? We see that in Philippians 2:12-13, the implications there that you're working your salvation out with fear and trembling. Why? You have a responsibility here. But why? Because God's working in you. So we see God is sovereign and we have a responsibility. All right, the- is the kingdom here now? Where Jesus says the kingdom is here now, or is the kingdom still coming? Yeah, the kingdom is both here and still coming.

Both are true. We see both taught in scripture. Don't make people choose one or the other. They're both true. Next, unwarranted associative jumps. So I call this "that reminds me of" syndrome. This is when you are making a connection between two passages simply because one reminded you of the other. Remember earlier we talked about how this passage uses one word and this passage uses that same word, so we must- they must be forced to connect.

It's like that, but it's with ideas. So this passage has this idea, this passage has this idea, they must be used to interpret one another. Not necessarily. These are different dudes talking to different people for different reasons. Maybe they just overlapped in a concept. You don't have to force interpretation across all the passages. Directly and overtly all the time. So, sorry, making a connection between two passages simply because one reminded you of the other, not because the text actually links them.

Now, if the author actually links them or says, you know, as the Psalmist David says, dot dot dot, well, now he's telling you, I'm trying to reference that. But if there's no reason why you should connect them, don't connect them. Okay, not because the text actually links them, and then teaching the connections as if it were the author's intent. I'll give you an example. John 15. Guys, this is a real example that I heard.

John 15, the Father prunes the branches. Okay, yeah, Jesus is the vine, we're the branches, the Father is pruning the branches. And then the teacher said, well, pruning needs something sharp, correct? Well, everybody nods their head. Of course, yeah, you can't cut branches or cut twigs or vines without something sharp. Yeah, well, a sword is sharp, is it not? You're like, well, yeah, a sword is sharp.

So then they made this connection. So God prunes us with the sword of the Spirit, right? And it's- I mean, how, how does God discipline us or cleanse us? Is it not his very word? Like, well, yeah, he does. So therefore, this must be talking about the sword of the Spirit in Ephesians. And it's like No, the word sword isn't anywhere in John 15. Also, nobody swords like prunes anything with a sword.

You just brought in the idea of a sword because it's sharp. Like, that's completely unnecessary. So that is an unwarranted associative jump. It's unwarranted. It's illegitimate. You're not supposed to make that. Just because it's associated, like a knife and a sword, doesn't mean you can make that jump because the author didn't tell you to make that jump. You're not supposed to put those together. All right, omission of distanciation.

I think we- I think that's his word for this. I might be a little bit off, but anyway, it's something like that. This is what it means though: failing to put appropriate distance between yourself and the text by reading your own culture, situation, or assumptions into a passage that was written for a completely different context. So, example: reading Philemon as if Onesimus were a slave in the American South. So people get really confused because they're like, you got this slave that Paul's friends with now, leads the guy to Christ, and then he's writing back to the slave master saying you should receive this guy.

And it's like, why is he sending this slave back to his master? This seems really weird. And it's because we're assuming that this is like early American slavery where someone was literally kidnapped and then purchased and then sold and then like ran away and now they have to go back. So that would be really weird. But you're failing to realize- and by the way, this isn't the archaeology track.

We see this all throughout the New Testament. It's taught that a lot of the slavery was debt slavery. It was still unethical, for the record, but it was very different than kidnapping slavery. It was earned slavery or debt slavery. It was still unethical because the whole economic system was built to oppress people. So I'm not saying it was right or good, but I am saying it's different.

So when we're reading about it and we have one kind of slavery in our head, it doesn't make sense. The interpretation gets jacked up because Paul has a different kind of unethical slavery in his head. So don't- anytime you read a word, don't just assume it's just like your culture all the time. It might be a different situation that's a lot more complex. Maybe still not good, but just different.

And we need to know those differences. Next, careless appeal to background material. This is, I think we call this Indiana Jones-ing the text or the archaeology trap in this course. Rachel should have covered this. This is using historical background information, real or fake—a lot of times it's made up—to reinterpret or soften what the text plainly says. Information the text itself never uses and the author never assumed the reader needed.

Guys, look, if the author doesn't give you the secret sauce background history stuff, it's because he didn't think you needed the secret sauce history background stuff to interpret his text. Because maybe his text was just simple and plain, right? So I'll give you an example. Rachel talked about this one. Matthew 19:24. You know, it's impossible for a rich man to get to heaven, and it'd be like sending a camel through the eye of a needle, little tiny needle eye.

You know, the thing that you usually put a thread through. Like, how on earth could you get a camel to go through that? You can't. It's impossible, which is the whole point of the passage. It really is that simple. And then he says, but through God all things are possible. So God does impossible stuff like saving people who are obsessed with finances, right? He- which is really easy to do if you're rich, easier than if you're poor and you don't have finances to obsess over.

So that's the point. Now, Rachel told you guys this. There's a very common- I don't know who started this lie, but they were good. Because everybody preaches this. Well, see, what this is saying is there used to be something called the needle gate. It was right outside of Jerusalem. And what ha- what used to have to happen is they would have to unload the camel, and then they'd have to get on their knees, and then they could get into Jerusalem.

But they- but they had to kneel first. And what this is saying is the rich can go to heaven, but they just have to kneel. They have to humble themselves. They have to unload themselves and humble themselves. And it's like, no, the whole point of the text is that there's not a super cool little way to do it. It is impossible. It just says that. It just means what it looks like it means.

Doing something impossible. Getting a big fat camel through a little eye of the needle. That's what it means. So the needle gate thing, it's totally made up. Another one, I've heard this so many times. I don't know where this is coming from. This one's a new one though. Psalm 23 or Luke 15, you know, where they put the sheep on their shoulders, the shepherd will put a sheep on his shoulders?

And they're like, well, how this used to work is back in the olden days, if a lamb kept wandering off, it was wandering off and it's gonna get himself killed, it's gonna get himself eaten, it's gonna get himself drowned. And what the shepherd would do is he would take his crook and then he would break the leg of the lamb. And then they'd take that wounded lamb and he would carry it on his shoulders for weeks and weeks. And then the lamb would grow to trust the shepherd. Because he could carry the lamb and then the lamb would stay by his side forevermore.

Okay, aside from that being really disturbing, it's also inaccurate. Shepherds don't break legs of lambs. That's not a thing that happens. If it is a thing that happens, that's a horrible shepherd. You're supposed to keep your sheep from getting damaged. Also the portrayal of God in this, like, God hurts us so that we learn to trust him. I mean, it's a it's a unique theological stance there that could come across as pretty sketchy if you're lacking nuance.

But here's the big thing: it's not true. It's not true. And the reason- now look, if the author would have said, "Just as the shepherd breaketh the leg of his lamb to carry him and teach him trust," then you'd be like, "Okay, well, the the author said 'just as the shepherd does this,' so I guess he does want me to have that lens on, so I do need to read it through that lens." But it's nowhere in the text that the shepherd breaks the leg of the lamb. That's nowhere in the text.

And it's nowhere in history. So it's being imported to make this really nuanced, like, interpretation from the passage that's not really from that passage. So you guys know that one though. That's the Indiana Jones trap. So if my pro students, you guys know, if you guys are like, well, it looks like the text says this, but if you really know the background, then it has this different meaning, like, I'm gonna be like, dude, take your Indiana Jones hat off.

Up, put the whip in the corner, just read the text, okay? It's not that complicated. All right, next, selective and prejudicial use of evidence. All right, also what I would call big sister syndrome. So choosing only the verses or details that support what you already want to say, ignoring context surrounding verses or the full argument, and treating the selected piece as if it represents the whole. All right, this is a very common one.

Thankfully, this one's popularized, so people know this. Philippians 4:13: I can do all things through him who strengthens me. Right, you got your football team, they're like, man, we can win this game for God's glory. Like, we can do all- we can do all things, we can win this football game. And they kind of pull this down as a little lucky charm, and we're gonna pray that we can win this football game because we can do this, we can win this football game through Jesus, right?

But really, if you read the context, Paul's talking about, hey, I can be full or I can be hungry. I can abound or I can suffer. I can do all things. I can be in any situation because God's going to strengthen me. He's gonna give me the strength to endure any situation in life. It doesn't mean Jesus can make you fly or Jesus can make you win the football game.

Jesus can do those, for the record, but that's not what the text is saying. It's saying he can give you peace and contentment and trust in even the worst of situations. Which kind of, if you were using the verse directly, it would mean like, Jesus can help us cope with the fact that we're gonna lose the football game. So that would be the more appropriate interpretation. So probably not best for your pregame huddle, boys.

Okay, next. What to do instead. So guys, I hope this has been clear. I've tried almost every single time to be like, and again, it was true with this last one, Philippians 4:13. How do I really know what Paul was talking about? I read the context. I just used a very basic elementary school vanilla responsible hermeneutic—read the context—and it told me what it really meant in the Greek.

Okay, you don't need to know Greek. Your English translations are sufficient if you have a healthy hermeneutic. So, just trust your English translations. All right, also, only study a word if it's really, really tricky, if you honestly don't know what it means. Most- I'm gonna tell you, 95% of the time I'm doing my Bible studies, I don't need to do a word study because there's not a word in my translation that I don't know what it means by reading the context.

You can, you can just about always figure out what it means by just reading the context. So here is how you do a word study if you have to do one, which you don't have to do one, but if you do want to do one, and maybe you are a more advanced teacher and you're starting to dabble in your Hebrew and Greek, and that's awesome. This is what you should do. One, look at the context first. And then, see how the same author uses that word.

Right? So when Paul uses the word righteousness, he uses it very technically. When James uses the word righteousness or justification, he uses it in a different way than Paul uses it. Matter of fact, it might seem like they're contradicting if you try to overlap their definitions. So see how that author is using that word in that context. Context is king, and then the same author is king.

And then lastly, if you have to for some weird reason, then go see how other authors use that word. But do that lastly and do that rarely. Like, usually if you just see how this author in this context is using this word, and then see how this author maybe across the whole book is using this word, then you'll see, this is generally how this author uses this word. Or you might see he uses this word in like 3 different ways. Which of those 3 different ways is this one?

And then you're still gonna look at the context. So that's, that's how you do that. I made you a little AI word study prompt. This is what I use if I'm just having fun and I really want to do a little word study. Yo AI, you are my biblical languages assistant, not my Bible teacher. I say that because AI doesn't have the Holy Spirit and it can't really study or teach the word.

Because it doesn't have the Spirit, and you need the Spirit to illuminate your mind. But it can do linguistic studies because robots are good at pattern at pattern recognition. So I say, you are my biblical languages assistant, not my Bible teacher. I'm doing inductive Bible study using

a conservative, text-centered approach similar to John Piper, John MacArthur, and D.A. Carson. So that's a nice prompt. So now it knows basically your hermeneutic, your lexical hermeneutic, how you're gonna view word studies.

So then you continue with a specific word study or question, and then you even might want to pile on, say, hey, look at the context first. How is this word being used in this context? How else does this specific author use this word in this context and across this specific book? And I would just stay there. I wouldn't even bring in the other one, especially if you're messing with AI, because that can get off track quick.

And then always stay in the driver's seat. Like, that's why I say Biblical Languages Assistant. It can do some research, but you got to use your own brain. You're the one with the critical thinking skills. You're the one imaging God. You're the one with the Spirit. So it's good for lexical research. It's not good for interpretation because it can't be saved. So exegetical journal, word study, you can, you can fill out- this is in your journal if you want.

To do a word study, check out- just pick the word that you're studying. Ask yourself, why does this word matter in this passage? Look up, you know, what you found about how that author is using that word in that context, and then in the book at large, and how it affects your understanding of the 3 aims. So how does it- how does it affect your understanding of the truth and the journey, the experience, and then the impact or the effect of your passage? And then remember, the context disciplines the semantic range.

Semantic range means the how broad the definition of this word could be. Okay, so for example, I can do all things. The semantic range of the word all is pretty big. It means anything. But the context disciplines all things. It means all situations. Okay, so here's a little example for you. Luke 15:20, the word compassion is in there. That's a fun Greek word to say. But it's Luke 15:20.

The word compassion is in there. And what I found is that Luke uses this verb only 3 times. So I was like, yo, AI, what's the word for compassion? And when- how is Luke using it in this chapter? And then how does Luke use this word across his whole book of Luke? And he uses it 3 times. So Jesus uses it at Nain. The Samaritan had- the Good Samaritan had compassion.

And then the father has compassion on his son. So each time, look at here, you ready? It just means compassion. That's what it means. It means that they had compassion and then they went and helped somebody. Or they had compassion and went and shared the gospel or helped someone or ran out to them. It just means compassion. There's no fancy stuff. So how does that affect my interpretation of the ultimate truth or the experience or the impact of this text?

You ready? It doesn't. And guys, the reason why I picked a goofy example like that is because 80% of the time that's how word studies work. You're like, I wonder what this means, and it it means what it seems it means. So I did that on purpose. That's usually how word study works.

Okay, so if you do want to go look at the Greek or Hebrew, I use Blue Letter Bible.

That's a great free website, or Bible Hub. Bible Hub is my favorite one. And it's free and it has everything and way, way, way more that you need. So you just type in your verse or you like click the drop-down things and you click the word and then you can see every place that that author uses that word. It's very helpful. You can get Logos if you want.

I I don't have Logos. Even when I was doing professional sermon research, I didn't use Logos. It cost a lot of money and I don't think it's very user-friendly. Some people love it, so if you're a Logos babe, like that's totally really cool, rock on. It's not my cup of tea. And by the way, usually just cap your word studies at 30 minutes, okay? This can get you going down some crazy rabbit trails, and you just- rabbit trails, I think it's rabbit holes, bunny trails, I don't know.

Anyway, see, like, that's the sort of stuff it can do, and that's gnarly, so don't do that. Okay, here's your homework: one word study on Exodus. So you take your passage, find one word one, and then do a word study on it, right? Ask, how is this specific Hebrew word utilized in the book of Exodus in this context? And then secondly, how is it utilized across the whole book of Exodus?

Or, and then if you wanted to add a third tier, how does Moses use this across all 5 books of the Torah, right? Because it's the same author there. So you could ask that, and then if you find something cool- if it changes the whole meaning of the text, it's wrong, I promise. But if it adds a little texture, some color, or some nuance, that can be really beautiful and helpful. So that's cool.

So then the Milestone 6, do the self-quiz, check it off because this is your last one. So you guys are crushing it, and I will see you in 7A. Later!

MILESTONE 7

USE THE FOUR QUADRANTS

LECTURE 7A

THE FOUR QUADRANTS

Hey ladies. Welcome to Lecture 7A. This is the only lecture in Milestone 7, and this is where we talk about biblical application. Now, our fancy word for application or fancy phrase is just the right reaction to the text, okay? Your application of, the text is your reaction to the text. And we're going to get into that later. The way that we teach application in the encounter method is by understanding four quadrants.

And the reason for that is because I noticed that there was a specific kind of application. In my opinion, the most important kind of application that kept getting skipped. So we're going to make sure we hit all four quadrants and that's what we're going to discuss in this lecture. The first thing I want us to discuss is another big teaching danger. This is teaching danger number seven.

We call this the fog machine. All right? This is writing applications so vague that nobody knows what to actually do on Tuesday at 3pm So I hear this sort of application all the time especially. This is really how I can start to separate out someone who is a beginner teacher, right? This is a sure sign that you're a beginner teacher. If your applications sound like trust God more or love Jesus or be kind or be, be a good Christian or tithe, share the gospel, pray, right?

Those sorts of application that it's like, yeah, most, most people already know how to do that. And we use an illustration called the GPS illustration, that kind of vague application. The fog machine application is like a GPS where you tell the GPS to head somewhere nice, like, hey, dude, like go somewhere nice. If you put that into a GPS, it would have no idea where to take you. And a GPS is really good at getting you to places that's like what it's actually designed to get you to do.

But if your destination is so vague that even a robot can't get you there, that's a you problem. And in the same sense, we as teachers, sometimes we tell people stuff like, be more mature. And then we teach them for, you know, a whole semester or a whole year and no one's getting more mature. And we sit there and scratch our heads and think, wow, these students must be awful. We really, they as students, they might be great.

We're giving them such a vague destination, they don't really know where to go. So as Bible teachers, we want to put in a specific address that a GPS can actually take us to. We want to give people specific application that you can actually see in your mind. You can picture it in a

place at a time. So that they really know how to apply the word. So what's wrong with trust God more as an application is that nobody knows what it looks like at 3pm on a Tuesday.

Okay. That's kind of our little test we use in the encounter method to see if it's a fog machine application, a vague application, or a nice vivid, high quality application. How do you know if it's high quality? If you can see it on a Tuesday at 3pm Nobody knows what it looks like to trust God more on a Tuesday at, 3:00pm we want to paint pictures of the application that are in a specific place with a specific person at a specific time. And that's going to make sure we get nice, gritty, real, practical application.

So how do we know what the application even should be? Here is a golden piece of advice for you as you are discerning the application of your text. This is all I want you to do. Go back to that most important question we can ask. What's the illocution of the text? Right. What was the author's purpose in writing this text? Whatever the illocution of the text is, that's your application done, right?

You didn't know that? It's kind of Mr. Miyagi stuff, right? Like you were doing the illocution and really you were doing the application. Cool stuff. Okay, so once you know the illocution that is the application. Okay, what's the illocution of, Luke 15? Well, Jesus's purpose in telling that narrative was to rebuke self righteous dudes. Great. That's the application. If you're self righteous, dude, get rebuked, repent, change.

Right? So that the application is the illocution. Look at the illocution and then ask, what is the correct reaction to this illocution? That's your application. That's what you're actually supposed to do. So what the text is doing to its hearers tells you what kind of response to aim for all. Right. Primary application is always the encounter itself. All right, this is so important when I say primary application.

Primary application. The primary application. The most important one and the one that comes first, like time wise timeline. The first application you should have is your encounter with the text. You as a Bible teacher need to. You're doing all your study. That's great. Maybe you're highlighting stuff. There needs to be a point during your preparation where you stop and you're looking at that text, right? Or you're listening to that text and then you personally experience the Ride of that text.

You personally experience the journey. You're supposed to be terrified right now, all right? You need to be like, wow, this is really scary. Okay? You're supposed to be curious right now. You need to read it, and you need to be curious as you read it. What's going to happen? Right? Whenever the knife raises there, you need to feel shocked and scared. Whenever the angel comes up and says, don't kill the boy, you need to feel relieved.

Whenever Abraham walks away and says, this is the place where God provides. You need to feel that solemn relief that, yes, God does provide. Right? You need to experience the ride of the text yourself. You need to take that ride. You cannot facilitate a journey for other people

that you have not been on. Right? You need to take the safari yourself. If you're going to be giving people a tour, you got to ride the bus first, bro.

Okay? So you experience the text and then don't just experience the journey, the experience of the text. Ultimately let the culminating impact of the text occur in your heart as well. So Luke 15, God, show me, am I begrudging your grace toward anyone who doesn't look like they should be saved? In my opinion? Show me where I'm being self righteous, okay? Show me where I'm doing that.

Or by the way, guys, this is a varsity tip. Not every time the Bible convicts someone, it's aiming at you. This is what I mean. Let's say you're the kind of person that, like, you actually really love that about God. You love that he saves prostitutes and strippers and crack dealers. Like, you just think that's awesome. And there really is, by grace, not one part of you that would begrudge that.

That's fine. You know what, if that's the case, be like, God, you've really done a good work in my heart. I'm not seeing that self righteousness in my heart right now. I'm gonna store this truth here. God, I ask that you would continue to sustain that at me. And I'm going to keep an eye out for next week because who knows? The flesh is pretty gnarly. Like next week, if that temptation pops up, I'm gonna hit it with this verse, okay?

So don't always feel like you have to undergo the impact if it's not actually aimed at you. Okay? So there's a little varsity tip there. But the primary application is to encounter the ride of the text itself and then apply it to yourself in as much is as necessary. Okay? So why must the encounter always come before Any practical application? Why do you need to encounter the text before we start moving to practical application or before we start teaching it?

Authenticity for you as a teacher, if you haven't taken the right of the text, if you haven't applied that text to your own heart, when you teach, it's not going to be authentic. You're going to be leading people on a safari that you've never been on. And it will show. It will show. But if you've sat under that text and you prayed through that text and you repented or rejoiced through that text, when you teach, it is going to show, right?

This is where women are like, I don't want to be an imposter when I teach. I always have imposter syndrome. You know, you know how to not feel like you're impostoring, like, don't be an imposter. Be authentic. Really experience the text. Really undergo the impact of the text, and then it will be authentic whenever you teach it. Also, write applications for your students. So the encounter must come before the practical application, because that encounter is where they hear from God.

It's where they meet with God. It's where they realize they are going to apply it by grace through faith. Right? We need to have right application for our students, which means they need to encounter God. Because if they don't encounter God, this is what they're going to do.

They're going to go from the text to their to do list, and they're going to skip meeting God. They're going to skip the transformation that's supposed to come from the spirit, the faith, the belief, the grace.

Right? Otherwise, if we don't lead people through the text, they lead people to encounter God, then the transformation is going to be manufactured, and it's going to be something that they're going to try to conjure up on their own, not from a real encounter with God that transforms the mind and the heart and the hands. But it's going to come from a to do list, from a teacher. We cannot risk that. That's how we make Pharisees.

All right? So they have to encounter God first. All right, so let's talk about the four quadrants. Okay? You can see the four quadrants. They're also in your workbook. So quadrant number one is in the text. In the text. Okay? That is the application that we are going to have as we engage the text in our personal study time. Also, it's the personal application, meaning for you as the teacher, you personally in the Text.

You take the ride, you undergo the impact. You find out your application in the text right there. As you read, you worship. As you read, you pray. As, as you read, you experience the shock or the horror or the comfort or the beauty. You marvel, you worship, you sing in the text right there. As you are reading, you encounter God right there in the text. Immediate application.

Okay, then only then, quadrant two. Now that I've actually encountered God, he's transforming my mind. I'm praying, God, transform my mind, transform my heart, tell my hands what to do, God. Now that I've actually met with him, and only then do I move into quadrant number two, which is my Bible teacher. Personal application out, of the text. So this is, hey, right now I'm reading the word, I'm praying, I'm worshiping, but I'm about to go to work, okay?

Or I know on Tuesday I'm gonna go to that doctor's appointment. So let's say I'm reading through Psalm 23, right? The Lord is my shepherd. I'm being comforted right now in the text. That's my in text application, right? But then I'm thinking, okay, what about my out of text application? Well, Tuesday, I'm going to be in that doctor's office. It's going to be 3pm I'll be waiting for the diagnosis.

What does it look like to trust God there? What does it look like on specific person, right? A patient at a doctor's office, specific place, doctor's office, specific time, 3pm what is that out of text application look like? Not when I'm reading my Bible, but whenever I have it hidden in my heart. What is it going to look like at that moment for me to believe that God is my shepherd?

I'm going to be telling myself truth in my head. He is your shepherd. It doesn't matter what this diagnosis is, if it's good news, if it's bad news. He is the one who guides me and provides for me and protects me. What am I going to tell my heart? What should I feel? I should feel comforted, I should feel safe. No matter what this diagnosis is. And my hands.

What should I do at that moment? Practically. Practically, what should I do? No matter what happens, I'm still going to be faithful. I'm still going to go read his word. I'm still going to ask him to give me peace. And the first thing I'm going to do is I'm going to call my sisters in Christ and I'm going to ask them to pray for Me, right? Maybe I'm going to go to someone and I'm going to go grieve with someone, or maybe I'm going to go with my community and I'm going to celebrate, right?

And head, heart, hands. What do I think? What do I feel? What do I, what do I believe? Right? What are the emotions I'm going under? And then practically, what do I do? That's the out of text quadrant. Right? And then we go to the third quadrant. Now, as Bible teachers, this, these are two extra quadrants that we have because this is the in text application or reaction for our audience, our listeners, our students.

Okay? So as a Bible teacher, I'm like, hey, whenever we get to this part in the text, I, I want my students to feel suspense. When we get to this part in the text, God wants my students to feel relief. When we get to this part in the text, God wants my students to feel comforted. Right? What is the in text application? Right. The experience of the text and the ultimate culminating impact on my audience.

I need to think through how to lead them through the whole safari and especially the final destination. And then out of text, I need to tell them, hey, some of you, you know, single moms in the room this Friday, whenever that last bill drafts out of your account and you see that number go low, okay? Retired woman, women in the room who, you know, you just retired, you're in this new life stage, you're not quite sure how to find purpose anymore. Widows in the room. Right.

Newly married women in the room, college students in the room. See how I'm getting really vivid, specific, practical situations and I give everyone something to hold on to. Practically out of the you know, this Friday, this Saturday, this Sunday, this Tuesday, this is what it looks like for you to apply this text audience out of the text. So those are our four quadrants. What I realized is that a lot of beginner Bible students, as I was teaching these women, a lot of them were really good at the fourth, quadrant audience out of text.

Okay, this is what everyone needs to do this week. Everyone needs. And you just read the text and give everyone a to do list. But you didn't undergo the impact. You didn't know what it looked like for you in the text, right out of the text. And then also people were skipping quadrant three. They weren't actually realizing, hey, the number one application, the number one reaction needs to be just what we do right there in the room as they're hearing the word of God, believing it, experiencing it, encountering God Right.

Then as we proclaim his word, that is the primary. That's the primary application of the Word is meeting God, hearing him, believing him, experiencing him, being transformed by his spirit. And yeah, then you go do practical stuff. That's fine. Like, yeah, I mean, definitely. Like share

the gospel with your neighbor. Go adopt an orphan. That's good stuff. But man, it's gotta flow from the meeting with God.

That's the primary application. Okay, so those are the four quadrants. Now, the vividness principle. All right, I want us to understand this. This would be a vague application. Trust God to provide. Okay, what does that look like On Tuesday at 3:00pm Here you go. You're in the doctor's office on Tuesday waiting for him to explain the text. What does trusting your shepherd look like? Right there in my head, I believe that my shepherd is good.

No matter what this says. Whether he's going to lead me into a green pasture right now of health, or if he's going to lead me into a valley. I know that he is my good shepherd, that he has a plan. Right. Experientially. Although I can grieve or feel fear. That's perfectly valid. Ultimately, I need to ask God to make me feel trust in him, hope in him, that no matter what happens, that he's going to be with me.

Right. What do I need to do? Right, so we're going to go through that specifically for, you know, the college student. A bunch of people just went to a, They went to the football game and they didn't invite you. And, you know, ever since you mentioned you are a Christian, you haven't really been invited to as many things. And then that one person even told that lie about you.

Now they're gossiping about you, calling you names that aren't even true, man. They're misrepresenting you because you said you were a Christian. What does that look like on that Friday night they're out at the football game, you're sitting in your apartment by yourself. What do you know? You know that God is with you even in the presence of your enemies. What do you feel? You feel near to Him?

What do you do? What do you do? You go to the church. You go to the church because that is the body of Christ, right? So really specific, vivid examples. Why does vivid application matter? Even for listeners whose specific situations? Specific situation does not match yours? Okay, so this is a question that we get a lot of. Well, hey, Erin, if you stand up there and it's like, application for this Woman who is getting the diagnosis.

Application for the college woman, application for the single chick, application for the retired chick. You know, you name three or four of these applications. Well, one, you never apply it to everybody. And, like, what if it's useless to me? You know, you forgot to mention the mom of three, right? So now I'm sitting here listening to all these applications. Does that even help me? Yes, even. This is what I'm saying.

I want you to specifically apply the text to a handful of people in a variety of situations. Because even if you don't specifically hit everybody in the room, this is still the big takeaway. Vivid application models moving from the text toward real life. Even if you don't specifically hit them, you're still modeling what it looks like to apply it in a variety of circumstances. They're going to learn How to move from the text into real life.

You're modeling how it's done, how to think of it, how to move that way, and then you're equipping them. Well, if that's how you apply it in those situations, here's how I would apply it in mine, because you're modeling an example of application. So the exegetical journal, the four quadrants. All right, you're at your exegetical journal now, so work through all four quadrants of your passage. Start with quadrant one.

And look, this is important. Do not rush past this. This is the most important moment in your Bible study. You've done the hard work, you've done the brain work, you've done the sweat, right? Good for you. This is the time where you actually Don't set the timer right now, okay? You sit in that text and you worship. You feel what you need to feel. Think what you need to think.

Apply it. Think through your upcoming week. Look at your upcoming calendar, what's coming up in the next two months. Apply this text, react rightly, encounter God, and apply this text to you. And then prayerfully think through what the encounter, the proclamation of the word needs to be with your students and what it should, like, look like for them as well. So go do all four quadrants in your passage.

Do the self quiz, and unlock this milestone, we knocked that one out. So your journal will be finished when you're done with that. And then we're going to go to milestone eight, which is plan the safari. This is where we're going to teach you. Okay, now you have all the ingredients, but how do we actually, like, put it together so we can serve it to everybody. So how can we actually plan the safari?

We know all the places we want to go, scope out. How do we plan the actual teaching moment so that we facilitate their encounter with God in His word? That is going to be a fun lecture. See you guys soon.

MILESTONE 8

PLAN THEIR SAFARI

8A	Exodus 32 Revisited
8B	What a Lesson Actually Is
8C	Building the Message
8D	Illustrations
8E	Manuscript and Delivery

LECTURE 8A

EXODUS 32 REVISITED

Hey, ladies. Welcome to Milestone 8. You guys are crushing it. I'm, so proud of you. This is where we are going to learn how to plan the safari or plan the journey through the text for your listeners. So the purpose of this first lecture is to revisit Exodus 32. So if you remember way, way, way back from Milestone one, I did a little demonstration, and. And so let's go ahead and review that.

We're going to revisit that. And just so you know, the purpose of this lecture is to revisit that demonstration of Exodus 32 so that you can learn how to pivot from the four keys, observations, which is what you guys have been crushing over into the four marks of healthy teaching. So hopefully by the end of the semester, you're going to learn how to go from observation, interpretation, application, you know, dealing with the text, hermeneutics, over into planning the safari, which is homiletics, how to actually teach, how to use those ingredients, if you will, to actually serve the meal and get your people in the text. So I'm going to show you that connection, that pivot from hermeneutics to homiletics in this lecture. So, okay, so you watch two versions of the exact same teaching back in milestone one.

Do you remember that Exodus 32, the first round, I did two rounds. The first round, I just opened up the text. I told you, hey, this is where Moses goes up on the mountain. He's talking with God. And then the people get bored, so they start worshiping a golden calf. And then I told you what really is the main point of that section of this text, which is if you worship the right God in the wrong way, you're really worshiping the wrong God, right?

And I proved that from. Well, actually, sorry, in round one, I don't prove it from the text. I just tell you that, right? And then I, you know, gave the illustration of how the Nazi party did this, right? They were worshiping God. So by murdering the people of God. And then I showed a sneaky way how we do that, right? When we invent a, God who would prefer our hands over our hearts, we're actually creating.

We're worshiping a God. We're calling him Yahweh or Jesus. But that's really not who he is at all. So we're inventing our own God. It's our own sort of sneaky Christianized idolatry. So hopefully you remember that. And then I did a round two. And in the round two, I made the exact same point. Because that really is the point of that section of the text. But I did a few different things.

I proved it from the text, okay? So what I did, if you'll remember, is I proved it really was the right God. And I showed you in verse, let's see, 4 and 5, it is the God, they say, these are your gods of Israel who brought you up out of the land of Egypt. Remember that? Brought you up out of the land of Egypt. One more time.

Brought you up out of the land of Egypt. We're going to talk about that. That's a connection. But remember that. But that is Yahweh. And then that they call him Yahweh, capital L, O, R, D at the end of verse five. So it really is the right God. Remember I showed you that they are worshiping the right God in the wrong way. They're inspired by delay and impatience.

They make God, which is a twisted irony of the fact that in Genesis chapter one, God makes us right? So it's a perversion of the creation order. And then I prove to you from the text, I brought it out, hopefully you remember this, that God was really mad. So he was like, quickly, out of my way. Your, your people have quickly gone out of the way that I commanded them.

They have made for themselves a golden calf. They had worshiped it and sacrificed to it, right? They have said, Israel has said, these are your gods of Israel who brought you up out of the land of Egypt. Remember that? They said the calf was the God who brought them up out of the land of Egypt. God's mad. He calls them a stiff neck people. And then verse 10, he says, now therefore, let me alone, that my wrath may burn hot against them, that I may consume them in order that I may make a great nation out of you.

Now, I did that really quickly because I'm hoping that this is just a review and you remember those points. But my point is that I did prove them all from the text of scripture. Now remember round one, I made the same point as round two. The only distinction was that in round two, I proved it from the text. And this was the big lesson that we learned.

That teaching expositionally is not enough. It's not enough just to teach the truth of the text, that we must also teach inductively. It's not enough to show people the truth that the text is teaching, although that's essential. We also have to not only teach expositionally, show them the truth, but we have to teach expositionally, inductively. We can't just tell them the truth. We have to prove to them the truth.

We have to show them the truth, help them to connect the dots. Because if we just open up our Bible and tell people the truth, we teach them to rely on us, the teacher. But if instead we open up our Bible and we prove to our people the truth, we show our. Our people the truth, they actually see the truth in the Word. At that point, we're not teaching them to depend on the teacher.

We're teaching them how to read the Bible and to depend on the Word. So in round one, I am the source of truth. You know, I study the Bible. I got the truth. I'm teaching it to you. In round two, I'm the guide. But the Word is the safari, right? The. The Word is the source of truth. And I'm your guide. A guide matters. A teacher matters.

I don't want to diminish the importance of a teacher. But. But ultimately, they're coming to hear straight from the Word they see in the Word themselves. And that's where we get people who learn to read Scripture on their own. And we also subtly transition the source of authority from. I get the truth from the Word. Come listen to me to. We are getting the truth from the Word.

Let me help you see it yourself. So hopefully you remember how important that, teaching inductively is. I think that was our big teaching danger. Number two, teaching for the text, not from the text. So now let's go through all four keys. Because, see, I couldn't do this earlier because you didn't know your four keys. But now what I want us to do is I want you to see if I were teaching through this text, how I would use the four keys in order to accomplish the four healthy marks of teaching.

So this is what I would do if I were teaching it. Now. Now you can understand my vocab here. First, I would start with the Context key number one. I would show in Exodus 19: through 24 that the people of God are hearing from God, right? They're to the mountain. And they're receiving this covenant establishing this beautiful refreshed relationship between them and God. Making it official, if you will.

And then we see that they received the Ten Commandments as I was teaching this. If I know I'm about to teach my passage, I would probably lean in a little close to that second commandment, right? Just don't worship false idols, right? Don't make graven images. I would lean into that. Hey, guys. Like, they're they're receiving this command right here to worship God alone and to not make graven images.

I would highlight in Exodus 24:7, they're like, yeah, we're going to obey. We're going to follow this covenant. That's the disposition of Israel. And then Exodus 25:31, Moses goes back up the mountain. He's getting tabernacle instructions and priesthood instructions. He's also getting the tablet. So I would show the context here as a people renewing their relationship with God. They're just kicking off their relationship with God. They're saying they're going to obey.

They've just been told not to worship of God alone and not to make images. Moses is getting further instructions. That's the context. Hopefully it's. It's a little bit hopeful at this point in the context. And I really want us to zoom in on the fact that the whole purpose of this context right now is they're kicking off a covenant relationship with God where they are promising that they are going to be faithful to worship Yahweh alone.

That's the context. Okay? So, and if I were teaching this, I would, like, actually go and point out a couple of verses, and I would walk them through, and I would ask and inductive questions like, okay, guys, what are the people saying? Are they saying they're going to obey or are they. Do they seem kind of lackluster, kind of apathetic? No. Okay, they seem pumped about obeying, right?

I would lead them to observe these things in the text themselves, inductively. So there's the context. Next, I would walk people through the structure of the whole passage. All right, now we, went over the first little sections, but let's look at the whole passage, because I like to teach a whole passage. So verses one through six, they're at the camp. This Moses delays. They start worshiping the calf.

I would show Aaron as being a loser, terrible leader, right? He creates the idolatrous object for them. And then I would show verses. Now, look at this. The way I know this is the structure is because of the setting changes, right? If you guys will remember a big way, especially in narrative, you see a, structure is a setting change. So at the camp, right, they're worshiping this golden calf.

And then on the mountain, right, you see God and Moses is pleading. God's wrath, is burning hot against the people. And Moses is like, no, this is going to be a dumpster fire. And then we have a scene change back here at the camp. Moses, you know, breaks the tablets. He's super upset. He's like, hey, who's on God's side here? The priests. They get the sword, they kill hundreds and thousands of people, right?

So it's like God's wrath just coming down on the people. It's a really bloody scene, by the way. Usually when people teach this text, they end before everyone gets killed. And that's, like, a huge part of the text, so. Because that's where a lot of the somber warning of the text comes from. And then scene change back up on the mountain. Moses is like, hey, God, you know, don't take these people out.

Blot me out. Instead, he intercedes. He mediates for the people. God's like, no, I'm not taking it. You can't stand in place of the people. But then he does relent his wrath. He doesn't kill all of the people, which is what they deserved. Instead, a lot of bloodshed has already been done, and then a plague rests upon the people. And that's where the narrative ends. So that's the structure.

Camp, mountain. Camp mountain people's sin, God's wrath. Death being the result of sin, intercession, mediation. God, for some reason, holding back his wrath, but still the consequence of sin being death being very clear and some wrath still being let out during this narrative. So that's the structure. All right, next, literary tools. Right now, just observe these structures. I'm just wanting you to recognize these literary tools and these structures.

Just recognize the four keys. That's all you got to do right now. So literary tools, characterization. I would show, as I'm reading through this, Aaron, he's the leader. He's supposed to be leading them toward worshiping God. They just received the ten Commandments, and what does he do? He helps them worship an idol. Boo, Aaron. Okay, Israel. All right. I would show them as the fickle people that they are.

Man, you were just like, we're gonna obey. We're gonna worship Yahweh. Moses is taking a little bit of time. Okay, let's worship this cow. We'll call that Yahweh. You. You see them as just. It also doesn't make any sense. I just had a woman in our pro community. She was like, I don't understand because they're worshiping Yahweh, but it's obviously not Yahweh. Like, you're not supposed to understand.

It's supposed to be ridiculous. They're supposed to be fickle and stupid, right? So, by the way, it. It's fine. To say it's stupid. It is. They were being stupid. Like, that's God said he was burning in hot wrath against them and wanted to kill them all. So stupid is a very nice word to call what they were doing. So then we have Moses, right? And then Moses is portrayed as one receiving the commands, one who recognizes the sin.

Moses matches God. He also has burning hot wrath in the text. And then he mediates for the people, right? He intercedes for them. And then we have God. And God is portrayed as holy, as righteous, as angry, and also as punishing, right? But also relenting in his full, full venting of his wrath is held out, even though he is the judge. And there is some of his wrath which is portrayed.

So I would show the characters, right? Also the irony, the idolatry, right? They're. They're being led out of Egypt by Yahweh. They're supposed to be worshiping Yahweh. They just said they're gonna obey Yahweh, and now they're just bl. They're blowing up the covenant, right? I'm just showing their utter. No pun intended, failure, right? Just terrible, terrible failure. The irony that they're calling the God who made them.

They're saying they're gonna make the God, and it's Yahweh, but it's obviously not Yahweh. It's an actual blasphemy of Yahweh. Just the irony there. The terrible, terrible, perverted worship was so ironic in the passage and then the repetition. So if you look at verses 10, 11, 19, and 22, God's anger is burning hot. Burning hot. Moses's anger is burning hot. And then he's asking God to let his anger not burn hot.

This burning hot, wrathful anger is definitely repeated. That tells us, that's a neon sign. That's really important for the feel and the tone and the purpose of this passage. Connections being our last key. Again, I just want you to observe these four keys, right? You don't have to go study the passage on your own. I just want you to hear what the four keys sound like in this passage.

So we see connections, right? We see in our passage, it says that they said, up, make us gods. Well, that's a ironic, twisted connection to Genesis 1:26, 27, where God is making man, right? And then Genesis 22, Moses holds God to his own promise. So when he's pleading, he's interceding, he's like, please don't kill everybody. Yeah. They deserve it. He doesn't argue that, but he's like, hey, remember your promise, right?

That they would be a multitude, right? That they would be a huge. You promised this to Abraham, bro. You got to keep your promise. So there's a connection, because he's referring to an earlier piece of scripture there. And then Exodus 20, 2 through 4, God himself describes himself in Exodus 20. So this is like, 12 chapters ago. God describes himself as the God I am, the God who brought you up out of the land of Egypt.

Do you see the connection? It makes the irony so much worse that God describes himself as the God who brought you up out of the land of Egypt. And then they're like, huh? Make us a golden calf who brought us up out of the land of Egypt. They use God's description of himself to describe an idol, right? So now those connections make everything so much. It makes it more gritty.

Thicker, right? We have a thicker narrative now. It see how those connections show the contrast and the irony and the allusion to the promise, right? It heightens the stakes of the narrative. So those are the four keys again. I just want you to recognize them right now. Now let me show you how those four keys pour into the four marks of healthy teaching. How we go from hermeneutics to homiletics, from Bible study to Bible teaching.

All right, so the first mark of healthy Bible teaching is that it must be expositional. Expositional. That means that you're teaching the truths that God intended to teach. So here's what I would do. Watch this, guys. So I know that the truth that God is wanting to teach in this passage looks something like when you worship the right God, Yahweh, the wrong way through idolatry. You're not worshiping the right God.

You're really not worshiping Yahweh. It actually deserves death and his wrath. But that God, although is a God of justice, also is a God of mercy, and through intercession, can withhold his wrath. And that the people of God need intercession. Right. Now, that was a very, very, very rough draft. You could tell I was just kind of making that up. As I said it. But that's the.

Those are the big truths that I see. Now. Check this out. That was an expositional explanation of the truth. What did I do? I almost just kind of summarize the structure, though. See, the. The first thing in the camp, well, the people of God are worshiping the right God in the wrong way. They're worshiping the wrong God. And then I went to setting two. Well, that makes God really mad and wrathful.

And the punishment for idolatry is sin. And then I. I'm showing at the very end, right? Where the. The culmination of the narrative, the climax of the plot line, is where Moses says, blot me out instead. And that shows that we need an intercessor. But then we show that God does show mercy, but that the punishment is still sin because it ends with a plague. Look, look at this.

This is so important. My exposition, the truth that I pulled up out of the text. It's just a summary of the structure. Did you see that? Right? And look, it's the truth that I'm seeing come out of that text. It's set in scope by the context. I know from the context this is going to

have something to do with God's people and obeying and who he is and the consequences of that.

Because of the context, I know to, include every part because of the structure. I know that I need to highlight the idolatry because of the irony. I know I need to highlight God's wrath. God's wrath. God's wrath. Because that's the tone and that's the repetition of the literary tools. And I know that I need to highlight the character of God and who he is because of the connections.

Do you see how. Now, again, that was just a rough draft. I would hone it, and I would make sure I really polished it and included all of these things. But I want you to see that the truth that I'm pulling up out of this text expositionally, it's literally just being fed by all four keys. So I want you to see the connection between teaching expositionally and the four keys is if you understand the four keys, if you understand the context and the structure and the literary tools and the connections, you understand the frame, you understand the emphases, you understand what needs to be highlighted, you understand the depth and the nuances.

When you understand that, the truth really becomes quite evident. And then because you're using the four keys, exposition naturally flows from the four keys. It's also the same with the experience, right? When I'm like, well, you know, I don't just want to tell my people the truth that I learned from the text. I want them to experience the pivots of the genre and the text itself. What I'm just going to go to structure.

Well, when they're at the camp and they're worshiping the calf, what are we supposed to think and feel. What questions should we be asking? Well, you should be thinking, these people are crazy. You should be thinking, they're so fickle. You should be thinking, what is God going to do? You should be thinking, this is crazy and this is terrible. I'm frightened for the people and I'm confused by these people.

And then when we look at God's anger burning hot up on the mountains and Moses pleading, you're supposed to be feeling, what? What's going to happen next? That's the question we're asking. You're supposed to be thinking, whoa, God's really, really mad. You should have a solemn moment of reflection there, that God hates idolatry. He's not neutral. He doesn't just think it's bad, he thinks it deserves death.

That's what you're supposed to be feeling and thinking there on the mountain. Moses comes down, he breaks the tablets. Priests run around, they start killing people. They're not murdering because it's execution. They're killing people. This is death. This is gruesome. This is terrible. This should be gut wrenching, right? And then we see Moses calling out that God would blot him out instead. Now we're supposed to see that God sends an intercessor.

He sends a, mediator. And we see that God doesn't allow Moses to be punished instead of the people. Now we feel kind of a gap in the narrative. God does accept mediation, but Moses isn't the ultimate mediator that God will accept. But then we see the plague. We see again that

God comes and wrath. So that's the experience of the narrative. And it ends up, being this terrible portrayal of.

This nauseating portrayal of idolatry, this heartbreaking portrayal of idolatry, this scary, fearful image of God and his holiness and wrath. A terrible portrayal of sin and the death that it deserves. A merciful portrayal of God. A relieving portrayal of God, who does accept the prayers of his people and intercession. But then a solemn warning again, do you see how the structure, the experience of the narrative, it's not just, hey, everyone, learn these three truths.

What does this text say about sin? What does it say about God? What does it say about idolatry? Learn your little Sunday school lesson. And no, it's. It's the experience of who God is and what sin is and what intercession is. And that's the experience of the text. And look again. How did I get that? Where did I pull that from? It's just the four keys. I literally, 90% of how you find the experience of the text is just mirroring the structure that God already put right there.

That's it. So how do we make it expositional? You just look at what the four keys are doing. How do we make it experiential? You just look at what the four keys are doing, especially structure with the experience. All right. How do we make it effectual, the ultimate culminating impact? Well, again, we just go look at the four keys. We're learning something about God and obedience. We see, especially for the effect, we really want to look at where the structure lands.

Where does it land? They need an intercessor. Moses is somehow insufficient, and it lands on wrath and punishment. That's the effect. It's a warning effect that it has on the people, but with the glimmer of hope, a, glimmer of mercy as well. And that's where we're supposed to leave them at the end of this text, Right? The. The literary tools are showing it. Hey, the big impact it should have here is this.

Discuss toward idolatry and really this warning about the wrath of God toward idolatry, right? Burn hot, burn hot. Burn hot, burn hot. The literary tools are setting that tone for us. So that's the effect again. How do we find the effect? You just look at the four tools. Specifically, you really look where the text lands on the structure. And I would also say the literary tools really help push forward the effect of the text as well.

Now, how do we do this inductively? This. This is so important. Please understand the zoom in here, all right? We teach expositionally by looking at the four keys. We teach experientially by looking at the four keys. We teach effectually the impact by looking at the four keys. How do we teach inductively? Look, this is what Bible teaching is. This is what high quality varsity Bible teaching is.

This is so important. This is what the encounter method is. It's where you teach the truth and the experience and the impact, and you facilitate the experience of all of those by simply showing everyone the four keys. That's how you teach inductively. You literally, you say, okay,

I got my truth, I got my experience, and I have the impact. Now, how do I teach? Well, I just ask myself, how did I know the truth, the four keys, how did I know the experience, the four keys.

How did I know the effect? The four keys. Okay, so what is teaching? I just prove the truth, the experience, and the effect by showing them the four keys. That's what Bible teaching is. You literally just say, hey, guys, this is the context. This is the structure. You walk through the structure. You recreate the structure. These are the literary tools. As you're going through that structure, you show them who Aaron is, you show them who Israel is.

You show them the idolatry, you show them the irony, you show them the repetition, you show them the tone. You're just pointing, saying, look, look, look. That's characterization, that's irony, that's repetition. Look, we have a scene change. We have a scene change. You're just showing, look, this is a connection back to Genesis. This is a connection back to Abraham. This is a connection back to God's previous words.

And as you show them all the ingredients that you got from the four keys, it creates the truth of the text, the experience of the text, the impact of the text. And because you did it by showing them your work, the four keys, it happens inductively. And that is what the encounter method is, showing them the truth, the experience, and the impact of the text by proof of the Bible study that led you to come to those conclusions, which are the four keys. That's how you teach inductively. So when you think, if you had to describe, like, what is a really high quality Bible lesson, whether you're actually teaching a message with a manuscript or you're inductively asking questions at a table, this is what it is.

It's showing people the truth, the experience, and the impact of the text by proving how you came to those three conclusions from your actual hermeneutical work, from your Bible study, it's basically just leading a big inductive Bible study to make sure you hit those three aims, those three targets. So that's how the four keys end up feeding into the four marks. So the four keys show you the truth, the experience, and the effect, and then walking them through those keys is how you teach and facilitate all of those things inductively. All right, so here's the big paradigm shift. Number nine.

Better ingredients, better pizza. We have talked about this. If your hermeneutic is good, the lesson almost writes itself. Guys, I've said this so many times because everyone asks us, like, why do we spend so much time studying hermeneutics and just a little bit of time studying homiletics? This is why, if you get the hermeneutics right, if you get the ingredients right, you're gonna get the message right, you're gonna get the pizza right.

Because all the message is, is just walking them through your Bible study. All the pizza is, is just putting those ingredients together, baking them up and serving it to everybody. All right, so that's the big paradigm here. Next. Now, I know what you're thinking. Yeah. But what about illustrations or the introduction or conclusion? Yeah, we're gonna show how to put the fancy stuff on the plate as you serve it in a little bit.

But this is really the heart of what the encounter method is, is you show people the three aims by walking them through the four keys. That's how you teach inductively. That's how you teach faithfully. That is the encounter method. So if you have any questions, post them in the community and I'll see you in the next lecture.

LECTURE 8B

WHAT A LESSON ACTUALLY IS

Hey ladies. This is lecture 8B. So we already tapped on how to turn from the four keys into the four healthy marks of teaching. Now we're going to discuss briefly just what teaching actually is, like what we actually want you to produce as you teach. And then we're going to hit lecture 8C, which is some heavy duty practical stuff. That lecture is going to go really deep.

But before we go deep learning, let's go ahead and go really high and make sure we have our philosophy right. So, key concept here, technical definition of teaching. Look, teaching is the discipline act of verbally guiding listeners through a biblical text. And as you verbally guide them through the texture, equipping them with what they need in order to understand. And I would add and experience. To understand and experience the text along the way.

Okay, okay. We try to make this a pretty practical definition. A lot of if, you look up the definition of exposition or the definition of a sermon or a lesson, a lot of times you'll see these very abstract definitions, like it's opening up the text in such a way that the Holy Spirit's intending, intended meaning comes to bear on people. And that's really helpful. That's a great philosophical definition.

This one's really practical. It's like, dude, you open up the text, you verbally guide them through the text, and along the way you give them the stuff they need so that they can understand it and experience it. Okay, so when I say you're giving them what they need to understand and experience the text, that's telling them what to look for and then telling them why that matters, what it means and why it matters. Okay, so like Luke 15. Hey guys, we're going to read these three stories right in a row.

I want you to look at the pattern of these three stories. And because the pattern is going to show us what matters most to the author. See what I did there? I'm like, hey, look for this stuff. And this is why I'm telling, this is what you need to do. And this is why this is how you should interpret it or experience it. Hey guys, now we're about to read this next verse.

I want you to look at the tone that God has here in this verse. I want us to experience the tone of this text. Right? God burns with, you know, burning wrath or whatever the text says. Do you guys feel that? Do you feel the heat coming off of this text? The. The wrath of God then? Do you feel that, the fear that we should experience as we read this text?

Right. So you're showing them, this is what I want you to look for. It's always going to be. You're telling them to look for a piece of context, structure, literary tool, or connection. That's always what you need to look for. And then you're telling them, this is why. Because this is the author saying this matters. Or this is the author creating a toner. This is the author pulling a.

There's. There's a trick here in the text. See if you guys can spot it. This is what you need to be looking for that guide language. So this is done by. How do we. How do we equip them with what they need? Here's three really good tools you can use. 1. Directive language. Directive language. Open up your Bibles. Open up your Bibles to this address. I'll wait for you.

Okay, go ahead and look at verse three. If you write in your Bibles, underline the word, rejoice in verse three and verse seven and verse nine. Right? Directive language. Look here. Observe this, feel this, think this. By the way, you're like, well, I don't want to tell people what to think. Yes, you should tell people what to think. If it's God's word, you should absolutely tell them.

We should be thinking this, we should be feeling this. So, directive language. Turn here, look here, do this. And then explanation. Hey, guys. The reason it says, burning anger four times is because the author really wants to construe the message that God's mad, right? This is what he's doing here. So Directive language. Look at the repetition. Explanation. The repetition means this is important or we should experience this, right?

So explanation number two. Explanation. That's what most people think the heart of teaching is. I think that's fine because that is what didache means to explain things. But this one's really important too. Directive language. Explanation. Where you're explaining what to look for, why it matters, what it means, what we should be thinking and feeling and reaction. But this one really matters as well. Modeling textual engagement. It is not enough to just say, wow, this part of the text is really sad.

No, we should get to the point in the text and say, wow, all have fallen short of the glory of, God. That is terrifying and heartbreaking. And you should model, this causes me to grieve my sin. This causes me to realize that this causes a gap in my need for God. Doesn't this stir in you a gap of how much you need God? You fall short of the glory of God.

You need something to help you Reach the standard of the glory of God. Do you guys feel that? Do you feel that inadequacy here? You want to experience the text. You want to think the right thoughts and feel the right feelings in front of them, and that's how you guide them. Just like a good safari. God would be like, look at that cheetah. That's amazing. Look at how beautiful she is.

You wouldn't just be like, cheetah on the right. Right? That's a terrible guide. Like, don't just say what's true. Don't just use directive language and explanatory language. Model the textual engagement as well. Right? If the Psalm is breaking your heart, let your heart be broken. Lead. Lead them as you follow the text as well. Right? If it's rejoicing, rejoice with them. Okay? All right. Before you write a word, the prerequisite checklist.

Okay? Do not begin building your lesson until you can check all four of these. You need to have all four of these things in hand before you start writing your message. If you. If you're not done with these four things, you're not done with hermeneutics, you need to go back. I know the truth of the text, okay? Now, honestly, you do need to state the big truth that your text is teaching.

If it's not perfectly polished yet, that's fine. It can be a rough draft, but it does need to be a truth that accounts for the whole text and everything that the text is teaching. So, I know the experience of the text and what it creates. I know the impact, right? The major illocution, the impact that the text, the effect that the text is trying to have. And I have a textual outline of the structural movements of the passage.

That's your structure. So you should already have all of that. Now, why do we need these four items before we start building our message? Because that's the goal of the message, is to teach that truth, facilitate that experience, and create that impact and to follow the text outline as we do that. So if you don't have that stuff, you don't have your ingredients yet, so we can't start cooking.

So make sure you have that stuff first. Another thing, before we get into 8C, where we're going to get really practical, please, please, please, please, please write a full manuscript. Okay? Why does this course require a full manuscript? Because writing produces clarity. Okay? This happens all the time. I've trained over a hundred women in this. Every single time I have a cohort, one woman is like, you know, I don't think I need to write it out.

That feels like a waste of time, or it feels like an extra step or, you know, I like to keep it in my head. I'm more of a artsy kind of speaker, and she's wrong every time. Look, if you don't write a, manuscript, you, I promise, you think that you understand this text better, and you think that you can explain this text more clearly than you can. What's going to happen is you're like, I. I think I got a good hold of this text.

You know, I write little bullet point, outline. I think about it a little bit, pray about it. And then you get up there and you get a microphone, and now it sounds like you're walking through your text and you're kind of thinking out loud. Okay? We don't want you to form your thoughts on stage. We want you to deliver your thoughts on stage, which means they already need to be fully formed.

And the best way to go ahead and make sure that they are fully formed is by writing a manuscript, okay? So please, please, please write a manuscript. And you know what? If you teach 10 times and then you want to start playing around with, maybe I won't write a manuscript, that's fine, do that later, but you need to ace it 10 times in a row also. Just think, okay, Jonathan Edwards used a full manuscript.

David Platt uses a full manuscript. John Piper uses a full manuscript. J.D. Greear uses a full manuscript. Like, these guys know what they're doing and they still write a full manuscript. Jim Shaddix, who I would argue is one of the best preachers of our generations, he was an amazing preacher. He wrote a full manuscript every time. Now, he didn't teach off of it, but he wrote it every time.

And every time I write a manuscript to this day, I get to a point and I'm like, I actually don't have a good transition here. Or I see, I actually need a little bit of an illustration here. Or I'm like, that's not as clear as I thought it was. I need to do a little bit more digging here and go back to milestone three, right? So please, please, please, you have to.

You have to write a full manuscript. Another really good reason to write a full manuscript is then you can send your friends, people who really know scripture, and they can give you really high quality feedback. If you send me five bullet points, I can't give you any feedback. Maybe it's good, maybe it's not good. If you send me a manuscript, dude, I can Shred it to pieces.

And we can really see you level up, in one manuscript. A lot of times, people don't have time to write a full manuscript as poor time management. I'm just. If you want to steward the word, well, writing a manuscript is the best way to do that. It's really not a debate. All the people who know what they're talking about, write a manuscript. Write a manuscript. Okay, there.

Hope that was convincing. So now note, you do not have to deliver from a full manuscript, but you have to write one. So. Because the writing produces clarity. But, for example, Rachel, when she teaches, she actually teaches from a full manuscript. The reason she can do that is she reads really well. So she can look down and, like, read and actually maintain eye contact with people and still sound like she has some personality.

I am a terrible reader. I don't read well at all. So if I were to teach off of a full manuscript, word for word, it would be like, hello, my name is Erin Piner. I, it would just. It would sound terrible because I don't read well. So if you read really, really well, like, you're that chick who, like, if you read a book to little kids, they would just be, like, hanging on every word because you read so well, that's fine.

You. You can probably teach off of your full manuscript. If you don't read well, you probably need to do more, like, what I do. This is what I do. This is how I teach. I put little sticky notes with my bullet points in there, and then I highlight strategically. So if you want to ask me more about that, then you can ask me in the community. But, that's what I do.

And see, it's a mess because I have really terrible handwriting, but that's what it looks like. So hope that's helpful. But my point is, even though I teach off of those little sticky notes and some strategic highlighting, I still write a full manuscript. And then I practice it. I practice delivering my message out loud, like, at least five times. At least five times. Sometimes it's 15 or 20, but I practice full out, like, recording myself, teaching it out loud.

And sometimes I teach. And I actually had one woman walk up. She was like, Erin, it sounds like that was, like, the 10th time you've given that message. And I thought that was the 10th time I've given that message. Like, I just did the first nine in my bedroom and messed it all up. That way, when I got in front of people, I didn't sound like it was the first time I was actually trying to say this thing out loud.

And the first time you try to say it out loud, you're like, this isn't as smooth as I thought, or, I don't need that thing, or I need a transition here, or, this is a good spot for an illustration. Or, I want to lean in here because this is a beautiful part of the text. So practice delivering your message out loud. But we'll. We'll get to more of that later.

Okay, so next, teach conservatively at least 10 times before attempting advanced variations. This is what I mean by that. We teach that you should start at the beginning of your passage, right? You should do your intro, you should explain the context, and then you should follow the structure of your passage and point out literary devices and connections along the way. And then you should have your conclusion.

That's what we teach. And someone always asks, well, is it okay if I go a little out of order to try to make a point that the text is honestly making? Yes, that's fine, as long as you're still respecting the heart of the text and the emphases of the text. But here's the thing. If you want to try to get fancy, or, you want to try to do some cool stuff, or I want to start at the beginning and then do, like, a flashback to the end.

Like, I'm not saying it's wrong to do that. I'm saying it's hard to do that while respecting the structure of the text. And for your first 10 times, you're teaching, like, just go with the structure of the text. Just do your introduction, state the context, go through the structure that's already there, Point out your literary devices and connections, do your conclusion. That's the easiest, simplest way. That's the way that you are least likely to really mess something up.

So if you're a beginner, like, just try to be faithful, and you can do the fancy stuff later. Okay? So that's my 2 cents there. The big rule, right? In whatever order works for you. I think it is most helpful when I'm writing my manuscript word for word, my whole lesson, I think it is most helpful to write a rough draft of an introduction, and then to write the context.

Introduction, and then to write my whole message. I usually write it pivot. By pivot, mirroring the structure of the text, and then to write my conclusion, that's what I think is easiest to do. A lot of people disagree with that. If you read any book on, like preaching or teaching, a lot of people are going to say, no, don't do your intro. Don't do your conclusion. They're going to say, write point one first and then point two, point three, point four, however many you have, then write your conclusion, Then go write your introduction.

There's strengths and weaknesses to both. I usually end up reworking my introduction. But me, for me, getting that rough draft out there really helps me get things started. So my rule is write in whatever order works for you. Okay. If you want to write the body and then the

conclusion and then the intro, that's great. If you want to write intro, body, conclusion, that's great. If you want to start with a conclusion, I don't care if you want to write the things backwards.

Just get it done and make sure it's cohesive. And you're going to end up rewriting it five or six or seven times anyway, because you're going to rework your rough draft, especially as you're practicing reading out loud. And then you're going to go back and tweak it. So just get the rough draft out there. That's really. Just don't take eight hours to write your first rough draft.

You're going to end up tweaking it and changing it anyway. So just get it out there. Whatever order feels most natural to you, just. Just write it. All right. Your textual outline. Before writing any part of your lesson, map the structural movements of your passage. Here. This is the skeleton of your lesson. People are like, how do I know. How do I know how to do a good outline?

Steal God's. That's a really good piece of advice. Just use the outline of the text in that Exodus 32 structure. It was like scene change. We're at the bottom of the mountain, top of the mountain, bottom of the mountain, top of the mountain. So what would be my outline? It would be intro, context, bottom, top, bottom, top, outro. Like, that's how I would do it. If you're in a narrative, there's usually these scene changes, or sometimes it'll be like a dialogue back and forth.

Well, this event happened, and then there is a dialogue back and forth, and then this event happened or something like that. Anytime there's a pivot in scenes or there's a pivot from an event to a dialogue, those Are pivots. Just use those pivots. Be like, scene one, this thing happened. Scene two, this thing happened. Scene three, this conversation happened. It goes back and forth. Scene four, this thing happened.

Great. That's your outline. So in an epistle, well, first Paul asks this rhetorical question, and then he answers it, and then he gives an illustration, and then he asks another question, and then he has a conclusion. Great. Well, just do that. That's your outline. Just do whatever he does. Or in this psalm, hey, there's a couplet, a couplet, a couplet, a triplet. Great. Your outline should be a couplet, a couplet, a couplet, a triplet.

That just steal God's outline. It's good. And that's gonna make sure. That's gonna give you your best shot at experiencing the text the way that God intended. So, for example, Exodus 32, Camp, Mountain. Camp mountain. So that's what I would do. That's the outline of the text. That would be the outline of my message. So here's your homework. Your textual outline of Exodus 3 and 4:17. And then once you do your outline, and again, don't overthink it.

I will say it's better to make your outline too detailed. If you're like, I don't know if that's a pivot, just go ahead and write it down. That's fine. Go ahead. And. Because you can always take points out. Like if, if you write it down, you're like, I think there's nine pivots. And then you realize, actually these three can kind of go together. Because this is one dialogue.

That's fine. You can always make three pivots. One big one. You can always take points away and simplify things and make things more concise. But it's hard to add stuff. So be too detailed and then see what you can clump together. And then a good outline is usually going to be somewhere between two and eight points. Usually, if it's more than eight points, you probably should take some of those points and bunch them up.

They can probably go together. So that's my two cents. Go do that. And then I'll see you in 8C, where we're going to build the message. That is very practical lecture. So see you soon.

LECTURE 8C

BUILDING THE MESSAGE

Hey ladies. Welcome to Lecture 8C. This is where we are going to talk about really the practical aspects of writing a message. Now that we've already covered all of the more technical or philosophical aspects of writing a message. So we're going to talk about the introduction, the body and the conclusion. And then our, our, next lecture we're going to go deeper into illustration. So we're not going to cover that super deep right now.

The main thing that I want you to know for this though, as you watch, I want you to be thinking and watching out for. Because we've done our hermeneutics so well, because we've done the four keys, because we've done our observation and interpretation so well, I want you to keep an eye out for the fact that hopefully by now the message just kind of writes itself. So you're like, man, this is it. We're not spending a ton of time in this course on how to write the message. Well.

If you've done your research well, you, it should just write itself, right? If the ingredients are good, you just put the pizza in, cook it a little bit, bake it a little bit, obviously don't cook, bake it a little bit and then comes out. It should be good. Okay, so let's hope that we've done our research well and let's watch this message write itself. So the introduction, again, remember, if you want to write your introduction at, you know, if you want to write your body first and then your conclusion and then your introduction, that's totally fine.

The order really doesn't matter. I would say for beginners, I would at least recommend that you write a rough draft introduction. You're going to end up rewriting this thing five to ten times anyway. So go ahead and get a rough draft out there. It helps you kind of get the right direction in your head. But again, that's your choice. So here's the key concept. One universal rule.

Every faithful introduction raises the question the text was written to answer. Okay, so when you get up and you're introduced, okay, it's so nerve wracking because you're like, okay, I've done all this research and I know my text so well, but I don't know what to say. Like, what are the first words that need to come out of my mouth? How do I get this plane up in the air? Most women, once they're up in the air, once they're in the text, they do really well.

But getting there is really awkward for, especially if you're a beginner, it's very hard to intro. So always write out your introduction. Make sure you know the first words that are going to come out of your mouth. Otherwise, you're going to get up there and be like, I don't know how

to start this thing, and it's awkward. So your goal in your introduction is to do this.

It's to ask the question that the text is going to answer, or it's to present the problem that the text is going to solve, or it's to create the tension that the text is going to relieve. Okay. What you want to do in your introduction is you want to create a question or a problem or attention so that we are in need and in want of. Of the text to come along and give us that answer or that resolution. So that's the point of your introduction, and we're going to show you how to do that.

So, what is creating the gap mean? In our program, we talk about, hey, in the introduction, you want to create a gap. All right? What that means is we want to open a hole that the text is going to fill. All right? When the introduction is over, they should need the text to get the answer. So you got to create a gap. I'm going to give you a lot of examples on how to do that in a second.

So this is the test for your introduction. Do they feel the weight of the question? You don't just want to ask the question. You want to tease the question. You want to agitate the problem. You want to agitate the tension so that they feel the weight of it. They need the text to answer it. So do they need the text to answer it? If they do, yes.

Great. Get in the text. So this is how we do this. Tripwire, priority order. Okay? A trip wire is where, you know, let's say you're trying to catch a rabbit or something, you're hunting, You got your little wire out. And then our little bunny comes along and he hits that wire, and then the net comes down, catches the dude. Okay? That's what we want your introduction to be like.

We want women to come in there. It's a Tuesday evening, you're doing your women's Bible study. They come in and sit down, and then we have this line Where we ask this killer question, or we create this big problem that needs a solution, or we create attention that needs resolution, and then now they have a problem. Now they need the text to come in and to answer it. So let me show you.

These are my suggestions, my top suggestions on how to create an ideal introduction. Number one, start with the context. Start with the context. So, the tension in the book that leads to your passage. So, for example, in Luke 15, Jesus has been on his way to Jerusalem. He's going to Jerusalem. He's going to Jerusalem. We're in that section of the book of Luke where we're getting to know Jesus, we're getting to know what he says about the kingdom.

So the context, as you can see, is we're asking, what does Jesus think is necessary to teach on his way to Jerusalem? Or we're learning about the kingdom. What does Jesus want us to know about the kingdom when sinners get saved? Right? And so that's the context. Another way, this is my favorite way to put these together, create the context and the setting. I love just presenting the setting because that usually brings up the problem or raises the question.

For example, setting the opening verses of the passage itself. So think about this. Let's say Hey, ladies, I want to thank you so much for coming to our Bible study tonight. Please turn in your bibles Bibles Luke 15. Now, this is the part of the book of Luke, if you'll remember, because we've been reading through Luke where Jesus is on his way to Jerusalem, and we're learning facts about the kingdom.

So I want you asking, you know, what does Jesus want to teach on his way to the cross? What do we need to learn about the kingdom? And a very unique problem arises at the beginning of our text. And then you open up the text and you read verses one and two, that Jesus is eating with tax collectors and sinners. And these Pharisees are grumbling. And that makes us ask the question, well, what is Jesus going to say to these people who are upset about the fact that he's eating with sinners?

And it should make us ask the question, how should we feel about the fact That our Savior ate with sinners? So see how I bring the context, I bring the setting, and then I put that question in our lap. So look at this. A, tease from inside the text, some verses that raise the question without answering it. So maybe if I wanted to agitate it even more, I could go ahead.

Let's say I'm in Psalm 23, right? Psalm 23 doesn't have a context or a setting because it's just a solo, standing psalm. What I could do is I could go inside of the text and I could say, hey, look at this. We're not going to read the whole thing right now. I want you to get a taste of the problem. This man is in the valley of the shadow of death.

He says he will fear no evil. There's evil lurking about. And he says this guy will prepare a, meal for him, a table for him in the presence of his enemies. This man is in the shadow of death with evil lurking about With his enemies around him. How are we supposed to think about God? And what are the words that we should pray when we're in the shadow of death, when our enemies are close, and when evil is after us?

Because Psalm 23 doesn't really have a context because it's not a part of a larger narrative per se. I do realize the Psalms are organized, but generally speaking, Psalms are primarily supposed to be handled as freestanding. So if you're in a psalm or a poem or something that doesn't really have stuff before and after that overtly tied to it, then pull from inside of the text to raise up the tension or the problem or the question. Okay? Or number four, a real life situation.

Now, look, I do want to say a real life situation in your introduction is fine, but it is the least inductive. Okay? So if you're using the context in the setting to bring up the problem, that's from the text. If you just intro with a real life situation, you are in more danger of bringing your own agenda to the text. For example, with Luke 15, a real life situation, maybe someone would start off saying, okay, you know, it's Father's Day.

Who are the dads in the room? All right, well, men, we want to look at three marks of a godly father. How many of you want to be a godly father? Right, so see how I'm bringing that real life situation. You know, men in the room who want to be a godly father. Let's say a pastor's doing this on Father's Day, because he's bringing Because he didn't start with the text, he's in more danger of bringing something, an idea, or interpretive lens to the text that's actually not organic to the text.

So here's what I would suggest. I really like to do 1, 2, and 4. Especially if it's in a narrative setting like Luke or much of the Old Testament. Okay? If it's a psalm or freestanding text, I like to use number three, tease the problem from inside of the text. But if it's something that's a part of a larger narrative or something, then I like to do one, two and four together.

So I would say, you know, this is Jesus, he's on his way to the cross. We're learning about the kingdom of God. The opening verses. These self righteous Pharisees are, you know, grumbling because Jesus is eating with a sinner. And then I would bring in a real life situation. Guys, think about this. Really, I want you to honestly think about this. What if you were walking downtown, you know, maybe you go there for a business meeting or something, and then you, you turn to your left and all of a sudden you see your pastor and then two other staff from the church.

Three men on staff at your church. And they are at the table and it's very clear that they are at the table with four strippers. And then you look closer, he's there at the table with four strippers and two crack dealers. I, mean, what are you going to think about these guys? Why are they eating with those people? How should we feel? I mean, isn't that not above reproach?

Looks a little sketchy. Is that even appropriate? See how I bring that into my. I brought a real life situation, but only after putting it in the context, in the setting. So that would be a way to do that. But in your introduction I want you to think, okay, what is the, what's the truth of my text? What, what's my text teaching? And then if I were to make that an answer, what question would it be answering?

So let's look at some really specific examples here. Well, we'll look at those in a second. Sorry, what, what does the introduction not do? Okay? The introduction should not give away the ending. Okay, don't start and be like, hey guys, today we are going to learn a lesson about, a little boy who killed a big giant so that we can see that God uses whatever means possible to save his people.

It's like, dude, you just tell the whole story, okay? Like, sit down, you just killed it. Don't give away the ending. Don't teach the whole lesson early. Hey guys, Today in Luke 15, we're going to learn that the kingdom of heaven rejoices whenever sinners are saved. And that we should not be self righteous, but that we should rejoice with heaven. So let's dive into verse one. Bro, you just, you killed it.

You just gave away the whole thing. You killed the genre. The narrative is supposed to lead to that, not start from that, that's why a lot of preaching books, a lot of teaching books, will say, you know, start with a big main point. I don't think that we should usually do that because the whole point of a poem or the whole point of a narrative or a whole point of an argumentation is to build. So when you just start with your thesis up front, like, this is a fifth grade paper where, you know, my main point is, like, you kill a lot of the experience and emotion of the narrative.

So I personally say I don't think we should start with our main point up front. I think we should respect the genre and allow the main point to emerge from the text as we guide them through the text. But that's just my two cents. Also, don't try to be cute. Look, most people are not witty enough or funny enough to start with a ton of jokes. And think about this.

Even if you are, even if you can get up and just own the room and you got a mic and you're hilarious or you're cute or whatever, at worst, it's gonna bomb because you're not a good enough speaker. At best, you're distracting everyone from the text. And now we're all giggling. And then you're like, okay, now let's get into Psalm 23, where it's talking about being in the shadow of death. It's like, dude, the pivot off of that is gonna be really tough.

Now you gotta bring everyone back down. Like, start, be nice, be friendly. If you need to introduce yourself or show some of your personality, that's fine. But get into the text. That's the purpose. They didn't come to hear you be cute. They came to hear God. Just introduce yourself again, the text, okay? And don't take forever to be like, I'm nervous. This is my first time I've ever teach.

I don't really know what to do. I really hate public speaking. Stop. Nobody cares. You can say real quick, hey, guys, this is my first time teaching, so be praying for me, but let's go ahead and hop in the text. Like, get in there, get in the text. People didn't come to hear you anyway. Don't worry about it. Don't make it about you. Okay, examples, what questions does each introduction raise?

Okay, I'm going to give you some examples of these texts. This should be really helpful to you. Luke 15. All right, remember, the truth that we're learning in Luke 15 is that God rejoices when sinners are saved and that we should rejoice that Jesus is going out to tax collectors and sinners. That's the truth. That the text is teaching. So if that's the truth, if I were to make the truth of the text an answer to a question, what would the question be?

Because that's my introduction. Well, here's what the question would be. Luke 15, why would God eat with sinners? And how should we feel about that? You see how in the, in the introduction, maybe I show the context and then I show the setting and then I ask the question, why? Why would God eat with sinner? Why is Jesus eaten with these like super sketchy people? And how should we as Christians feel about that?

What's the right feeling to have about that? And then we would read the text and the text answers that question. So that's how we know it's a good introduction. For Ephesians 2, 1:10. Right. Remember, the point of Ephesians 2 is like, we were dead in our sins and trespasses. We were under the rule of Satan. And then God, by grace, through the cross, he has made us alive with Christ.

So that's what that text is saying. So if I were to take those truths and make them an answer to a question, what would the question be? This is what it would be. How can God save spiritually dead rebels who deserve his wrath? So maybe I would start my message by showing some. Remember, we can tease out from the text. Maybe I would read a couple of those key verses about how we were dead, how we were under Satan, how we were rebels.

And then I would ask, well, if this is the portrayal of people without God, how can God save spiritually dead rebels who deserve his wrath? And, they deserve his wrath. So how can he even be just and forgive these sorts of people in the first place? Right? And then we would read the text and see it's by grace and it's through the blood of Christ. And we would rejoice in that text and go through that text and would be the answer to that question.

So, Psalm 23, right? Again, I already teased this out for you. I would go through and be like, hey, this dude's in the shadow of death. He's surrounded by his enemies. There's evil lurking around the corner. So if that's the truth of the text and I were to make that an answer, what question should I have in my introduction? How should we think and pray in the midst of various dangers?

Right? And then again, I could bring in some real life situations, right? Maybe some of you have a recent cancer diagnosis. Maybe some of you have enemies, but you realize, no joke, like you have co workers who want you to be fired, who are willing slander you and lie about you. Maybe you're scared of one of your family members. Maybe you've seen an abusive situation and you're concerned about that, right?

Bring it. Bring it to life. Bring it to life. But only after rooting it in the text. So that's the goal of your introduction. Ask the question, present the problem, agitate the tension that the text is then going to answer and relief. So draft your introduction. Remember, I always think you should, especially if you're a beginner. Start with context or setting or both of them. First, raise the question.

And the only big no, no here is don't answer it. Don't be like, this is the question and this is the answer. Now let's study. No, bro, like, respect the genre, bro. Like, take the ride. Don't land the plane until after we've taken off and flown a little bit. Okay? Don't kill the ride. All right, so that's your introduction. Now let's look at the body. So what do we do after we've done our intro governing question for every section?

Okay, remember, the outline of the body of your message should just follow the pivots of the passage. So if your passage has three pivots, your message should have three big pivots. If your passage has seven points of argumentation, your message should have seven points of argumentation. Just mirror the passage. Right? So at every pivot point, every section of your text, I want you asking, what is the one main thing they need to see here?

The one main thing that they need to see here. Now you might be thinking, need to see what? What do they need to see? The one main thing they need to see in this text in order to understand what the truth and to experience the journey. Okay, What do they need to understand to get to the big truth in this section? What do they need to understand and feel to get to the big experience?

And if there's anything that's leading toward the ultimate impact? Basically, think about your three aims and say, huh? Huh? Is there anything necessary in this section that we need to pull out and examine in order to achieve those three aims? If so, we got to make sure that they see it. And the reason I say one main thing is because, like, there's probably 50 observations you could make in your verse, but you don't have time unless you're going to be studying the same passage for eight years or something.

You don't have time to show them everything that you researched. Okay? I want you to think of it like an iceberg. 90% of all of your research is not going to make it above the water. It's not going to make it into your actual lesson or into your actual table discussion. That's fine. 90% of it stays under the water. It stays in your head, it stays in your heart.

It's not a waste because it was transformative as you studied. And it's going to overflow beautifully when they do get To see what you're actually bringing to them. But you don't have time. Do not, do not. Do not be a walking commentary. Don't be like, hey, guys, here's 10 cool things I saw about this verse. No. Then to triage, be like, hey, what's the one thing that they got to see in order to understand the big truth?

Great. Show them that one thing. What's the one thing in here that they have to feel in order to go through the journey or the experience? Great. Feel that. And then move on. All right, the eight moves, applied as needed. Okay, now this is not a chat. I'm going to show you the eight things that you can do in each section. But this is not a checklist.

You don't have to do all eight of these. Right? And you don't have to do them in this order. It's just when it's helpful to meet one of your three aims, to understand the truth, to go to experience the experience, and then to undergo the impact. Do these eight things to meet those three aims. But if it's not helpful in meeting one of those three targets, don't do it.

That's just you sharing extra information. Here's what you should do. You get to your first section in your body. Let's say I'm doing Luke 15. I've already explained the setting and raised the question. And how should we feel about the fact that Jesus is eating with sketchy people?

What should we think and feel about it? How is Jesus going to answer these Pharisees? And then I get to my first section where we have this dude and he loses his sheep.

He goes out, he finds the sheep, he's jazzed. And this is what I'm going to do. I'm going to read the text. Just read the text. If you're like, I don't know how to go from the intro into the body, great. Do something like this. All right, guys, let's dive into the text. Now look at verse three. I'll read it. That's a really good way to get into the text.

Just read it. All right, so read it and then see. All right, Point at what is there as you are reading it or before you read it, say, hey, guys, we're going to read verses three through seven. Now, as I read, I want you to pay attention to what's repeated. As I read, I want you to pay attention to what's, what's contrasted, what's the opposite of in the text before.

As I read, I want you to look at the scene change. You know, Joseph ends up going to a different place. Where is he going? So if I were reading, I would say, hey, as we read this, I want you to pay careful attention to the reaction of the shepherd once he finds his lost sheep. All right, let's read. And then I'm going to read it, and then they're going to be watching with me.

They're going to be like, he was pumped. He celebrated. That's cool. All right. What they need to understand. So we're going to read it. I'm going to point out, point at your four keys, point at the context, point at the literary devices, point at a structural change, point at a connection. Hey, guys, here Stephen quotes a psalm. I want you to pay attention to that quote. This is what I want you looking for.

Read it. Tell them what to look for as you're reading it. And then tell them what it means. Help them understand what it means. Hey, he celebrated that he found a sheep. Look, Jesus tells us what that means. He says all of heaven celebrates when one sinner repents. So the dude celebrating because he found a sheep is supposed to be an image of God celebrating when he finds a sinner.

That's what that means. Okay? Now, also, every section, you may not be able to interpret it yet, and that's fine. If it's not the time in the narrative to interpret, that's fine. Just show them what to look for and then keep going. Maybe we're not supposed to come to a conclusion yet. All right, God told Abraham to go and sacrifice his son. What does that mean? We don't know yet.

Right now, at that point, we're just supposed to read it and see it. We're supposed to experience it. Shocking. But we don't know how to interpret that section yet because we haven't gotten to the end of the narrative. So that's fine. Just keep reading. Explain. Explain how the text works. So remember, when you tell them what to look for, you're pointing to the four keys. Usually most of the time you're pointing to structural and literary tools.

Okay? When you literary devices, literary tools, things like repetition and contrast. When you do that, explain how it works. Hey guys, look at this. This older brother and this younger brother, they're being contrasted. Why God wants us to see the difference in these two guys. Why? Because he's making a point. Then explain what the point is. So next, argue. Okay? Argue only if it's needed. So if you're reading something and you know for a fact that people are going to have an objection, go ahead and say the objection out loud.

So for example, I was just teaching in First Kings 18, that's where Elijah, who is Yahweh's prophet, has a showdown with 450 prophets of Baal, a false God. And at the end of the narrative, he slaughters them all. Like, he just kills all these dudes. So if I'm reading this in modern day America, someone's going to be like, wait, is it wrong for a prophet of God to kill 450 people? Like, that's going to be an objection or a concern.

So I should, as the teacher, anticipate that they're going to have that question and go ahead and be like, some of you might be wondering whether or not this is appropriate or, why not just forgive them? So go ahead and say the question that they're thinking and answer it again. You don't have to do that every section, but if there's an obvious, like, head scratcher, go ahead and ask the question and then you can answer it. As the teacher, we should be anticipating questions. All right, next, facilitate the experience.

All right. Be heavy where the text is heavy. Be fast where it's fast. Whenever you are explaining each part of that narrative. For example, with Elijah, you know, he, he, he gets the wood, he builds the altar, and it's all this slow motion detail. He's building the offer. They put the bull on it. He throws water on it once. He throws water on it again. He throws water on it again.

Can you guys feel the anticipation? What is God going to do? Right. See how I would be reading the text and I'd be asking, what is God going to do? How should we feel right now? I'm, I'm creating the tension, the anticipation that the text wants us to feel. So vocalize whatever the emotion is that the text wants you to feel. So when you get past that part where God tells Abraham to sacrifice his son, vocalize the experience.

Wait, isn't this the promised son? How is God going to keep his promise? Isn't this murder? I thought child sacrifice was something pagans did, right? Put a, voice to the experience of the text. All right, next, illustrate. We're going to talk about illustrations in our next text. So we're not going to go in our next lecture. So we're not going to go super deep here, but when something is abstract, over familiar or distant, that's a great time to illustrate.

So something's abstract. Let's say we're in Ephesians 2, and it's like God brought them from death to life. Okay. That's really abstract, you know, spiritual deadness, spiritual aliveness. Like, what does that mean? That would be a great time to illustrate. That would be a great time. What an illustration does is it draws a comparison, usually from something abstract to something concrete or something that you can physically experience.

That's the best illustrations. So, for example, if I'm reading in Ephesians 2, it's like, well, we were spiritually dead. That's so abstract. Be like, hey, have any of you ever seen a corpse in a coffin? Right? Bring an image to their head, Right? Maybe tell a story of Rachel actually taught in Ephesians 2 and did a great job with this. See, she actually was on this, like a disaster relief thing where this is a little gruesome, but they were actually trying to find a body of a man who had drowned to death.

And they were looking for the corpse so that they could bring some peace, some closure to the family. And she, in her illustration, talked about this corpse and how dead it was. And she really explained pretty in detail what it was like to sit there realizing that this man was dead and that there was no hope. Right. I mean, bring that. Now, I'm not going to illustrate it right now, but you can imagine how you could explain that story in such a way to show, hey, this was your soul.

No hope, no pulse, dead. God went to that where there was no hope and he brought you alive. Could you imagine if all of the sudden this man would have opened his eyes and his heart would have started back? What a miracle that would have been. That's what God did to your soul. Right? Okay. So that sort of illustration for abstract things. Also, if something's over familiar, the Lord is my shepherd.

Yeah, yeah, yeah, we've heard that. What is, you know, that's it's over familiar. Everybody knows that. So if the, point of the text is to show that God is the shepherd and he provides. Maybe bring in a separate illustration about provision. Maybe bring in an illustration about a father providing for a family or where someone provided for someone in a really hopeless situation, right? Make it graphic so that it's not over familiar.

Maybe tell a story from your own life where you were in desperate need and someone provided. That way it feels more real. It is real. But the feeling of reality is going to be easier through illustration. That's a benefit of illustration. Or if something is distant, right? So maybe you're reading and you're like, Abraham gets asked to sacrifice his son. Well, if I'm teaching this to chicks in Raleigh, North Carolina, like none of us have ever sacrificed anything that's really culturally distant.

So maybe I could tell the story when I was a missionary with a Muslim people group and how they brought out this ram and they put it on the altar and they got out the knife and the blood. Like how crazy this was and graphic it was and what it smelled like and what it was like to be there. Like God's asking Abraham to do this to his son, right? Make it, make it, bring it home. Where if something feels so distant, like I've never even seen a sacrifice my whole life, what image came to Abraham's mind?

Now be careful. Don't fall into the archeology trap and go too far behind the text. And then give a spiel on sacrifices, but enough to where the original audience would have thought those thoughts for the experience of the text. All right, application, apply. It's perfectly fine for

you to apply things along the way You don't have to wait till the very end for application. There are times when it's appropriate to apply throughout the text.

So application usually comes at the end, unless the text applies it as it goes. So for example, when I was teaching First Kings 18, Elijah's having this showdown, the big point, the ultimate culminating point of that passage, is that God is the one who changes idolatrous hearts and saves his people. But along the way, there's this little sub point in this one section about how God is a God who hears prayers. Well, that's not the main point, but it is a sub point. So I'm going to go ahead and hit some application real quick.

Right? I heard one of my professors, he said, you want to, you want to jab, jab, jab, punch, right? So it's fine to have little applications. Hey, we see that idolatry is wicked through these idolatrous prophets. We see that God is a God who hears and answers prayers, right? We do a little application there. We ought to pray and see our God as this kind of person who listens, right?

But then you come in with a big swing, the main point at the very end, so you can apply along the way and then have your primary application at the end as well. All right, so, constant internal check every single section, every single pivot as you teach it, as you read it. You tell them what to look for. You're explaining how the text is working. You need to ask what must they see, what must they feel, and what must they understand?

If you ask that, of every section, okay, what do they need to see and feel and understand? They need to see this dude found a sheep and was pumped. They need to feel the excitement there. They need to understand that this is a symbol of who God is. All right, next section. All right, this chick lost her coin. They need to see that she was jazzed. They need to feel her excitement and the escalating preciousness, right?

It was one sheep in a hundred, but this is one coin in 10. It's getting more and more precious. They need to understand that it's escalating in preciousness. And then we get to the final one, and it's just one son of two, right? They need to understand what the text is doing here. The value is going up. They need to see the tension in the text, and they need to feel the shock as the sun goes away.

They need to feel the relief and the hope as the father runs out. Right? They need a feel the sting whenever the older son won't come back in. They need to understand that this is a picture of God inviting the Pharisees. What do they need to see, feel, and understand at every single pivot of the text? So getting everyone in the right seat. All right, this is a phrase that we use to make sure that you understand how, as the speaker, it is your job to get everyone in the right seat.

What we mean by that is, as you are teaching, your people need to know who they are in the text. So I want you to think of the text like a big school bus, and you're the driver. Well, maybe over here in the text, you have the Pharisee seat, right? These people, they don't know God,

and they think God shouldn't be saving sinful people. Well, then over here, over in this seat, you have the center seat, right?

Maybe you got a stripper visiting your women's Bible study, which would be awesome. She's not a Christian. And she would be in the sinners and, tax collector's seat, right? And then maybe way in the back of the seat, you have Luke's audience, who. They're not the lost self righteous Pharisees, nor are they the lost sinners. They are the believers who are learning more about the kingdom of God.

So you want to make sure that as you read your text, everyone knows who they are in the story so that they can experience the story in the right way. Or with Psalm 23, for example, David is going through suffering and trials and his enemies and facing death. Well, your women need to know, hey, this is a text specifically for people who are facing death and facing severe persecution, right? This is who you are in the text. If you're not facing death or severe persecution, that's fine.

You can just learn about this text so that you can counsel those who are. Or if the situation comes upon you, you know, what to think and how to pray. But it's perfectly fine if you're not in the seat of David. You just need to know that, right? We need to know who we are as we read this text. So let's check this out. A varsity application move.

Identify the different seats available in the text and invite your audience to place themselves in the right one based on where they actually are spiritually and situationally. I don't think I've told this story yet in this class. If I have, forgive me, but I once had. I was in seminary and this guy came to speak. He was a guest speaker and he was reading the passage about how the Pharisees were, you know, stealing money from widows and putting it in their own pocket in the name of ministry.

And just these evil religious leaders who were scamming people, you know, think like Benny Hinn or these guys who are clearly just out for money, scamming people, lying and stuff, like, not good at all. And, he, he leans over the pulpit at one point and he's like, you know, those of you who use ministry to make money, like, and he's just, I mean, railing on everyone, trying to make everyone feel so guilty for being greedy in the ministry. And that was an example of, bro, you're putting us in the seat, of these lost, manipulative wolves in sheep's clothing, sons, of serpents. But we're like, saved. I mean, I'm assuming the strong majority of the people he's talking to, we were saved Christians who weren't making jack, by the way.

We're all like poor seminary students. So what he did was he didn't think, hey, in this narrative, Jesus is talking to the disciples about these scammy, scammy religious teachers. Well, really we, hopefully, if we're Christians, we're in the seat of the disciples there. Now we're learning about that. We're being warned about our fleshly tendencies and, but we're not these people that Jesus is rebuking there. So the reason it's important for you to make sure people are in the right seat in your narrative is because you don't want to rebuke people as if they're the bad guys in the text when really they're believers or vice versa.

You don't want to talk about those bad guys when really you are talking to self righteous people who maybe don't, aren't excited that God would save sinners. Right? So we want to make sure we understand who we're talking to and, and what seat they are in. So find the right seats. So ask, are they saved? All right, the Pharisees, they're not Christians. So don't look at your saved women in your Bible study and be like, you guys are being like the Pharisees.

Like, maybe in the flesh we're tempted to mimic what the, to do what the Pharisees do in our fleshly carnal nature so we can learn a warning. But no, I'm not like a Pharisee, bro. I was purchased by the blood of Jesus. Like, I'm saved. Don't put that on me. Like, that's not, that's not true. That's the wrong seat. That's the wrong seat. So ask, are, they saved?

When you're reading in Exodus 32 and you have these Israelites who are worshiping a golden calf, they're clearly portrayed as not following Yahweh. Don't be like, well, you know, we all are exactly like Israel. No, we're not. Those lost people have idols, that they're dedicating their whole lives to. Okay, this is not Israel, guys. You need to know this. Israel, largely throughout much of the Old Testament, they are portrayed as not following Yahweh.

It's actually the remnant of Israel that's portrayed as the faithful. So if we're talking to believers in a church, we don't need to talk to them like they are evil, wicked, rebellious Israel. We need to talk to them like they're the remnant. Now again, we can learn from these sinful people because we still have a sinful nature. And we, we need to be warned and humble, and that's fine.

But don't talk to lost people. Don't talk to saved people like they're lost people just because you got lost people in your text. Okay, no, I'm not Samson. He is. He was. Did a lot of things that most of the women in your Bible study are not doing. Okay, so next. And sorry, the reverse is also true. If you're talking to lost people, don't talk to them like they're the people of God or like they're saved.

They're not. Don't say things like, well, all of us are going to go to heaven if, you know, you got half of the room as lost people. Don't say stuff like that. That's not true. That's the wrong seat. So what's the faith or the practical problem? So for example, in Luke 15, you have the Pharisee seat and you have the sinner seat. Now both of them are lost and their practical problem is self righteousness over here and not throwing themselves on the grace of God over here.

So we need to ask, are they saved? Look at, look in your narrative, look in your poem, look in your argument. Look at who Paul is talking to. And are these people saved? Yes or no? And then what's their faith problem or their practical problem? If you can answer those two questions, that's going to help you teach and make sure everybody is in the right seat. Because then, you know, if you're talking to saved people in the room or lost people in the room, or if you're hitting people with the right problem.

Right? So Genesis 22, Abraham, sacrifice. This would be the question. Abraham's a believer there. And we got to ask when obeying God feels like it costs you God's promise. He had this promise, he's going to be the father of many. But then God asked him to sacrifice the kid who was supposed to bring about the promise. So you say hey to the believers in the room, because Abraham is a believer.

And then the practical problem is he is told to do this thing that would seem to take away the very promise of God. And then we can ask that, hey, you know, women in the room, like, you're told to, you know, not fornicate. You're told to be single and to remain celibate. But God promises that you're going to be fulfilled. Does that seem like obeying God there is going to make you lack something that you really need in life?

That's the question So what, what, what do we do whenever we feel like obeying God feels like it costs you the very promise of God, when it seems like, no, staying pure would cost me flourishing, which is what God promises. What do I do with that? All right, so make sure you ask those questions. Are the people in your narrative saved? And then what's their problem? And that is the correlation.

That's how you make sure you know who you're talking to and how it applies. What does it mean to make the text feel as relevant as it actually is? So all we mean there when we say we want the text to feel as relevant as it actually is. Every text is relevant. Every text does apply to your people. Your job as the teacher is Help them to realize that.

Help them to realize, hey, yeah, it seems like David's in a really unique situation. He's literally being chased down by people who want to kill them. Most of us are probably not in that situation, but the truths here are relevant. And make sure that your people know that by the end of your message. So, all right, this is what I want you to do. You can do this for your homework.

How might you use this tool in your lesson on Exodus? Right. So I want you to think of how to use these. You can do that for your homework. We'll go ahead. Transition. So now we know what to do in every section of your message, But I see this all the time, especially when new teachers, they do a great job. They're like, hey, let's read this together.

I want you to be looking for this. They read it. They explain it. This is the effect of the text. This is what we should be feeling, what we should be thinking. Sprinkle a little bit of application in there. They're crushing it. And then they're like, okay, next. And then they don't know how to transition to the next point. So let me help you out there. Key concept.

A transition is a brief directive language that prepares listeners to see or emotionally anticipate what the text does next. Okay, so what transitions do they summarize? Briefly, if needed. So in Luke 15, all right, we saw this dude lost a sheep, found a sheep, he's pumped. Now, as we look into our next narrative about a woman who loses something, I want you to keep an eye out for the similarities in the stories.

See what I just did there? So I summarized briefly, pivot. Where the text pivots. I pivoted between the two stories. Give them something to look for. I want you to look for the similarities. Or you could say, I want you to look for the contrast, or I want you to look for what Elijah prays for. He has several requests. Why don't we see what his major request is?

So. Or as we go up the mountain, I want you to feel. Look at all these details in Abraham's travel narrative so that we can feel the tension build. Right? Tell them what to look for so they can experience the text as you're reading. Prepare the feeling that is coming. Right? Tell them, this is what we should be looking for. This is how we should be anticipating to feel.

And then go through. Through the text. So what transitions do not do. They do not explain the meaning. Don't start teaching it before you read it. And experience the text and looked at it. And make sure you look at it first, and then you start explaining how it should make us think and feel. Don't resolve the tension. Build the tension in your In your transitions. You want to build the tension.

What's going to happen next should always be the feeling of your transition. Do not start doing application in your transition. Right? You just want to get to the next time. Do not introduce ideas that are not in the text. I don't say, okay, now I want to talk about justification. I don't care if you want to talk about justification. Write a blog post. You need to get them to the next part of the text.

So I will say this, too. One last thing there. It's perfectly fine. You want to hear My golden suit now? I got a, you know, PhD in homiletics. You guys ready for my best transition? How to get done? And I explain the text, and then this is what I do. All right? Now the next passage is verses 7 through 11. That's what I do every time. All right?

I read it. All right, the next passage. Come read with me verses 7 through 11. This is what I want you to look for. And then I start reading it. Just go. Just transition. It's one sentence. One sentence. But you do need to write out that one sentence because it's very hard for beginners to transition. So make sure you write that down. All right? The structural rule.

Transitions sit, directly on textual hinges. If the text does not pivot, you do not pivot. All right? Make sure that your message is transitioning. Where the text is transitioning, you should be mirroring the structure of the text. All right? Your conclusion. So now we have your introduction. We have the body of your message. What is the conclusion for Land? The truth, the experience, and the impact. Do not introduce a new concept in your conclusion.

Did you get to the end of the text? You need to be thinking, I gotta land this plane. I gotta land this plane. If you get to the end of the text, the text is done. 95% of the heavy lifting, just land. Literally, I do. I wouldn't care. If you get to the end of the text, you explain it, you experience it, and you say, let's pray.

Pray. Thank God for it. Get off. Okay, Just. My gosh. People are so bad at conclusions. Just land the plane. So don't take five minutes to reiterate everything. It's always good to pray and close when in doubt. Pray and close. Application guardrails at the landing when. If you want to do a final application from your final pivot of the text, make sure that your application actually flows from the text.

Make sure to specific and not broad. Don't say something like, love Jesus or love God or trust God, that nobody knows what that means. Right? Be specific. Make sure you apply the text as specifically as possible. No moralism, okay? What we mean by that is just telling people to be good people. All right? Go be good people. Go help the poor. Go help orphan. Go do this thing right.

We always want to make sure we are telling them to do what the text tells them to do. But be clear that it's by faith in God, through Jesus, in the Spirit, right? So that's how you avoid moralism, is making sure people know. Hey, we got to depend on God to do this, right? Also know Jesus duking. Don't get to the end, y'all. I literally heard one, dude, he was preaching on a, Jesus and Zacchaeus, and he said, just as Zacchaeus used his hands and his feet to climb the tree to see Jesus, so were the hands and feet of Jesus nailed to a tree just days later for the salvation of Zacchaeus.

What are you doing, bro? Stop. That is not what the text meant. That was a Jesus juke. You don't have to try to get Jesus in that text. He's in that text. Just let Jesus be Jesus in the text. So don't feel like you got to do a weird, you know, what did Jesus do with the big beam in our eye? He nailed himself to it. Like, stop.

Don't do a weird Jesus juke. Just let the text land. If you're speaking to Christians, hey, they know the application is by grace. Just say that God, you know, and you can model that in your prayer. God, we know that on our own, we can't trust you with these things that we need to trust you with. Help us do that by your grace. You can apply in by grace through your prayer.

Just model that. Don't do a weird Jesus juke. Illustrations are optional for conclusions. When and why might you use them? Do not feel obligated to sneak a final illustration and your conclusion. You don't have to do that. If you're a beginner, I would recommend you not do that. Okay. But if you're intermediate, you want to start playing with that. Here's a great way to use an illustration in your conclusion when it helps facilitate the impact.

Okay. If you can sneak in an illustration, let's say the point of the text is that we should be trusting God in hard times. Something like that. If you want to sneak in an illustration about what that's looked like in your own life or what it has looked like in the lives of, you know, Corrie Ten Boom. Or Joni Eareckson Tada. Or Jesus, when he did that, right.

When he trusted God in a hard time, that would be a great time to do that, just to facilitate that impact. So we could experience that again. When it shows what faithfulness looks like on a Tuesday, if you want to give some very specific application illustrations. So that's where you

illustrate what this could look like. So on Tuesday, when you're at the doctor's office, on Wednesday when you're doing homework, on Thursday when you come back home to the kids, Right.

Giving so really specific illustrations of what application could look like in those different situations. So, all right, lead as a participant. This is what we mean by that. What is it? What does it mean to invite your listeners to stand under the text with you rather than above it? Look, you are the primary participant of the text. When you are teaching, it is your job to lead.

To teach as the participant. You are also on the safari. Yeah, you're the guide. But you need to be just as pumped about the cheetah as well. You need to be just as shocked about that hippo that ran across the road as well. Right? You are leading, but you are leading by participating. So you want to, you don't want to stand over the text like you're, look, this is something.

The text is saying this over here. This should be shocking. No, like, you want to be like, whoa, look at that. This is what it said. That was shocking. You need to be experiencing it with them. You're going under the text with them. So if the text says you should rejoice. You need to rejoice. Guys, this is beautiful. Look at what God has done. He's resurrected us from the dead.

You see that? You feel, feel that, right? If it's to heed a warning. Here we see the slaughter of 450 prophets of Baal and by grace we've been saved. But we still need to heed the warning that our flesh has a proclivity, a tendency to worship idols. God protect us from this, right? You need to be warned and prayerful as well. Weep. If the application to be broken over something broken over your sin, you be broken over your sin.

If it's to repent, lead in repentance. Whatever the text wants you to do, you do it first. You model it. You're the teacher. And invite other people into that experience as well. Final rule. Land the plane. Trust the text. If someone's taking forever in their conclusion, it's because they, they're not trusting the text. Usually. Look, the text does its work. If you just get through the text and they see what they need to see, they feel what they need to feel, and they understand it, then God will do his transforming work.

You don't have to make the word work by adding a fancy conclusion. The word does the work. Just pray. Just pray it out. All right, draft your conclusion. Use the space below in your workbook and go ahead and write your draft. And here's your homework. Draft your introduction and conclusion for Exodus. Don't draft your body yet because we're going to talk about illustrations here in a little bit and you're going to probably want to put, put some of those in your body and you should have your outline done already.

So awesome. I will see you in 8D where we will discuss illustrations.

LECTURE 8D

ILLUSTRATIONS

Hey ladies, this is Lecture 8D. Here we are going to discuss illustrations. So the definition of an illustration is in your workbook. This is when you use one thing to help people understand Aim for the head. This is if something is confusing or complex, we want to help them understand something or to help them experience something, right? So maybe something isn't hard to understand, but the impact of it needs to be really potent, really strong.

So then we could use an illustration. So it's when you use one thing to help people understand or experience another thing. So some examples of that would be you know, Jesus is teaching, and we'll look at where he uses an illustration. He realizes that it's a complex teaching to discuss that there are a lot of different reactions to people hearing the gospel. So instead of saying, "Hey everyone, there are 4 major categorical reactions to when people hear the gospel," right?

He doesn't explain it. He gives an illustration. He says it's like if someone is a farmer is just throwing seeds out and the seeds land on 4 different soils. So in that parable, what he does is he uses one thing, the 4 soils, to help us understand another thing, common reactions to the gospel. So that's what an illustration is. You use one thing to help people understand another thing.

It could also be not just understanding but experiencing. So for example, it's not that hard to understand, hey, one person can get saved and then a lot of people can get saved from that one person. That's not hard to understand, but Jesus wants the impact of that to be really vivid, to be really powerful. So then, in order to help us experience that truth, he says the kingdom of heaven is like a mustard seed. Because everyone's going, "Yeah, well, you know, it's a little abstract.

Like, I understand the fact that the kingdom of heaven can be simple and just a couple of saved people, and then all of a sudden it can lead to millions. I get that in my head." But he wants them to feel the experience of that, to, to realize how amazing and beautiful that is. So he makes it something that they're much more familiar with, much more practical and gritty and vivid. So he said it's like that little mustard seed.

Think about how tiny that seed is, and then it becomes this great, wonderful, strong, towering tree. That's what it's like with the kingdom of God. He wants you to feel, wow, that really is insane. That's what the gospel could do. It can go from one little soul all the way into saving

nations. So that's not so much an explanation. He's not helping you understand something. He's helping you feel the impact of that truth.

So those are the two major uses of illustration: understanding and experience. So here's the golden rule of illustrations, okay? If you are reading in the Bible and then the author, the biblical author, is illustrating something- so for example, in Luke 15, Jesus is illustrating a lot, right? This dude lost his sheep, and this chick lost a coin, and then this dude lost his son. So it's these 3 back-to-back illustrations.

It's what we would call an illustration stack. It's where he stacks these illustrations one on one to show you something. Well, if I'm teaching that, I'm like, hey, Jesus already put illustrations in this text. I don't need to add more illustrations to something that is already an illustration. I don't need to be like, how can I illustrate this illustration? How could I illustrate a guy losing a sheep?

Maybe I could talk about a guy losing his dog. No, we're not illustrating illustrations. So the rule there is when you hit an illustration, you explain illustrations. So you explain biblical illustrations. And then the reverse is also true. When you're teaching, you're helping people understand and experiencing the text. Well, when you hit an explanation, a biblical explanation, like let's say we're reading Paul and he says we're saved by grace through faith.

Like, wow, that's really technical. That's a little complex. Maybe I could use an illustration here to make it a little bit more graspable, a little bit more understandable. Well, I'm not gonna explain an explanation. He already explained that we're saved by grace through faith. So I don't just need to explain an explanation. No, there would be a great time to make up an illustration. So I'm saved by grace through faith.

Well, this would be like if we were in a courtroom and then the judge just says he's gonna pay the penalty himself. That's unmerited. It's undeserved. It's unearned. That would be grace, and then you would of course have to receive that. You would have to accept that. So you would be saved by grace and then through acceptance. And that's just what it means to be saved by grace through faith.

Now I just made up that illustration, so don't poke at that too much. But the golden rule is that you want to explain an illustration and you want to illustrate an explanation. So that's a great golden rule whenever you're writing your manuscript. Okay, so here are how some different illustrations work. First of all, comparison is a great illustration. So I'll show you how God uses illustrations because he's a pretty, you know, good communicator.

So comparative illustration. So for example, the Lord is my shepherd. Now, God's not actually technically a shepherd, okay? That's a metaphor. That's an illustration. Just like a shepherd cares and provides for his sheep, God cares and provides for us. So that's a comparison. That's drawing a correlation where something is the same. As something else. Well, then we have contrastive, contrasting. So for example, when Jesus tells that parable of the persistent

widow and she's just going in, she's talking to this unjust judge who honestly doesn't even fear God, doesn't care about this widow, but she's so annoying that he just gives her justice because she won't just shut her mouth.

And then Jesus makes this pivot. Watch how he uses this illustration: how much more so will your Father in heaven- because God is a just judge He's definitely gonna give you the Spirit. He's definitely gonna come and answer your prayers quickly. So what he's doing there is he's saying this just judge is gonna give justice. How much more so- God's not like that just judge. It's a contrast.

He's, he's actually just. So of course, if an unjust judge will give justice, of course our Father in heaven will. So he's using a contrast there. He's saying I'm not like that. Lastly, we just have general connections that are made throughout Scripture. So for example, whenever we're reading in the book of Judges, some of you know this, at the end of the book of Judges there's a really graphic scene where Israelites are actually abusing this woman in the streets.

And a lot of the scene there, it's actually a type scene. A lot of the scene and a lot of the language, it's the author portraying this scenario in such a way that you can't help but make the connection that Israel is acting exactly like they were acting in Sodom and Gomorrah. So it's making a connection there. So comparison, contrasting, and then connecting. Those are general ways that illustrations are used and general ways that we should use illustrations when we teach.

So here's some genre insight for us. Narratives and poetry are often already illustrations of a big truth. Okay, so when you're reading a biblical story often that story is illustrating a truth. That's what biblical narratives are—they're God's illustrations of his truths that he wants to communicate, which is pretty cool. Or you're reading a biblical poem. Often the poem is using a ton of illustrative language, images, and metaphors.

And same thing with apocalyptic genre, like it's using a lot of visions to try to communicate truths. So often we think like, well, I need to illustrate all of Scripture. And it's like, wait a second, a lot of Scripture is already an illustration in itself. So for example, Joseph is an- it's God's huge illustration of one truth: that God is sovereign over our lives, especially in suffering, for to keep his promises and to save his people. So this whole story of Joseph is a big illustration in itself.

Psalm 23: The Lord is my shepherd. It just nails down those images of shepherding and of being a host and anointing their heads with oil and setting a feast in the presence of the enemies. All of that, it's already an illustration. So I want us to think that most of the Bible, narrative and poetry, most of the Bible is already an illustration. So what does this mean for how you use illustrations when teaching a narrative?

Well, you probably won't do it much. Okay, you don't need to illustrate an illustration. So if I'm teaching through the narrative of Joseph, I'm gonna spend most of my time telling the story of Joseph and guiding people through the narrative of Joseph. I don't have to add on my pictures on top of the picture of Joseph. Or I'll say this, so if you're in narrative or poetry, you probably won't need a lot of illustrations because the text is already illustrating the truth.

Or if you do use illustrations, it won't be for the same reason that the author did. And we'll talk about different reasons for illustrations here in a second. But basically, let's say that the author is, for example, using the narrative of Joseph in order to show God's sovereignty. He's showing the truth of God's sovereignty. I may add an illustration in there in order to help us understand something technically.

That was occurring. So, for example, if maybe in our modern culture we don't really understand what the relationship would have been like between Joseph and Potiphar's wife, maybe I could use an illustration. And there, you know, the CEO's wife comes in and starts flirting with you, and here you are, the janitor, you know, like, what would you do? So a little an explanatory illustration. But the story itself is more of an experiential illustration.

So you could use different illustrations for different reasons, but you don't need to add more of the same kind of illustration on top of a narrative or a poem. So, what form can illustrations take? Lots and lots and lots. Okay, whenever you find out, okay, there's a pretty solid explanation here and I want to add an illustration, you could use stories, personal stories, historical stories, hypothetical stories, biblical stories. Guys, hypothetical stories are great.

Okay, people spend hours, hours, and hours preparing a message, looking for a real story from history, or, or digging deep into their own personal lives, or interviewing people. Stop. Just make up a hypothetical story. Don't lie, don't say it's true, but just be like, it would kind of be like if a dude had 100 sheep. And you know, I know it's okay to make up hypothetical stories to teach because Jesus did it all the time.

Of course, there wasn't a shepherd who had exactly 100 sheep. Or a woman who had exactly 10 coins. Like, he's saying it would be like this, and then he makes up a story because it teaches well. So don't, don't feel like you gotta spend hours looking for real narratives or real stories or going through the newspaper, watching the news so that you can get stories. Just be like, it would be like if a father adopted a son after he realized that the son had robbed him before.

You know, just, it would be like that. You can say that. Also, biblical stories are so underrated. I love using biblical narratives in order to illustrate a point because it deepens biblical literacy, it teaches people more about the Bible, and it's already God-approved. Now, of course, don't abuse the story. Don't use it for something that it would be hermeneutically inappropriate to use it for. But for example, let's say I'm reading where we should give no provision to the flesh, where we should, you know, flee sin.

And I popped in, I was like, yeah, you know, like when Joseph fled Potiphar's wife. Like, that's a good example of this being lived out. Now, is that the primary purpose of that passage in Joseph? It's not the primary purpose in that overarching narrative, but it is definitely a valid portrayal, and it is one of the points in that narrative is to portray him as fleeing sin as a righteous man. So yeah, you can go grab things from other biblical stories and bring them over.

New Testament preachers do that all the time. So we can do that as well. Word pictures. Okay, word pictures are so powerful. We know this because Jesus uses them all the time. Brood of vipers, whitewashed tombs, right? Maybe I heard one teacher say it's a choir robe over the hypocrisy, right? You're a hypocrite, but you're wearing a choir robe, right? So just a little word picture, just 3 or 4 words placed together so people can feel the shock or the irony of something.

So stories are great, word pictures are great, object lessons. It's really powerful when you're teaching to bring up like actual 东西. That's Chinese. I don't know why Chinese just came out. I'm not gonna edit that out. But like actual stuff, like bring real stuff up on the stage with you, like, you know, a candle. Or if you're reading on, you know, the Lord makes my cup overflow, like bringing a cup and just watching it overflow while you're discussing that.

I mean, you can make a mess. But one teacher I know, they were talking about, Ecclesiastes, the word in Ecclesiastes, life is vanity. Life is in Hebrew, hevel, right? That means smoke or mist or vapor. So this chick brought up like an actual mist vapor machine and it was going and you were just watching the mist disappear as she was explaining that this is what life is like.

So bring stuff, like bring stuff up and model it for people. That's very, very effective. Full stories. I will say I'm gonna give you a little rule here at the end. It's not biblical, it's just my opinion for how to use full stories. But a full story can be very powerful. Paul does that. He reshares his entire testimony to make a theological point in some of the epistles.

Or short phrases. Okay, you see this, this is all the Proverbs are. So in the Proverbs says, wisdom, you know, a word rightly spoken is like apples of gold in a silver in a setting of silver. So you just have this short phrase that brings to mind this image and it has an impression on you, right? So these are all your different ways to do illustrations. I will say it's generally good to stay away from full stories because they take up a lot of time, but don't underestimate those short little stories, short little word pictures, quick object lessons.

Those can those can be very powerful. So, what's the rule for telling a full story in an illustration? If it runs over 3 minutes, it should- it is the primary illustration of your lesson. Like, if you got 30 minutes, let's say you're teaching for 30 or 40 minutes, and then you tell a 3 or 4 minute story. Well, that's 10% of your message. That's what you just did.

So if it's 10% of your message, it really needs to be making the main point. So you don't have time to tell 3 or 4 different 4-minute stories, okay? So you really gotta keep them pretty short, keep them pithy, and if you do tell one, it needs to be the main point. And my suggestion would be it needs to be the main point, and you should probably save it to the end so it carries the most impact if that's what they're gonna leave with. But you never need- you don't have to use a big illustration to culminate the message, like, especially if the message itself is a narrative, that is a big illustration already.

Okay, women ask me this all the time, so we had to put this in there for y'all. Personal narratives- when are they appropriate? Women are terrified to use personal narratives because they don't want to sound selfish. So look, when the story serves the text, if it helps people understand the text, it's fine. So if your motivation is, hey, I have this story from my own life and it really helps to serve the text, great, share it.

Now, I will say, if you end up having 5 quick little illustrations in your message and they're all from your personal life, you might want to vary it up just for stylistic purposes, but that's not terrible. So also, if you know, I think I'm telling the story about myself to make myself look good, like, that's obviously not a good motivation, but talking about yourself in a message is not bad. Women are scared to do that. I don't wanna talk about this story where I did the right thing. I don't want people to think I'm praising myself.

Well, just say that. Hey guys, I have this illustration. Now, FYI, I'm the hero of this. That's because of God's grace. I wouldn't have never done this in my flesh, but I actually got this one right. And then tell the story. It's fine. Like, nobody's gonna think you're conceited or prideful unless you're being conceited and prideful, in which case don't do that. But don't shy away from telling stories about yourself.

Paul did it. Like, it's perfectly fine to do. Don't be don't be afraid of that. So how to find an illustration. All right, here's 3 steps I use, and I've read this in books. This is a helpful way to find some illustrations. So step 1, explain the concept to yourself perfectly. Okay, I'm teaching through Acts right now. I'm actually about to teach next week, and there's this weird part in the text where it's like Paul was teaching in the synagogue, and then these people were stubborn and talking trash about the gospel while he was teaching.

And he was there for a couple of months, and then him and his disciples just basically like leave because they're getting functionally kicked out. And then they go over to this town hall sort of place, and then they're there for 2 years, and then like all of Asia gets- hears the gospel, which is really cool. So I was teaching that, and I'm trying to figure out a way to help people in my context understand what that would have been like. So I explained it to myself perfectly. Okay, he's in this small group of religious people.

It's a synagogue, so it's religious, religious discussions. And then they get all crazy, and then they leave. But then they go to this town hall. I'm like, that would, that would kind of be like In our day, if someone was in a backwoods church, like we've all we all know those churches.

There's a couple people there, they're real religious, but they're just- they have problems. I love there's millions of great little churches all over the world, okay?

But we all know the one I'm talking about. You know it. Okay, so it's one of those, unfortunately. And well then he goes to a town hall. Now this isn't even a religious- it's not like a church or synagogue or anything like that. It's just a town hall. So that would be like our local library, or a place where like he rents out a community center, or a local restaurant that lets people come in and lecture, like a local coffee shop or something.

So I'm trying to think and feel out like different examples of that, like a religious setting and then a not religious setting, but that people are open to. A community college where they have a lecture hall. Okay, that's a good one. That would be like what this would be like. So I'm just thinking through modern-day correlations. Well, then explain it. Once you get it right in your head, then you explain it to a 10-year-old.

Okay, this would be like a really bad little church where people are so mean and they don't even like Paul. And then he goes, you know your school? Yeah, you know your school gymnasium? Well, what if they let people give talks there? So then they go to your school gymnasium. It's not even Christian, right? It's just a public school. But people come and they hear about Jesus.

Wouldn't that be amazing? So then explain it. If you can explain it to a 10-year-old, you can explain it to anyone. Okay, I probably was just shooting for like 5-year-old in that, but that's fine. So explain it to yourself and then explain it to a kid in your head. That's a very helpful little exercise that I do. Then step 2, ask what picture would make this clearer or heavier.

Usually you'll come up with a picture in step 1, but if you don't, come up with a picture and look. This is a time- some people are going to disagree. If you disagree, that's totally cool. But it's totally fine to call your friends right now and be like, hey, I'm trying to think of a correlation here. Can you help me? I love writing my message in community and being like, hey, what's a good application of this?

This is what I'm studying. Or what do you think is a good illustration of this? This is where the body of Christ is a great place to tap into. People have different experiences. This is a fun place to call people. And ask how they would understand something. And you having to explain it to them in the first place is gonna give you practice on articulation. And then step 3, ask what real life, hypothetical, or biblical situation shows this.

So this is where you can look for other biblical stories or real life. And again, don't underestimate- if you don't have 5 hours to go find a real story, just make one up. Tell people like, it would be like this, and just make up a story. Those are perfectly fine. Jesus did that all the time. All right, checklist for a good illustration. Why am I using this?

Guys, these 4 are vital. This is really, really helpful. So zoom in here. To clarify, are you trying to make something that's hard to understand clear? Something that's complex simple? Something that's abstract practical? Right? Are you trying to clarify or are you trying to apply. Illustrations with applications are great. So think about John the Baptist, right? All the people are gathering around and he's preaching repentance, and then he tells people, those of you who have two tunics, share one with someone else.

So listen how- so he's telling them an application, but it's an illustration. This would be the sort of thing, hey, if you're a soldier, don't rip people off. And if you're a tax collector, you know, don't take- don't charge too much money. He's giving really practical, gritty illustrations so people can go, what does it mean to repent? That's so abstract. It means if I'm hoarding, share. It means if I'm ripping people off, don't do that.

It means if I'm lying, tell the truth, right? You give really practical application illustrations. That's a gold mine. That is really, really varsity teaching there. Sometimes to intensify. All right, so just like Jesus saying it's like a mustard seed, it's teeny tiny and then it's big and you see the image. Or like in Daniel, okay, he doesn't just say Rome's going to come and conquer. No, it's like a great beast with 10 horns and fire and he comes and he demolishes the other and you're like, whoa, this is like really- it's intensifying the issue.

Or a reframe. Think about this. Nathan uses an illustration to reframe for David. It's like, well, there's this guy and he really loved the sheep. And it's more like a pet sheep. It wasn't even like a sheep that you would use to, you know, sell meat. Anyway, his neighbor had a ton of sheep. He had a whole flock out there, but he didn't want to use his own.

So he took his neighbor's little pet sheep and then killed it and then served it to people. And David's like, wow, this guy's the worst. And then he says, you're the man. He uses that illustration to reframe. Or Luke 15 actually is a reframe, right? Think about this older brother who's begrudging the younger brother, and he's not celebrating. It's a reframe. Hey, that's you guys. You're not celebrating that God is reaching out to the lost, or that God is reaching out to Gentiles now.

So reframe illustrations are very useful. Alright, what is the specific purpose? You want to ask yourself when you're using an illustration, like, which one of these 4 am I aiming for? And specifically with my people, what do I want them to think? What do I want them to feel? What should be there before and after? Well, before, you know, justification is abstract, but I want to use an illustration so I can make them understand it and feel how clear it is, right?

Or you could do something like before and after with Well, you know, we all know that the resurrection matters, and Paul here is saying it matters, but I want to do an illustration in order to help people see why it matters and to feel the impact of why it matters, to feel how urgent, how necessary this is. Like whenever you purchase something and you get the receipt and it's in your hand and you have proof of purchase, like I want to use an illustration to help them feel

the impact. Or to make something clear. Does the illustration actually fulfill that purpose? Like, if you're using illustrations to help people know how to apply a truth, look at your illustrations and be like, does this actually help people know what to do on a Tuesday at 3 PM?

This happens all the time. I'm reading something, I'm like, hey, there's lots of good explanations in here, but people aren't gonna know how to apply this. Like, how would you apply the fact that we should care for the lost. And they're like, you're right. My students do this all the time. You're right. You know, if I just say care for the lost, that's kind of vague. So what I mean by that, like, a good illustration would be like, you know, when you see a lost person, like, you should really like have compassion for that.

Like, you just said the same thing. That's not an illustration, right? You want an illustration. A good rule for illustration is you can see it on a Tuesday at 3 PM. What it might make it as gritty as possible. Be like, hey, me and Rachel were at Waffle House the other day and our waiter came up and he had literally like skeleton tattoos all over his face.

The guy looked so hardcore and like kind of scary. He was trying to look scary. He was doing a great job. Had these big gauges and he's got all these tat- like clearly prison tattoos up and down his arm. And he comes over to the table and like when whenever I saw that guy, I thought Man, I want to see him as a person who doesn't know Jesus.

He clearly didn't know Jesus because of the way he was speaking. I want to see him as a person who doesn't know Jesus. I want my heart to break. And as I'm talking to him right there at that table, staring at this waiter on a Tuesday morning, I'm praying, "God, give me an opportunity to be able to share the gospel with this guy. He so clearly doesn't know you.

God, help me to share the gospel with him. God, I pray that other Christians would come in here and that day after day, week after week, he would just hear the gospel until." He comes to you. Right? So see what I did? Instead of saying, "care for the lost," I gave you an image of us. We're at a Waffle House. It's on a morning. The guy looks like this.

This is what I'm thinking. This is what I'm feeling. This is what I'm praying. That's practically what it looks like, right? Or, you know, you know your sister-in-law doesn't know the gospel, so this Thanksgiving, whenever you're there at the table and you see her, this is what you should- you know, not, "Man, she keeps gossiping about my mom," but, "Man, she doesn't know the Lord." Like, see those really gritty illustrations that make it a real picture, that you could see that video in your head as I'm describing it.

That's high-quality illustration. So does it actually fulfill that? All right, so here's your homework. Go to your Exodus passage, and I want you to think either, okay, what's the most complex thing, explanation, that needs an illustration? So maybe it's in that dialogue. Maybe God says something kind of abstract that you could illustrate. And make it a little bit more concrete. Or I want you to think, okay, a lot of this is narrative already, but how can we heighten the impact of something that's occurring in this story by adding an illustration?

So go think, what needs to be explained through an illustration, or what needs to be made stronger and more impactful through an illustration? Just come up with one illustration. It can be a quick little word picture. That's all. That's fine. Run it through this checklist right here. So why am I using this? What's the specific purpose? What should be done before and after? What impact should it have on my audience?

And does this illustration actually fulfill that purpose? And then you will move on to Lecture 8E. See you soon.

LECTURE 8E

MANUSCRIPT AND DELIVERY

Welcome to Lecture 8E. This is where we are going to discuss manuscripts and delivery. So first, to get started, because this confuses a lot of people, let's get our vocabulary clear. First, we need to know the distinction between a manuscript and then a transcript. Rachel, you want to tell us the difference between a manuscript and transcript? For sure. So a manuscript is what you have prepared before you teach, so the words that you have written out on a document that you are actually gonna say out loud, and a transcript is what you actually say out loud.

So it's the before- your manuscript is before, your transcript is after you teach every word that you said. Yeah, so whenever I look at my transcripts, I'm always embarrassed because it says and way more than I want it, but that's what happens with a transcript. Alright, so when you are marking your manuscript, so you've typed out word for word exactly what you want to say in your message, and This is my recommendation. I think that you should print it out, or if you're gonna use a tablet, we'll talk about that in a second. But I would really encourage you to color code by argument unit, not by speech type.

This is what I mean here. So a lot of people, when they get their manuscript that they're gonna teach off of, they color code by speech type. So all their illustrations are yellow, or all of their verse sightings are blue, or all of their explanations are pink. Okay, I don't think that that's very helpful whenever you're actually reading. From my experience and from teaching a lot of new women, what I've seen be most helpful is you color code by point.

So for example, in point 1, let's say we're teaching Exodus 32, and the first point that I want to make is that they really are trying to worship Yahweh here, Israel they're really trying to worship Yahweh. What I would do is I would make every single point in my text that color. So the fact that they call him Lord, that's gonna be pink. The fact that they wanted to have a festival to the Lord, that's gonna be pink. The fact that they credit this calf with being the one who delivered them out of Egypt, right, that's gonna be pink.

Because all of those arguments from the text are all making that one point that this really is Yahweh. Well, then I want to make a second point that Yahweh is pretty upset about this. So then I'm gonna get a different color, an angry color. You know, maybe it'll be red or something. And I'll be like, okay, well, he keeps telling Moses, "This is your people, your people."

So every "your" I'm gonna highlight in red. Or then when he says, you know, "Move over so that I can kill everyone, that my wrath may burn hot," right? That's gonna be in red. So what I do when I'm marking up my text because we're gonna talk about this in a second. I actually don't teach from a manuscript. I teach from my text. I make sure all of the points are in one color, not the speech type.

So now, if you find that something else is more helpful for you, you're grown, you do whatever works for you, but that's my little piece of advice there. So why is why is this more useful than marking up by speech type? The main reason it's more useful than marking up by speech type is because when you're teaching, especially if you're teaching straight from the text, you're gonna be thinking in terms of your points. Nobody thinks when they're teaching, I'm making an illustration now, or now I'm explaining. You don't think about what you're doing.

You think about the point you're making, and then you reach toward all of your resources to make that point. So when all of that- everything that you have is that one color, that's gonna help you stay focused on your point. So that's my two cents there. So you want to give us a few tips? I can. So number 1, no binders. If you are a a physical manuscript in front of you, which some of you may do.

I prefer a digital manuscript, so I use mine on my iPad. You can use that, or you can use physical paper, or you can just use a binder- or excuse me, just use a straight Bible like Erin uses. But if you are using physical paper, do not use a binder. Use actual unstapled pages so that you can shift them over as you're teaching. Okay, we're sliding, we're not flipping, because flipping causes chaos.

And can cause pages to go everywhere, which would be a really sad, terrible experience. It's also just distracting when you're watching someone flip pages. Versus just sliding them flat over. Slide it from one pile to the next. Nice and smooth. Okay, so number 1 rule: no binders. Number 2: practice in the actual setting that you're going to teach before your final delivery. Now, you may not actually have the opportunity to like go and stand behind the podium that you're gonna teach at, however, try to recreate as much of that experience as you can.

So, if you are planning on delivering standing up, holding a handheld microphone, it's probably not a good idea to only ever practice sitting on your couch under your heated blanket, scrolling through your manuscript on your phone. Okay, so actually try to get up, stand at your kitchen table, put your manuscript out in front of you, practice. Sliding those pages over, get yourself something in your hand so that you can pretend that it's a microphone, so you you actually facilitate the same experience that you're going to have when you actually stand up and teach. Yeah, and we have a good friend, Jessica Johnson, if you see this, what's up, Jess? But she knew she was really nervous about teaching with a handheld, so she actually practiced in her kitchen with a spoon.

So she could, because it is a little disorienting if you're used to practicing with both hands and moving your notes around. All of a sudden one of your hands is tied up. What do you do? So, yeah, so you want to practice that. For sure. So, number 3. Your progression over time should look like this. Your full manuscript, so like every word that you actually plan to have come out of your mouth, then pulling that down from every single word to maybe just a lot of the words and a heavy outline and then taking your heavy outline, bringing it back down to a lighter outline then then eventually maybe no notes altogether if that's something that you want to shoot towards.

And how long should that take? A while. A lot. A lot of time. I still really like teaching off of a full manuscript. I prefer to do that. Now, am I actually reading my manuscript or like standing up there and doing every single word of my manuscript? No, but I have it in front of me just in case I need it. So, it will probably take years and years and years and years to go from manuscript to absolutely no notes.

I don't know, maybe you can speak to that, that you're a no notes girl, but you're also way more auditory than the average. So I was about to say, there are plenty of really, really gifted teachers like John Piper, J.D. Greear, who's a absolutely- he's a wonderful presenter. He speaks so well, and he reads literally every single word off of a teleprompter. David Platt, Jonathan Edwards, if we want to go old school.

So lots of people, especially if you read really well and you can just read and sound like you're talking and it sounds normal dude, stick with the full manuscript. If you're like me, I don't read well. Things get sound really paused and I start stuttering a lot if I'm trying to read. I lose my place. So for me, I speak way more naturally if I don't have any notes.

So that's why I mark up my text. I just walk up with just my Bible. Everything's color-coded. You know, I might put a little note like, you know, cat illustration or application for single moms. So just to jog my memory so I don't forget any key points. But If you're like me, you find out that you speak better when you don't have notes, do that. If you're like Rachel and you speak better when you do have word for word there, do that.

Some people like to highlight their manuscripts. Some people meet in the middle with just a heavy outline. So do whatever works for you. Yep, for sure. And I will say, even as somebody who uses a full manuscript, I have I've gone through that thing so many times that I could almost do it like on my best prep days, I could almost do it without notes at all.

But I do read really, really well. So if I need it, I'm totally okay to have my manuscript in front of me. As long as you know how to manage it. You've you've that's why we're encouraging you to actually like physically get up there and practice. Because I use my tablet. So if I scroll, I actually need to practice scrolling so that I know my scroll speed.

I know how big I need it on my on my iPad. To be able to my my flow of thoughts there. Yeah, and then make sure logistically, I don't use electronics because that just terrifies me. That scares me to death. But, you know, make sure it's charged. Make sure you bring an extra charger. Make sure that you do all the things to make sure your electronics don't leave you up there without anything.

Terrified. For sure. Yeah, that's really important. Also, on the note of electronics, I do want to circle back. I've mentioned using a tablet, and we've mentioned using physical pages. Our preference is we would encourage you probably not to use a full laptop. Because oftentimes they're more distracting than just having paper in front of you or like a plain tablet. They are are a visual barrier for a lot of people.

Like if you stood up there with a laptop, nobody would be able to see you. Like it would just be your eyes. So just be aware of the size of the technology that you're bringing, and what that's actually gonna look like on the stage on top of how you're gonna physically navigate. Yeah, also, if you have to, maybe Jackie Hill Perry does this, She's Jackie. So, so yes, some people do this, but she has a whole laptop.

But please, if you if you're gonna do that, which it's not my preference, but if you're going to, buy a little cover for the back of your laptop. That way it doesn't look like you're advertising for Apple or whoever made your computer. Yeah, I also I have a lot of stickers on my laptop, and so somebody would be like watching the raccoon go like this the whole time, and that would probably not be Super professional. Yeah. So those are some tips on manuscript management.

Sweet. All right, next. What's up? Great. All right, 5 delivery tips. So tip number 1, when you go to deliver your message, you're probably gonna be nervous. That's totally fine. Don't worry about it. I still get nervous before I teach sometimes. Sure. That doesn't mean that you like don't trust Jesus or something. It's a perfectly normal physiological to to be nervous when you're speaking in front of a lot of people.

So this is what I think about it like on a spectrum. On one side of the spectrum, people are like, "You should be confident!" Well, if you're being confident in yourself, like, "I know I'm a great public speaker," that's actually pride, and now you're depending on yourself. That's not good. But we don't want to throw the baby out with the bathwater. Some people swing way too far the other way, and they get up there and you can tell as soon as they get up there, they're crossing their legs and they're kind of folded in and, "Well, this is my first time speaking and I really hate public speaking."

Okay, the first guy who's like, "I think I'm an awesome speaker," and then the second guy who's like, "Oh, I really hate public speaking," you're still talking about yourself either way. So here's the point: just make it about God. Okay, think of yourself rightly. So you're not awesome, you can't raise the dead, that's God's job, bro. So be humble. But also, you have the Spirit, you are made in the image of God.

He's happy to work through weak vessels. So put your shoulders back, like, God wants to use you. So don't have this lowly, self-deprecating, "Oh, God could never use me." Like, yes, he can. God can use whoever he wants. So don't have a low view of God's ability to use you, and don't have too high of a view for you to work outside of his power. Think of yourself rightly.

I don't have the ability to teach well outside of grace, but by grace, I can teach really well. And I know I've done my work and I've gotten feedback. This is the best I can do. It's a worthy sacrifice. Get up there, don't make it about yourself, whether or not you're leaning toward arrogance or self-deprecation. Just, it's not about you, okay? You are a vessel God's gonna speak through.

Don't make it about yourself. That leads us really clearly into point number 2. So actually know where the power comes from when you're teaching. This is not something in and of yourself that you can do. Like, by grace, God has chosen to use you as a vessel to proclaim himself. So, be aware of where the power comes from. Think about like the differences between Stephen and Peter when they were preaching.

Like Stephen preached and Stephen was stoned, but Peter preached and like thousands came to faith. So, what the outcome there is really God's business, right? Yes, that's right. God can God can bless abundantly. God can also lead, you know, into into less than flourishing there. So, it's God's business. And even when Jesus preached, like Sometimes Jesus preached and thousands came to him and a lot of people became disciples, and sometimes Jesus preached he he hung on a cross.

So there whatever whatever the outcome is, that's God's. And so the power that is is in the word itself comes from God himself, not in you as the speaker or somebody with a microphone. Absolutely. Alright, so next, speak well. Okay, I'm gonna be honest with you guys. Last time I did this part about speaking well in version 1 of our course, I stuttered the whole time. Oof.

And it made- so I just wanted to throw that out there. I feel nervous making this point. But a couple of variables we want to look at. First of all, volume. Okay, when you are practicing in your bedroom or in your kitchen or in your living room, I want you to practice with the actual volume that you are going to use in a room. Now, if you have a microphone you don't have to worry about this as much, although I still have seen people kind of whisper into a microphone.

Even if you're using a microphone, you still want to project. It's better to give the sound people too much volume. They can always cut you down. They can't always cut you up though, because that causes problems. So it's when in doubt, talk louder, okay? And especially if you are teaching in a room and you don't have a microphone, project, okay? I don't think I've ever heard anyone teach my whole life and I thought, they're too loud.

But I can count dozens and dozens of times where I thought, "I can't hear this girl. I'm sure she's really authentic and loves the Lord and loves the Word. I don't know what she's saying." So speak up, project. If you feel like you're yelling, that's fine. It's fine to yell. So, 2, speed. Okay, and I know I'm talking to myself here. It, you need to speak slowly.

If you are speaking too quickly, people are not going to understand what you are saying. Okay, now it's very easy to speak too quickly when you're up in front of people for two reasons. First of all, you have seen this text 100 times. You've hopefully reread your manuscript 20 times. This information seems so familiar to you, so you just start going really quickly because it's all familiar to you, and you know who this guy is, and you know what this text is, and you know what the illustration is.

Remember, this is the first time that a lot of these people may have seen this text at all. So they don't know what's happening. They don't know what to expect. So slow down so that they can actually take it all in. Secondly, when you are nervous, you are going to speak faster. Okay. So just remember, if you think even for half a second that you are speaking too quickly, you probably are.

It's better to speak too slow. It's always better to default slowing down, because if you speak too quickly, people aren't going to be able to understand what you're saying. Last, enunciation. Okay, if you are the person who mumbles, that's really cool if you're there with your friends and you're mumbling 'cause you're super cool. It's not super cool on a microphone. Nobody knows what you're saying. So again, when you practice, I want you to practice enunciating every single syllable of every single word.

Now, it's better to exaggerate your enunciation. Okay, sometimes when I'm speaking I think this sounds kind of weird because I'm trying to enunciate or pronounce the T's at the end of words or the S's at the end of words, and it feels awkward to me. But when it's coming across, when you're sitting in the audience, it doesn't sound weird at all. So over-enunciate, go too loud, talk too slowly, just default safer than sorry. And then people will give you feedback, and then you can get better.

After that. Agreed. So number 4, structural elements. So follow the actual structure of the text. This comes into play big time if you're teaching without notes like Erin normally does. As you're teaching through a passage, go from start to end, right? Because then you're actually going to facilitate the experience that the author intended in the text because they wrote it at the stuff at the beginning for beginning purposes and stuff in the middle.

For middle purposes and stuff at the end for end purposes. So limit yourself to the way that the text moves. Don't try to do any crazy moves that the text doesn't actually make. Yeah. And then lastly, get and use feedback. Okay, so when you get done, let me tell you this. Everyone, when you are speaking or teaching, people feel scared for you. They feel nervous for you.

So when you sit down and you look at your best friend and say, hey, how was it? Her The only thing she's thinking right there isn't, "Well, let me give you some high-quality critical feedback." No, she's thinking, "I want to encourage my friend." Encourage her. Like, "Hey, you did great. Don't worry about it. There were no big bombs." Okay? So, which is great, and I don't think that's bad to get that sort of I I ask sometimes, like, "Hey, did anything really blow up?

Was there anything that was just absolutely terrible?" But then, maybe a few hours later, you do want to ask someone who knows what they're talking about. Like someone else who's taken this course, or your pastor would be great if you wanna send him a recording or something, but someone who really knows what they're talking about, and say, hey, don't ask, was it good, or did I do okay? Okay, that's you begging someone for reassurance, which again, that's fine, it's just not helpful for critique. Ask this, say, hey, I want to improve 2 things about this message.

So if you, of course my message is phenomenal, of course, you know, it would've been really hard, I know it's gonna be so hard for you to find even one thing that I could improve. But if you had to find 2 things that I could have possibly done better, what would they be? Okay, so when you when you stop asking, did I do okay, and you start asking, hey, I have to- I want to steward my gift well, I want to be better and better for God's glory, for my students' sake, for my sake- you have to tell me 2 things that I could do better. What are they? You're gonna get a lot better feedback on that.

And then make sure you actually use your feedback. So if someone says you spoke too quickly, get an actual game plan. Hey, next time I'm on a manuscript, I'm gonna write "slow down" every single paragraph, or I'm gonna put different paragraphs on different pages so I'm forced to take a pause for a little bit of time. So actually think of a real way that you can use the feedback. So if you didn't speak loudly enough, I'm going to practice projecting and I'm gonna write "be loud, be loud" at the top of every single page on my manuscript.

So don't just hear the feedback and think, "Oh yeah, I have that problem." There's one woman in our Pro community right now and she had issues with enunciating, right? And she practiced and practiced and practiced and she speaks so clearly now. So you can get feedback, you can make things better. If you don't know, you're like, "Hey, I got this feedback, I have no idea how to fix this problem," ask us in the community.

We'll come up with a game plan for you because we want to see you. Get better for sure. All right, that brings us to teaching danger number 8. So we have brushed up against this teaching danger a couple different times, but we wanted to circle back to it here because, as you're preparing your manuscript, this is where this all kind of bubbles back up as you're finalizing things, and tossing in like little niche applications, and last minute illustrations here. So moralizing is when you turn the text into a list of character traits to copy instead of finding out what God is actually saying through the story.

So we call this the the be like problem, the be like problem. So you spot somebody in a text doing something good and then you say, "Go be like them." So, "Abraham was willing to sacrifice Isaac, so be willing to sacrifice like Abraham." Stephen shared the gospel, so go be like Stephen and share the gospel. Paul was ready to preach, and so be like Paul, be ready to preach.

Jesus welcomed the little children, so you too should serve in nursery. All right, so that's our- that's our be like problem. Now, there are- there are two problems here. So the first one is that you skip interpretation altogether. You jump from observation directly to, application. So you observe, like, "Hey, Joshua was really brave. You should be brave." So you go some from this observation about his character straight into application, but you skipped interpretation.

You blew completely past the author's illocution in that text. So like, Abraham's story is showing you a God who provides and who keeps his promises, and the application there is to believe that God provides. And keeps his promises, and you only get there through the interpretation, right? And Stephen, then we see Stephen as a portrait of the Son of Man receiving his martyr, like, faithful to his church, rewarding those who suffer for the mission. But Luke is painting Jesus.

He's not necessarily just handing you, like, a gospel sharing tip. Yeah, so if you look at that and you're like, Stephen shared the gospel, be like Stephen, you're gonna miss Luke's point, which is, hey, this actually isn't about Stephen. It's about Jesus receiving his people. So when you skip interpretation, you're going to apply the observation and you're gonna miss the author's point. True. And then the second point there is that if do this, if you follow this be like problem, you can also skip the gospel altogether.

So we see like Zacchaeus was generous, so be generous, but his generosity came out of a heart Jesus had already transformed within him. So you have cut like just completely cut that all the way out. You just hand people a to-do list, right? And a lot of times for people who are great at following to-do lists, it becomes more like things that we can check off. Instead of people actually like gazing at Jesus himself.

So, let's look at our next question. Why is the "be like Moses" a problem in your passage in Exodus 3 through 4:17? All right, I don't want to give you all of the answers here because this is your passage, but, but sure, in short, because Moses here in this passage, he is not the guy to copy. This guy is arguing back and forth with God. He's doubting.

You see that multiple times in the passage. So the author is not holding Moses up as a model there. So neither should we. So "be like Moses" runs straight past the point that the author's actually trying to make in that passage. Yep. All right. So if the point is not "be like Moses," then what is the point? Well, I'm not gonna hand you the whole thing because that's your job to figure out.

I'll I'll pull on a thread here for us. It has everything to do with God and almost nothing to do with Moses himself. Like, this passage is not about Moses at all. So take your time studying and go find out who it actually is. So as you start with your manuscripts, as you sit down and start adding those last-minute illustrations and applications, keep this danger, danger number 8, off your page.

Okay. All right. Now, next, we also want to warn you about another danger here, which is allegorizing the text. So this is, and you can look at this in your workbooks, treating literal biblical events as personal metaphors and thereby robbing them of their actual theological significance. So let me give you a few illustrations of that. So for example, a very well-known allegorization of a text is the Good Samaritan.

So I think it was Augustine of Hippo, right, who was basically like- so what he said was, you know, this- the guy who was walking along, well, he is Israel, and then he was beaten, and he- I'm gonna mess this up, but he was beaten by, you know, Satan, and then the guy who comes along to help him, of course, is Jesus, the the innkeeper, that was Apostle Paul. And I think the donkey even was something else. So he like basically said, hey, every single character in this whole narrative has this big, sort of- they're illustrating something big and abstract. And really, the story's pretty straightforward. Jesus just tells a story to tell you about loving your neighbor, and the implication is the guy he's talking to isn't loving his neighbor.

So that's what we don't want to do. Another one I can think of is you know how Jesus is pulls Peter up onto the boat whenever he's doubting? Well, what's the boat made of? Wood. Wood, right? So what else was wooden? The cross. The cross. So Jesus pulled Peter onto the cross for his salvation. And you're like, wait, like, that's just a boat. It's just a boat, bro.

Like, it's not about the cross. So we don't want to allegorize every detail. Of the narrative. And, you know, well, Spurgeon did this. I mentioned this earlier. You know how Samson reached into the lion's carcass and then pulled out the honey? And he said, "Oh, the lion's carcass was death itself. It was the tomb, and Jesus pulled out that sweet nectar of salvation." And you're like, "Wow, I bet that was- I bet it was potent."

Yeah, I bet it sounded really good, but that's terrible exegesis. So don't do that. Now, why is it specifically for for the burning bush. This is why, and here's your paradigm shift: the burning bush was a literal—circle that word—literal theophany. That's a visible appearance of God, and that is why it is extraordinary. Here's the thing: whenever we take things that are literally God showing up and then we make them a mere metaphor, we actually take away the potency.

So it's very common—I've heard this a lot—"Well, what's your burning bush?" And it's like, the the whole reason why it was unique that Moses saw a burning bush, God's actual presence, was because that is rare. So I read one book, it was a devotional, and she said we all have burning bushes. There's thousands of burning bushes every day. And it's like, no, the whole reason why the burning bush was so crazy is because we don't have a thousand of those.

God doesn't actually show in in a burning bush form. Like, that's really crazy. So We neither want to take normal details, like a boat, and make them the cross or something bigger than they are, nor do we want to take something amazing like God actually coming personally in the presence of fire and then make it something normal. Well, we all have our burning bushes. So, you don't want to make literal things illustrations.

You don't want to make illustrative things literal. So make sure that boats stay boats and that God appearing stays God appearing. So, alright, so next, let's talk about the rubric. So we're giving you guys a rubric, something by which you can assess yourself, and let's talk about it. Yeah, for sure. So these marks are gonna go the the 4 marks of healthy ex- a good sermon. We're gonna rank them on 1 to 5, and we'll we'll walk through some specific phrases that you can read and say, does my sermon actually meet this requirement.

So the first one is expositional. You want to ask, is my message expositional? Does the main point of your lesson communicate the main truths that the author themselves intended to communicate? Does the main idea actually match the author's main idea, his intended meaning in the passage? And does your lesson actually emphasize what the text emphasizes? So these are not like 3 different things that you rank yourself on.

Like, all of these things should be comprehensively true, and then you can rate yourself on a scale of 1 to 5 when you assess your manuscript before you even actually teach it. So this is this is a rubric to run your manuscript through. Like, you actually take your manuscript and you take this rubric and you read it and measure for yourself. Yeah, grade yourself. Get a friend who actually knows what they're talking about to grade you.

By the way, I feel like when you first start teaching, we get this all the time. Women are like, I don't know if it's gonna be good. I don't know if it's going to be good. And I'm thinking, well, is it good? Give me your manuscript. We don't have to guess if it's going to be good. Like, we can look right now. If your manuscript is good, it's gonna be good.

And if your manuscript is trash, it's not- well, it's not magically gonna get good when you get a microphone. I assure you, it will only get worse. So yeah, don't I feel like you have to wait and hope it turns out well. Grade your manuscript. If your manuscript is good- better ingredients, better pizza, guys- if your manuscript is the the delivery is often going to take care of itself.

So the next mark that you're going to grade your manuscript by- and get a friend or two to grade your manuscript on- is experiential. Experiential. All right, so this is what we're looking for: the lesson facilitates the experience the author designed. Or said a different way, the lesson follows the passage's flow and order so listeners could think the author's thoughts, or feel the author's feelings after them. So remember, when we talk about experience, we're talking about the actual- the ups and the downs and the pivots and the climaxes and the resolutions and the questions and the answers and the pushes and the pulls of the text.

We're talking about the ride of the text. So, for example, if we're going through the narrative of Abraham and I'm teaching it, and let's say I nail the truth, it's very, very clear from the text God is a God who provides and we should believe in- yeah, I nail the truth, it's very clear, and then I sit down. Well, I taught the truth of the text, but we actually- I didn't actually teach the text, right? I did not facilitate the experience that the author intended in that text. The question of why would God ask him to do this, and that slow walk up the mountain, and then the shock when he raises the knife, and then the resolution when the angel shows up and God provides.

And the experience of that text- did you get the experience of the text? And remember, even in an epistle, argumentation has its own experience—a question, an illustration, an answer, right? So there's still pivots and pulls in argumentation as well, and the same in poetry. Are we experiencing this image? Do you- are we facilitating the experience of that shepherd leading his sheep? Are we looking here at the sheep in this green pasture, right?

There is an experience that we want our people to have, not just the truth that we pull from it, but the actual experience of the text. That's what we're looking here in Mark 2. I think this is where genre-sensitive teaching comes into play big time, because you're not gonna teach a narrative the same way that you would teach an epistle. So if you stand up and you try to teach a narrative the same way that you would teach an epistle, you would write pretty low on this specific one. So think genre-sensitive when you think experiential.

Yes. All right, number 3, mark number 3 is effectual. So if your lesson is effectual, it aims at and then ultimately produces the text's big intended response. So the application of your passage, the application that you provide at the end, flows naturally from the passage's ultimate intended effect. You here are doing what the author is doing. So your response is also going to match the author's intended impact.

Yeah, that- that we're looking for that immediate in-text impact, immediate in-text reaction, application that we are supposed to be having once we really understand the text. We've gone through the experience. Where is it supposed to land? Where is it supposed to hit? Did you get that? Yeah, think words like- if you're supposed- if the passage intended to shock, your audience should be shocked. Yes, the passage was intended to convict, then your audience should be convicted.

Those- those- effectual, what, what it did to somebody else, or comforted. Perhaps. Yeah, cool. All right, next, mark number 4: inductive. Inductive. So the lesson shows how the text works so listeners can see it for themselves. I love inductive teaching because this is how you don't create a cult. Like, you actually lead people to see it for themselves. And they either see it for themselves and they believe it and they live by it, or they don't.

And then they have the freedom to be free critical thinkers. This is how you make good students of the word. So I love inductive teaching. I'm very passionate about it. All right, observations and conclusions are demonstrated in the text. So you're not just telling people,

hey everybody, I did my work, cut your brains off, listen to me, this is what I saw, here are my conclusions. Now take my words and go live by them because I'm a cult leader.

No, that's not what you say. You say, okay guys, come look in the text with me. All right, right here, verse 3, 5, and 7, it all has the same word. That's repetition. See, repetition, observation. All right, so it seems like he's he seems to be implying here that God is holy, perhaps. That's the conclusion I'm gaining because see, it says set apart, set apart, set apart.

So I'm showing you the observations. I'm showing you how I came to my conclusion. Conclusions. You are thinking for yourselves because I'm teaching inductively. I'm drawing you into the text to see the observations. Reasoning is transparent and traceable. So hopefully, ideally, if you teach a lesson and then I say, hey, you gotta leave, and you walk out of the room, and then I turn around to your students there- let's say you got 5 or 6 women at your table- and I say, hey, what did this teacher just say was the main point of that text?

They should all be able to say it. And then here's the real test: If I say, "What in the text made them think that?" They should all be able to trace your reasoning. "Well, she thought that because of the repetition, because of the characterization, because of the metaphorical implication here." We don't just know what she thought, but we know why she thought that as well. That's high-quality inductive teaching.

For sure. Alright, the next thing that you're going to do, now that you're done with your manuscript and just handed you this nice pretty manuscript rubric is work through it yourself. Take your manuscript, run through this rubric, and then assess yourself. What was my weakest mark? And then what specific change would actually bump my score up? So that's the next task that you're gonna take and do on your own.

So let me ask you, when you get your first draft done and you send it to Jessica, you send it to me, and then on a scale from 1 to 10, how good do you use feel about your first draft? Ooh, draft number 1? Yeah. So this is kind of unique because I am a- I'm a slow drafter, okay? I edit as I go. I know you write like roughly between 19 and 100 different documents.

I do not. I have one working document and I am slow and steady. Like, I edit my document as I go and then I take another pass on it just to make sure everything was as tight as I want it and then I send it to Jessica. So I'm probably like a like a 6 maybe by the time I send it to Jess. And then Jessica shreds it to pieces.

She tells you how you could do better. Yeah. And then how do you usually feel before you teach? Depending on the manuscript, either either an 8, 9, 10. Somewhere in there depending on the passage and my skill level with that specific genre. Normally an 8, 9, 10. But Jess will bump it up. From a 5 or a 6 to an 8, 9, 10? Yeah, and so I ask that because you're gonna have a different experience here.

So my first draft, I usually would label it at about a 2 or a 3. I'm like, this is trash. I read it, I'm like, I know it's terrible. So then I write a second draft and I get it up to a 3 or a 4 and I write another one. Once I get it up to what I feel is a 5, I send it to my friends and then they shred it to pieces.

And my friends who like really know what they're talking about, like Rachel and my buddy Jessica, our friend Sarah, right? So then they give it back to me. Now, by the time I teach, if I'm rushed, I still, I don't teach unless I'm at an 8, at least. Yeah. But I have taught on, and now, Grant, I'm not exaggerating, literally my like 30th draft, because I do a ton of drafts.

So you do like 1 or 2, 3 max. Yeah, yeah. And so the reason we're telling you this is because everyone's going to prep differently. But I have taught where I'm like, hey, this is a 10. I literally cannot think of a way that I could possibly make this better. I can't think of better explanations. I can't think of better illustrations. This is as good as I can do, you know, until the Lord comes or gives me John Piper's brain in my head or something.

And so you can get to a 10, but I would- I just want you to know, if you never feel like it's a 10, I usually feel like it's an 8 or a 9. I feel good. I feel like it's faithful. I've gotten people that I really trust to give me feedback. I feel good about it. And then just roll. Agreed. Alright, so your homework, as mentioned, is to go and score your manuscript on these 4 marks.

Okay? Figure out what your weakest mark is and then figure out one specific change. There may be more, but maybe think about like the specific change that would make the biggest impact overall in your manuscript. And then you'll move on to Milestone 8, self-quiz. And then in Milestone 9, you are gonna go teach and then we're gonna go assess your actual teaching. Yeah, and shameless plug here.

Hey, Rachel! Hey, Erin! Okay, so if there were a woman in our free community and she just didn't have anyone to give her feedback and she wanted a coach, customized personal plan to get better, to get high-quality feedback, what could she do? I have the perfect solution to your problem, Erin. What is it? She could join our Pro Mentorship, which is incredible, for real. There are so many women in our Pro Mentorship who jumped in for this exact reason.

They really wanted to, level up their teaching skills. They wanted to strengthen their interpretation. They wanted to get really good, high-quality honest feedback from women who knew what they were talking about, okay? Which could be us or the other women in the community. We've got a lot of other ladies in the community who are pretty varsity, and give awesome feedback. So, if you get to this point and you're like, "Ah, I have no one to do this with!

There's no other women at my church or in my state or in my country or whatever that, can really support me in doing this," that's what our Pro Mentorship is for. Like, we created that just for you, where we give you high-quality feedback. We set you up on a plan to achieve the

things that you want to achieve. So, shameless plug for that. Come join us. All right, love you guys.

See ya.

MILESTONE 9

FACILITATE THE ENCOUNTER

9A	Go Do It
9B	What Just Happened

LECTURE 9A

GO DO IT

Welcome to Lecture 9A. This lecture is titled Go Do It. We are in Milestone 9. Facilitate the encounter. Okay? This is going to be the shortest lecture in the course. Thankfully, I got it. Because the lecture is not the point. Okay? You are the point here. Everything this course has given you so far, the method and the tools, the framework, the manuscript, all of it was pointing here, okay?

You've experienced and you've applied the text yourself, and you are ready to serve it up to your sisters. So go teach it, all right? Go teach it. And get ready to evaluate yourself. Okay? I know that's not fun. Hashtag stressful. But we are here for you, okay? We're here for you and we're cheering you on. This is the most exciting part of the course for us. And we're ready to catch you after you're.

After you jump, okay? So go do it, all right? And trust us here that this is the mile marker, okay? This is not the finish line. You are not a finished product. Nobody is. Erin and I aren't. We are all different kinds of beginners, right? And you are one who knows what she's trying to do. She has a system for trying to do it, and is about to do it for the first time with full intentionality.

Okay? So I want you to remember the confidence formula back in lecture So 2D. Education plus practice plus feedback equals competence. This course, all that we've done so far is the education, okay? And your milestone here is the first rep. Okay? So, I want to tell you why this reflection matters. Because we're about to do a lot of reflection. After you go teach. Okay? It's an easy step for you to skim past.

I hear that you're tired. You've done a lot. I understand the feeling of a post teaching lag when your brain's just kind of done. But, we can tell you this with certainty, okay? After training hundreds of women, this is the key that helps you level up your teaching. Teachers who actually take the time to assess themselves and debrief with sisters who can give them honest, high quality feedback, see themselves level up, way faster and, and way more comprehensively than those who don't.

Okay? So that is the feedback part of the formula, and that's the part that most women skip. So we want you to really dig in here, okay? We promise that it will be worth your while. Okay? In this lecture, you're going to answer two questions. The first one is documenting who you

taught. Okay? So go ahead and document, when you taught and who you taught on pages, for the lecture 9A, who you taught and when you taught.

All right? And then, now what you're going to do is you're going to go teach Exodus 3:1 through 4:17 to real women, all right? Real incarnate women, or maybe women over a Zoom call. And then come right back here for lecture 9B. We'll be right here waiting for you. For real. Go teach and then try to come back to lecture and 9B be almost immediately. Maybe not in the same night, maybe the next day or two after you've taught so that we can reflect together.

All right? Go do it. We believe in you, we're praying for you, we're cheering for you. Tell us your experience. Tell us when you're doing it and what you're doing it in our Skool community so that we can be intentionally praying for you and cheering you on and following up with you in real life. Okay? Go do it. I'll see you in lecture 9B.

LECTURE 9B

WHAT JUST HAPPENED

Welcome Back to lecture 9B. What just happened? You did it. You taught for the first time, like, for real, in real life. So go take a deep breath. You did it. Okay, this is what this entire course built up to. Now, what we're going to do, like I told you in the previous lecture, is do some reflection. We're going to go find the growth, because growth is not automatic.

It's in the reflection here. Okay, so we're going to work through four sections, and then you'll do your self quiz. Now, I will tell you we're actually going to take the time to do these together. Okay, I'm going to pause. I'm going to put a picture of a baby animal on the screen so that you can feel nice and relaxed. I'll turn off my camera so I'm not looking at you.

I'll give you a few minutes to actually do the reflection in real time. Okay? You're welcome to pause this video if you need some more time on the questions, but I'm going to try to give you enough time to reflect on those so that we can do it together. Okay. So that you don't have to set aside some other time to sit and reflect. This is what we're doing right now.

Okay? Sound good? All right. Section number one, cement your growth. So these questions here are going to help you see how your thinking has changed to make sure the changes actually stick. When you get to the end of something like this, you often don't realize how many changes you've really undergone. And if you keep running and you never stop to really solidify them, you can lose those pieces.

So we're going to set aside, a real chunk of time for this section right here. So if you will look at page 282, the first question with, some lines underneath, it says, list three to five important changes in how you approach scripture, and preparing to teach since you started this course. Okay? In case your mind's kind of blank, let me prime the pump. All right? Think about maybe how you pick a passage, what you do before opening a commentary.

What do you actually look for first? What do you refuse to do now that you were maybe doing all the time before? How do you define faithfulness in teaching? So those are a few examples. I'm going to go ahead and let you see this beautiful baby elephant. All right? So think here. Big picture or practical? Either one. That's totally fine. Take your time. Three to five changes, all right?

You can just list them out in bullet points. I'm going to give you about two minutes to think through this. I'm going to turn my camera off, and I will be back in two minutes. Enjoy the elephant and your reflection. All right, welcome back. Let's move on to the next section. In our

next section, you're going to answer the next, four questions under reflect, under one clear aha.

Moment. Okay? So here's what I want you to think about. Consider one specific moment where something really, really clicked with you in the course. Okay? And as you consider that specific moment, here's what I want to, have you follow up, reflect on. So what was a specific moment? How were you thinking before it? How are you thinking after it? And how did this moment change the way that you read scripture or prepare to teach?

So maybe it was the Luke 15 rounds that we did. Or understanding that a text is not merely a container for truths, or discovering that AIM2 or any of the three AIMs exist at all. Let me tell you what mine is. Mine, was actually in a homiletics class that I took in seminary. And I got up and I delivered a message in front of my class, and in front of Dr.

Shaddix, who was my professor. And I knew the text, right? I had done all of the commentary work. I had the theology underneath it. But Dr. Shaddix looked at me and said, like, this is really good exegesis, but you need to proclaim it. Like this kind of book, the Bible is the kind of book that demands action. And you never called your audience to, to respond. And after that, I knew that the Bible was a thing that was meant to, transform, not merely to be understood.

Okay? So that's why this course has three aims, not just one. I want you to take your time in this section. Think about before, after, and then what actually changed, and enjoy this picture of a baby giraffe. Let me give you three minutes. Three minutes. Let's do three minutes. On your mark, get set, go. It's. Hope you enjoyed the giraffe and your reflection time. Next. All right, next question.

We'll actually. Yep. We'll cover the next question kind of quickly. Okay. What surprised you most about your own learning in the course? Right. This is different from your aha moment. So, surprised, maybe you could love observation. Surprised that structure was actually a thing that was learnable. That your confidence actually grew from reps, not merely pep talks. So take your time, think about these. I'll give you, about a minute to reflect here.

Since it's just one question. Here's some baby raccoons. All right, let's jump into section two, starting on page 284. All right, the first question here, this is a fun one. What did you get right? What did you get right? We want you to name, like, the real things that you did. You let the text, you read the text out loud and you let it breathe. Right? You read it with the appropriate emphasis.

You kept the author's main point as your main point. You actually aimed at the impact of the text. You stayed in your passage, whatever it was. Be specific and be fair to yourself. Beginners, it's important that you do not skip this and go straight to what went wrong. Okay? Do not actually. Take your time here. All right, so what did you get? Right? Be specific and be fair to yourself.

Let me give you another minute. Next question. This is the one. If you're highly self critical, this is the one that we've all been waiting for. Okay? So let's look at the next question. Where did it go wrong? Where did your teaching go wrong? And at what stage in the full encounter pipeline. Remember back on page 309, if you need to flip back and look, did the error enter?

So that's your pipeline. Observation, interpretation, application, teaching. I want you to trace the mistake backward. Was it an observation, Miss? Was it an interpretive leap? Some foggy or confusing application? Or just maybe a wobble in your delivery? Okay. Most errors in teaching entered at the two earlier stages. Okay, so if you're leaning towards application or delivery, start by considering, your observation and your interpretation. So I'll have you answer that one.

And then the last question on page 284 that goes hand, in hand. So which of the nine teaching dangers. You can flip back to page 304, where the dashboard is. Which of these teaching dangers did you fall into? Even if it was slightly. Slightly. Okay, check it really honestly here. Maybe you did a little observation dumping, maybe a sneaky little Jesus juke, or some sort of fog machine in your application.

Even if it's slightly, it counts. Okay? So take your time. This is a hard one. So I gave you otters because I've never been incredibly sad while looking at a baby otter. So give yourself, a little bit of time. I'm going to give you two and a half minutes, to do this and then we'll jump on to the next question. Okay. On your mark, get set, go.

Great job reflecting. Let's look at the next one. What feedback did you receive? We're on page two 85 if you want to meet us there. And from whom? From whom? Okay, this is, this is important. If your primary source of feedback was like your husband or your mom, or like Ms. Susie at your church who thinks every single thing that you do is really awesome, we would challenge you to branch out and ask somebody who you see is pretty neutral, okay?

Somebody who's like, actually had a history of giving you really honest, helpful feedback. Okay. And then come back, to work that feedback through this reflection question. Okay? Ask that people. Ask those people their thoughts. And here's why. Okay. Education plus practice plus feedback equals competence. If the feedback itself is not accurate, the practice does not ultimately turn into confidence. Okay. One of our students, called what she got from coaching valid confidence.

Not confidence, because somebody said, good job, but because someone who knew what they were doing, affirmed what was right, and corrected what was off. Okay, so no feedback yet, no stress. Pause this video and then go get some. And then come back with a neutral voice and write down what they said. Okay, so go ahead and give yourself just a second to write that person's name down and write some of the feedback.

Feedback you received. I'll give you about 30 seconds, because I think that should be pretty quick. All right, no animal here. I'm sorry, but you'll see another one in the future. Okay? So just go ahead and reflect without an animal. If you can't reflect without an animal, I'm sorry, that's on me. Send me a message, and I'll. I'll send you one. It. All right, let's move on to our last second to last section.

Section number three. Choose your next steps. Okay, so we are going to give you a recommendation for one of your next steps. And this is a recommendation we have from everybody, so. Or for everybody. Your course passage that you did here, Exodus 3:3 was a narrative, but you have also learned how to handle poetry and New Testament letters. However, you've not worked them on your own. So go ahead and make your first two passages that you teach after this course.

One psalm and one passage from a letter. Okay? Run each of these through the exegetical journal the same way that you did Exodus 3. We've got copies, PDF copies of the exegetical journal, that are available to you in your resources in the course. And then we've also got physical copies available on Amazon. So grab yourself another exegetical journal. Work through two passages in a psalm, and in an epistle, and then bring those to the community so that we can sharpen them with you.

That's how our method becomes yours for every genre, not just the one you practice here. Okay, so there's our recommendation to you. Now let's help you set this plan. Plan up, for yourself. All right, let's look at page 286. 286. The first question on that page says, what is one habit, skill, or area of study you want to grow in? Next. So maybe this is faster, more efficient work on structure, a richer bank of illustrations that you can pull from.

Maybe you want to grow in your ability to do word studies. Well, guiding discussion inductively. If you're a table facilitator at your church, maybe it's your voice or your pacing or your commitment to time in prayer before study. All right, so that's the first question. And then the second question based on that, what is one clear goal you will work in the next couple months? Okay, one clear goal.

And make it something that's checkable. Okay? Okay. Teach the Psalm by September 4th. All right? Journal one letter, passage by a certain date. Get one neutral person's feedback each time. A goal that you can actually check in two months or a goal that you can't check in within two months is just a wish. Okay? We want something that's actually trackable. So take your time. One habit and 12 month goal.

Let me give you 2 minutes to reflect on that and then we'll pick back up in section four. All right, Last Reflection, Section 4 on page 286. Connecting to your church. Here's the question. What is your next step for using this growth in your local church? Now this is the one that you cannot skip, okay? This is the whole reason you have the gift of teaching in the first place.

It's not just because it's fun, although it really is. Your teaching gift is primarily meant to be used in the local church, for the local church. If we do all of this and we never connect it to a local church, we've missed the whole thing. Okay, so with your leader's blessing, maybe you could offer a women's, Bible study at your home or at your church. Serve the next series of, Bible studies with, maybe some mentorship opportunities.

Mentor one younger woman through the exegetical journal. Walk with somebody else through the course. Ask your women's ministry where the need actually is, is. Okay, so think about this one. Write the actual step and maybe even the actual person that you're going to talk to. Let me give you one minute to, set your goal here. All right, ladies, that has brought us to the end of, Milestone 9.

You've actually taught, you've reflected on your time teaching. Now you're going to move on to your milestone nine self quiz. And then we will pick you back up in milestone 10. Can you believe we're already there? That's crazy. Milestone 10 is our last milestone in this course. So go ahead and take some time to do yourself quiz, and then pick us back up starting in milestone 10.

Lecture 10A. We'll see you then.

MILESTONE 10

JOIN WOMEN TEACH THE WORD

10A, 10B The Three Ingredients You Need and Join Women Teach the Word

LECTURES 10A AND 10B

THE THREE INGREDIENTS YOU NEED AND JOIN WOMEN TEACH THE WORD

Hey ladies, welcome to the last video in this entire course. For this last video, we went ahead and put Lectures 10A and 10B together. So in this one video, we are going to discuss the the 3 ingredients you need and also how to join our movement here at Women Teach the Word. So let's dive in. So if you'll remember from way early on in the course, we talked about the confidence formula, right?

We had a little mathematical formula, if you will, on how you can gain confidence as a woman Bible teacher. So if you'll remember, the first step toward confidence is competence, like you can actually do it. So we want validated confidence. We don't have- we don't want women walking around feeling confident, but it's unfounded. We want founded confidence, and that starts with competence, knowing that you can actually do it and do it well.

Competence comes through 3 variables. One, education. Like, you know the steps, you know how to interpret and teach scripture, but it's not enough just to have the education. You also need practice, and you also need feedback. And with enough of those, eventually you'll become competent, right? You'll be able to actually teach very well. Then once you are competent, then you just go on repeat. Hey, I actually know what I'm doing.

I've practiced, I've gotten feedback. But the first time you do it, you do a good job, you're like maybe that was luck. The second time you're like, no, maybe I got the hang of this. And then once you do it several times, the more and more you do it, the more and more you repeat a successful message where you're actually faithful, accurate, people experience the text and they experience the impact of the text. Once you do that your 10th time, you're like, yeah, okay, I'm confident now.

So I just wanted to recall that confidence formula because we're about to make a plan moving forward. And I want you guys to go toward confidence and I really want you to be able to lay hands on confidence as a teacher. So if you remember the bicycle illustration, we said if you were riding a bike, you would need to know, you know, these are the handlebars and these are the pedals. But then you would- just knowing enough about the bike wouldn't be enough, right? You would actually want to practice.

You would want to ride it 100 times. And then you would also want feedback, someone who really knows how to ride a bicycle looking at you and saying, yeah, you're doing it right. So those are all of those variables. So this course has been able to give you the education you need. Okay, I know that's a big statement, but I I sincerely mean that. Like, we have given you everything you need in this course to be able to pick a passage and exegete it well, and then even put together a faithful, accurate message, and all the way through delivery.

So we've been able to give you all the education you need to handle the text with accuracy and confidence in this course. So that was our big goal. We've done that. I feel really good about this. But there's something that our course cannot give you, and that is practice. Okay, so what does this look like for you specifically? Let's get together and let's make a plan for you to practice.

This is what I would encourage you to do for the next 2-3 months. This is what you need to do. 1, pick a new passage, right? Your next 2 passages should be different genres. So you guys have been in Exodus, you've already been in narrative. I would really encourage you to pick a poem. Maybe like a psalm or something, and then also one letter. Maybe grab a passage out of Ephesians or something.

So, first of all, I want you to practice with different genres because you're gonna find different challenges in each genre, especially as far as experiential teaching, right? The ride of a poem is very different than the sharp argumentation of a letter, and that's very different from the rises and falls of a narrative. So I want you to deal with different genres in the next coming months. Also, I want you to teach humans if you can. Look, I love this.

We got a woman in our Pro community right now, her name is Renay. She just gathered her small group and was like, hey, can I just teach this lesson to you guys? And some women came over to the house, they all got snacks, they listened to her teach, we gave her feedback. So even if you feel really silly because it's not an official teaching moment, even if you're just grabbing 2 or 3 of your best friends to come listen to you teach in a living room just to practice, it's worth it. Okay, so if you can, please, please, please try to teach real humans.

And of course, if you can do like a real Bible study at your church, that would be great as well. So get a practice group, or you can also even practice on your phone. If you really can't get people to come listen to you, that's fine. Just set up your phone, put it on your calendar. Hey, I'm gonna give a a real expositional message on this date.

Put it on your calendar, get your phone there. And record yourself, right? You can do that. So also, please let me encourage you, write a date. The the pace that I recommend for a new teacher is try to set a goal for yourself to do one message or one lesson per month. That's a really doable rate. If you say, I just want to do one or two next year, you'll never get around to it, and it's not fresh enough to keep you growing.

If you aim for doing one a week that's possible, but you need to make sure that you set that time aside. If you work full-time or if you're in school, if you have little ones in the house, that's gonna be a really hard goal for you to hit. But I think a reasonable goal, yeah, unless you really prioritize it, is once a month. That's a very good, reasonable goal. So that's practice.

That's what I would recommend for you doing on practice. Now, on feedback- from whom and what does it look like to get good feedback? So I would highly, highly, highly recommend- my number one recommendation is once you type out your Bible study lesson or your curriculum or your message, email it to your pastor. Be like, hey, Pastor, you know, I'm trying to grow in this gift of rightly handling the word. I would love your feedback, right?

That's a way that we can honor our leaders in the church and align ourselves with God's plan for the church. And it's a way to just tighten up that relationship between you and your pastor when he's gonna give you feedback. That's a real shepherding experience. That's so good. It's so healthy. We do that at The Summit Church. Every time I write a message, I it goes through at least one or two of our pastors, and they always sign it off or check it off or give us feedback.

And that's a really beautiful experience. So please do, if if your pastor has time at all, make sure that he sees it. Also, I would really encourage you to send your message to other women or even teach them live. Make sure that it's a neutral woman who actually knows what she's doing. Okay, don't just pick your best friend. Now, if your best friend is someone who really knows what she's doing, maybe she's taken this course and she loves you enough to give you good feedback.

That's great, okay? But if it's just somebody who really likes you and hasn't taken this course, they don't even really know how to grade a message. They don't know what they're looking for. They're just looking for it if they like seeing their friend try to sharpen her gift. So they're gonna tell you you did a great job. That's not really what you want to hear, right? So get someone who's neutral and who really knows what she's talking about because they'll give you better feedback.

Also, ask for specific feedback, right? Hey, did I mess up? How did I mess up? What could I have done instead? How could I do a better job next time? What was my blind spot? How can I see it next time? Get specific feedback, not just, "Oh, it was a little hard to follow." Be like, "Hey, it was a little hard to follow. Your points were not clear.

They were not anchored in the text. Next time you teach, have 4 clear points. Make sure you state them, and then make sure you prove them from the text specifically." Right, right, get really good gritty feedback like that. Also, we provide a rubric for you. So that's a little sheet of paper, it's like 1 or 2 pages, and it has the 4 marks of healthy teaching. You can go look at those, especially if you got a buddy who took this course with you.

You guys can grade each other using our rubric for how we've trained you with this course. So you, you've already seen that rubric, and we can also provide that for you as a little standalone printable PDF. In our free community if you would like that there. So remember, don't just pick someone who merely loves you versus know what they're doing. They have to know what they're doing, okay?

I can't say this enough. If you get feedback from someone who doesn't have high-quality exegetical skills, they don't have a high-quality hermeneutic, they're just gonna- they're only gonna grade you on your public speaking ability. They're not going to grade you on accuracy and faithfulness to the text, okay? And I don't want a movement of women who are really good with a microphone but who are lazy on the text. That's not what we want.

I'd rather the reverse, right? Because you can always get better at public speaking, but faithfulness to the word is really what transforms people. That's where the Spirit moves. That's where the Spirit works. So, just to give you an illustration of this one last time, y'all, I had this PhD paper that I wrote on this text, and I worked so hard. I worked so hard on it, and I thought I'd crushed it.

And I turned it in to my professor, and I had my friends look at it. They were like, this is a beautiful interpretation. And my professor took that paper, he gave it back to me, and it looked like it was a Levitical sacrificial altar slay. I mean, it was just like it had been slain on the altar. It there was blood all over it. It was just red ink all over this thing.

It was terrible. It was a horrible experience. And whenever he gave that to me, I realized I had a lot of blind spots. Okay. That's going to be your experience if you get good feedback. Okay, you're gonna teach the first 1 or 2 times and you're gonna think you crushed it because you checked off all your boxes. And you're gonna realize that you're nowhere close to where you want to be.

Look, let me encourage you. That's good. That means you're getting good feedback. That means you're actually going to get better. So don't be discouraged if that happens to you. If you get feedback and there's red ink all over it, that's good. That's an opportunity to grow. So you're gonna have to get a lot of critique to get better. So every time you get a piece of critique, I want you to think, That's great.

That's one less critique I have to get until I'm where I want to be. So see it as good news, right? Let's be humble. Let's receive feedback. Wise people receive harsh critique- harsh, not emotionally, but very firm technical critique. So make sure you do that. So, all right, so here's your plan for the next 2 months. This is what I want you to do. I want you to pick one habit or one skill or one area to develop, okay?

And when I say area, I mean like hermeneutics or homiletics, right? Biblical interpretation. Or you can get a little bit more specific, maybe application, or maybe experiential teaching, right? Maybe you're good at getting the truth, but you're not good at leading them through the rises

and the falls of the text. So pick one big area to develop. Then inside of that area, I want you to pick a very concrete target.

Okay, so I want to do better with homiletics. Specifically, what I want to do is when I'm helping people experience the text, I want to make sure that I'm clear on what the text is doing. Is it is it rising? Is it falling? Is it asking a question? Is there suspense? Is there relief? Is there a somber moment of realization? Right? I want to get really clear with that, and I want to actually- I'm gonna follow up and I'm gonna ask people after they heard me teach, like, hey, what was your experience of the text?

How did it start? What happened next? How did it land? Right? One really, really specific target. And then I want you to write down your church's next step, right? With you and your church. Okay, I'm gonna tell my pastor I want to grow in this area. I want to tell our women's discipleship leader that, you know, I'm interested in maybe starting to teach Bible studies whenever I'm ready.

I just want to go ahead and communicate that. Maybe you are the women's discipleship director at your church and you're like, we gotta start getting a way where we can actually train our women on expositional teaching instead of just hoping that they do a good job. So figure out your next step and go ahead and write that down. Usually the best next step is just talk with your pastor, tell them what you think the Lord is teaching you, and see where the church is headed and how you can align your passion and your gifts with what God has. Going on in your church already.

So that's your homework. Fill in that 2-month plan, put a date on the target. Guys, if you don't put a date on it, you're never gonna get around to doing it. So make sure you put a real date on your calendar and keep watching. We're gonna go ahead into our second lecture here, which is Lecture 10B. Join Women Teach the Word. We would love to have you.

Okay, so our community is a free online community of women Bible teachers. I'm assuming if you watch this course, most of you are already in here, but for those of you who are just watching on YouTube, get off of YouTube, come join our actual community. We would love to have you. So our goal, our big goal, is to fix the 99% problem, right? So 99% of the women in the world are never gonna be able to go to seminary, but we want to fix that problem.

We want to create a world by grace, joining God in this mission, where every woman in every church has access to the resources that she needs to teach God's word with accuracy and confidence, right? We want 100% of the women in the world to be able to get seminary-level education when it comes to Bible interpretation and Bible teaching. So that's our, our big lofty goal. Practically, our first step toward that goal is 1,000 women equipped with the Encounter Method to study and teach the Bible in their local churches with accuracy and confidence. So right now, we've equipped about 200 women with this method.

We want to see that number grow to 4 figures, 1,000 women equipped. So if you've taken this class, you are one of those women. And so we want to thank you so much for that. And what does it mean for you to be a part of that? This is the big deal, guys. I have journal- I have little journal excerpts from 2 and 3 years ago talking about how one day I wanted to be able to make my biggest contribution as a as a PhD in applied theology toward creating a world where every woman in every church has access to those resources.

Okay, from 3 years ago I had this. I made- I was making videos about this years ago, how I wanted to be able to do this, and now we've done it together, right? This is the world's first free PhD taught women's Bible exposition class, like full seminary level class. So I just want you to know that you are an answer to prayer. A massive answer to prayer.

So thank you so much for being a part of that. So if you haven't already joined, join the free community. There's the QR code right there. You can also go to our website, womenteachtheword.com. Inside that community, we have free resources for teachers, Bible studies, other women Bible teachers. The community in there is really sweet, just seeing women encourage one another. We also do events every once in a while.

We'll, you know, guide a woman through a passage for the first time live, or People will ask us questions, we'll do live Q and A, stuff like that. So it's fun in there. I would also really recommend you consider and pray about doing our Pro Mentorship Program. So this is a year-long experience. We have weekly group coaching calls, Q and A support with Rachel and myself, accountability for that 2-month plan you're making, or even for a 1-year plan.

Everyone who joins, we try to help them to make a 1-year plan, nail down a goal. See what they want to see God do in their own life or in the life of their church. And we're gonna hold you accountable to meet to meeting that goal. We have one-on-one sessions, feedback on your manuscripts, lessons, and curriculum. And yes, I promise you, the first time you get feedback from us, we're gonna try to bloody up that manuscript.

Okay, so just real quick, if you don't want hardcore feedback, like if you don't want me slashing that manuscript together, you just want someone to pat you on the head and said you did a good job, don't join our Pro Community. But if you want high-quality feedback to make sure that by the end of that 12 months with us you are sharp and that we can't even find anything else to critique, then you're a great fit for us. So, we- so also, when you join our Pro Mentorship Program, we use those finances to support the biblical education of women around the world. So if you'll notice, everything we do is free. Right?

My- I'm gonna be transparent with y'all. My business coach was like, hey, that's not a good idea. And I was like, I- I got a better business coach than you, bro. So we put out all of our seminary-level education for free so the whole world can have access to it. So the Pro mentorship, where we can go deeper with these women, because I can't mentor everyone in the world, that's where we actually get the financial support to give everything else that we give away for free.

So a lot of our women who join Pro, they're very excited to join, not only to get the high-quality mentorship, but but also because they want to be a part of educating women around the world. So that's always fun to see. Alright, so your homework: plan your next steps, join the community, do the self-quiz. This is your last self-quiz to make sure you can check all of your boxes. Go ahead and unlock that Milestone 10.

You have completed the course. You did it. I'm so proud of you. And let us know- last little favor I want to ask from you. Guys, if you completed the course, please go in our community, in the free community. I just want you to make a post and I want you to say, "I did it. I did it. I finished the course." Let us know your name.

Let us know how long it took. Let us know the best thing that you learned or the hardest part of your course. Just give us a little summary there so we can celebrate with you and so that we can add you to that list of 1,000 women that we want to equip. So, you guys are awesome. Love you. Women, keep teaching the Word.