

Art & Craft

Art Reveals God the Artist and His Creativity.

'His creation is God's artwork and is inspirational for we, who are made in His image, to be also creative according to the gifts He has given us.'

- Story of creation - **Genesis 1 & 2**
- 'All things were made by Him.' - **John 1:3**
- 'So, God created man in His own image, in the image of God He created them male and female He created them.' - **Genesis 1:27**

God anoints individuals with artistic and creative gifts and skills.

- 'See, I have chosen Bezalel, son of Uri, and I have filled him with the Spirit of God, with skill, ability and knowledge in all kinds of crafts.' - **Exodus 31:2-3**

Works of art made by man must not become objects of worship. However, works of art can express worship of God and may inspire others to worship.

- 'You shall not make for yourself an idol in the form of anything in heaven above or on the earth beneath or in the waters below.' - **Exodus 20:4**

By studying God's use of line, form and colour we learn from the variety of His skill, His designs and His beauty.

- 'One thing I ask of the Lord this is what I seek...to gaze upon the beauty of the Lord and to seek Him in His temple.' - **Psalms 27:14**
- 'He has made everything beautiful in its time.' - **Ecclesiastes 3:11**

Art and craft requires discipline and training in order to perfect certain skills and processes with different media in order to develop our gifting. We can improve through practice.

- '.....offer yourselves to God, as those who have been brought from death to life; and offer the parts of your body to him as instruments of righteousness.' - **Romans 6:13**

Art and craft conveys a message. It should be used to give glory to God; it can bring joy to others and interpret God's creation and truths.

Art and Craft is also a form which can be used to convey a prophetic message.

e.g. The artistry used in the temple communicated the holiness of God and His beauty which can also draw a response from others.

Art and Craft is a subject in which we can all express our uniqueness. Our different expressions lead us to appreciate the diverse creativity of God. There is satisfaction, excitement and fulfilment to be experienced by making our own creations.

- 'God saw all that He had made, and it was very good.' - **Genesis 1:31**

Art in the Infant Department

Truth to Teach

1. 'For by Him all things were created: things in heaven and on earth, visible and invisible...all things were created by Him and for Him.' **Colossians 1:16**
'Everything God created is good.' **1 Timothy 4:4**
God planned and created the universe in all its beauty and diversity. He is the Master Craftsman and Artist.
2. God has His purpose for all that He has made. All things ultimately exist for His glory. **Isaiah 43:7, Isaiah 45:7.**
3. 'He commanded, and they were created.' **Psalm 148:5**
Creation was affected through the power of God's spoken Word.
4. God evaluated His creation and was pleased with it.
5. God has made man in His own image, with the potential to be creative, albeit to a lesser extent.
6. Man needs instruction, encouragement, inspiration and opportunity to develop his creativity.
7. For people, being creative is a process, involving evaluation and improvement of that which is being created.
8. Being creative may also involve receiving input from others and learning how to work together as a team.
9. What has been created should be wholesome in content. It should bring glory to God and be a blessing to other people.
10. The Holy Spirit gives creative inspiration and ability as we ask Him for His help. **Exodus 31:3**

Learning for Life

1. For the children to grow in appreciation of God as Creator, Artist and Craftsman.
2. For the children to look to the Holy Spirit for inspiration and ability to be creative.
3. For the children to appreciate and learn from the works of recognised artists, craftsmen and women.
4. For the children to be introduced to different media, techniques and concepts and to be equipped to express themselves in a visual and tactile form.
5. For the children to have opportunities to develop their imagination, ideas and feelings within set parameters, and in a purposeful way.
6. For the children's aesthetic awareness to be developed, and for them to be encouraged to evaluate and respond to their own and other's work in an informed way.
7. For the children to be made aware of the positive contribution which artists, craft-workers and designers make in this world, and to value what they do.
8. For the children to become used to working well together, as on large scale projects, and to serve within the guidelines which they will have been given.
9. For the children to experience the joys (and the heartaches!) which are involved in the creative process, and to learn to be problem-solvers in this area.
10. For the children to experience the joy and sense of satisfaction, which is gained from creating something well.
11. For the children to want to glorify God and serve others with their artistic talents.

Way to Work

A programme for Art and Craft has been planned, comprising six units per year. These are

- Painting
- Colour
- Materials
- Art to Serve
- Great and Small
- God - The Master Artist

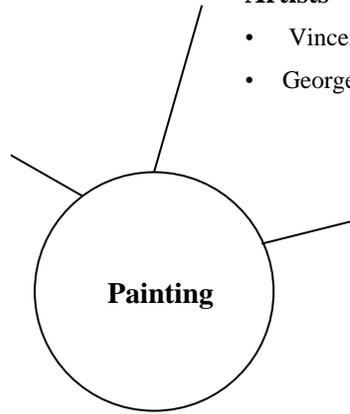
Each unit has structure, to ensure progression takes place, as well as flexibility to allow for variety and spontaneity. It is envisaged that the order of the six units will be decided on at the beginning of the school year, with reference to the year's projects, science topics and other aspects of the curriculum.

Skills

- holding a paintbrush
- different brushstrokes/use of the brush
- use of other tools and implements
- experience of a variety of paint; paint with sand or saw-dust in it; Brusho.
- colour washes
- masking out
- resist painting

Artists

- Vincent van Gogh
- Georges Seurat



Theme

- portraits
- landscapes
- from observation, e.g. still life
- from memory
- from imagination - in response to music, a poem or a story.

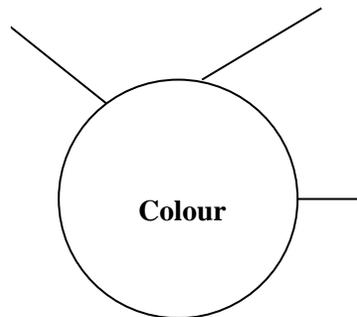
Composition and Perspective

Skills

- primary colours
- colour mixing: families of colours - shades of warm and cold colours.
- contrasting and complimentary colours; colour for effect
- limited palette
- camouflage and colour blending
- colour from observation
- colour and pattern
- colour and shape
- dyeing
- marbling
- weaving

Artists

- Pablo Picasso (e.g. blue period)
- Mary Cassatt (blending pastels)



Media

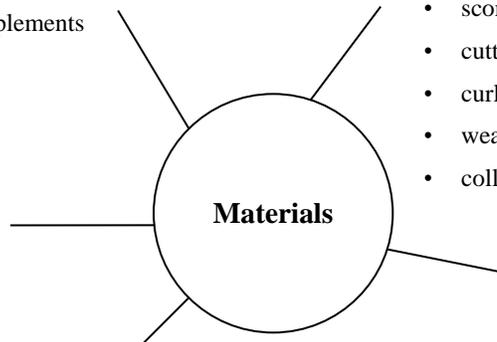
- paint (applied by brush or by printing)
- pastels
- tissue paper

Clay (including play dough, plasticine, salt dough)

- shaping, rolling flat, coiling, thumb pots.
- imprinting and use of implements
- joining
- finish

Metal, Wood, Plastic

- variety
- mixing with other media
- bark and leaf rubbings
- polystyrene print blocks



Paper

- different types of paper
- folding
- scoring
- cutting (chipping, fringing, cutting out)
- curling
- weaving
- collage (artist – David Hockney)

Fabric

- texture and colour
- collage
- weaving

Papier Mache

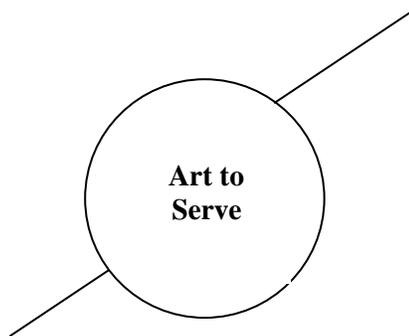
- production
- around a mould, or shaped like clay
- finish with paint, or tissue paper

The Design Process

1. Authentic purpose.
2. Ideas on materials and method.
3. Doing it!
4. Evaluation and improvement.
5. Fulfilment.

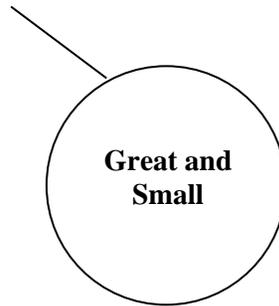
Examples of projects

- container
- 3-D card
- paperweight
- puppets
- toy



Drawing skills

- selecting the right tool:
different types of pencil; felt tips;
crayons; charcoal.
- fine observation – detail work
- small focus
- bold outlines
- contrast sketching and line drawing



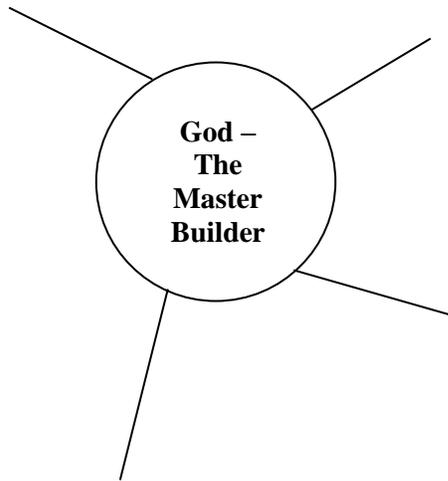
Artists

Joseph Mallord, William Turner,
Albrecht Durer

Appreciating God as Artist

1. Select an aspect of creation.
2. Use real examples or photographs to appreciate God's handiwork.
3. Look at how people have portrayed this, including artists from different cultures.

Select examples from different spheres: painting, sculpture, fabric design, crockery, architecture.
4. Try out selected techniques.



Project Links

- Creation
- God's Heart for the Nations

Items to feature a design

- wrapping paper
- a duvet cover
- a jumper
- a plate

Getting Inspired

1. Acknowledge need of the Holy Spirit.
2. Apply knowledge and experience gained from studying the work of others.
3. Develop own design on the same theme.

Art in the Junior Department

Truth to Teach

Colossians 1:16 'For by Him all things were created; things in heaven and on earth, visible and invisible...all things were created by Him and for Him.'

1 Timothy 4:4 'Everything God created is good.'

God planned and created the universe in all its beauty and diversity. He is a Master Craftsman and artist.

1. God has His purposes for all that He has made. All things ultimately exist for His glory. **(Isaiah 43:7, Isaiah 45:7)**
2. Creation was affected through the power of God's spoken word. **(Psalm 148:5)**
3. God evaluated His creation and was pleased with it. **(Genesis 1)**
4. God has made man in His own image, with the potential to be creative.
5. Man needs instruction, encouragement, inspiration and opportunity to develop his creativity.
6. Our work should be wholesome in content; it should bring glory to God and blessing to other people.
7. The Holy Spirit gives creative inspiration and ability as we seek His help. **(Exodus 31:3)**

Learning for Life

1. Our desire is for the children to grow in appreciation of God as the Creator, Artist and Master Craftsman.
2. For the children to look to the Holy Spirit for inspiration and the ability to be creative.
3. That the children would learn to appreciate and learn from the works of recognised artists and people skilled in different crafts.
4. For the boys and girls to be introduced to different media, techniques and concepts, thereby being equipped to express themselves in a visual and tactile form.
5. For the children's aesthetic awareness to be developed and for them to evaluate and respond to their own and other people's work in an informed way.
6. For the children to experience the joys and challenges involved in the creative process thereby learning to be problem-solvers in this area.
7. For the boys and girls to develop team work as they work on group projects as well as on individual tasks.
8. The children will hopefully seek to glorify God and serve others with their creative skills.

Way to Work

Most junior classes have a one-hour art lesson each week. Some groups also have a DT lesson.

The programme for Art and Craft comprises of six units. Each unit has structure to ensure progression is taking place but there is room for spontaneity and variety. Often the term's projects or Science topics provide inspiration for the Art lessons.

The six units are: -

- a) Drawing
- b) Colour
- c) Painting
- d) Materials
- e) Design
- f) God, the Master Artist

To ensure that progression is taking place a record chart indicating the skills and techniques covered by the various classes will be passed from teacher to teacher at the end of the Summer Term.

Art Unit 1 - Drawing

Skills: -

Use of pencils, charcoal, inks, pastels, crayons.

Zooming in using a view finder

Drawing from different viewpoints

Faces and feelings

Using tone for shadow and folds

Perspective and dimension

Using grids to scale up and down

Distortion and reflections

Patterns

Portraits

Movement

Indoor real-life sketches

Outdoor real-life sketches

Other skills:

Artists: -

Cezanne, Renoir, Monet, Lowry, Rembrandt, Durer, Holbein, Illuminated manuscripts, e.g. Lindisfarne Gospels.

Art Unit 2 - Colour

Skills: -

Warm and cold colours

Tertiary colours

Complimentary colours

Colour wheel

Colour washes

Tones

Pastels

Camouflage and colour blending

Dyeing

Marbling

Weaving

Patterns

Use of tissue to create different shades

Other skills:

Artists: -

Constable, Goldsworthy, Moore, Cezanne, Mackintosh, Turner.

Art Unit 3 - Painting

Skills: -

Water colour

Different paints, Brusho

One colour paintings

Use of different brushes

Use of different papers

Stencilling

Spraying

Printing

Use of rollers, sponges, etc

Colour washes

Portraits

Still life

Landscapes

Wax resist

Other skills:

Artists: -

Kandinsky, Morris, Impressionists, Dutch Masters, Moore, Piper, Constable, Picasso, Japanese art, e.g. Utamoro, Hokusai. Cave paintings

Art Unit 4 - Materials

Materials: -

Paper and card
Corrugated paper
Papier Mache
Wire models
Clay - thumb, coil pots, tiles
Fabric, sewing
Metal, foil
Wood
Modroc
Plastic
Collage
Tie and Dye
Batik
String pictures
Salt dough
Two-dimensional work
Three-dimensional work
Other materials:

Artists: -

Hockney, Fassett, Moore, Goldsworthy, Art Nouveau, Michelangelo, Ethnic art, Rodin, Roman mosaics.

Art Unit 5 - Design

Designing: -

Two-dimensional work

Three dimensional models

Cards for occasions

Making gifts

Puppets

Use of mathematical nets to make containers

Hats, masks, costumes, scenery

Other design ideas:

Artists: -

Architects old and modern, car design development, costume through the ages.

Art Unit 6 - God, the Master Artist

Appreciating God as Artist: -

Selecting an aspect of creation

Use of videos and photographs

Foreign artists' interpretation of creation

Patterns in creation

Camouflage in creation

The Holy Spirit as inspirer of creativity

Working with natural materials, e.g. cones, stones, plants, furs, seeds

Variety in creation, e.g. trees, insects

Artists: -

Constable, Van Gogh, Monet, Klee, Klimt, O'Keefe, Leonardo da Vinci, Rousseau

Sample Lessons on Art Unit 2 – Colour

Truth to Teach

Heart Concept: The colours of creation are a reflection of God's love of unity (primary colours) and diversity (secondary colours).

1. There are three primary colours which cannot be made. These could be compared to the Trinity of Father, Son and Holy Spirit, each of whom works to complement the others.
2. Colours blend together to make new colours or complement one another, bringing out the best in another colour. We, similarly, need to work together as God's children to bring out the best in each other.

Way to Work

1. The children will learn about the primary colours and experiment with them.
2. Secondly, the children will move on to the secondary and complementary colours.
3. The third focus will be warm and cold colours.
4. The children will spend time looking at the tones of colours in pictures.
5. The children will use the skills acquired to create their own pictures.

Learning for Life

1. For the children to appreciate that colour reflects God's nature.
2. For the children to use the skills learnt in their art work.

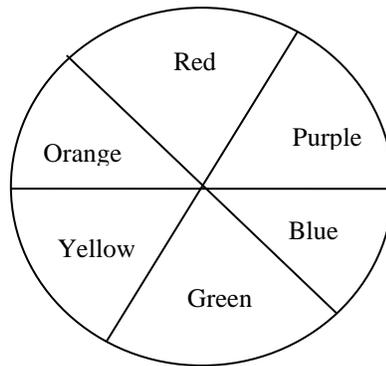
Week 1

Truth to Teach

God is a triune God - Father, Son and Holy Spirit - but each has His own identity and role, yet works to complement the others for a common purpose. Similarly, the primary colours cannot be made but they complement one another and work together to make other colours.

Way to Work

1. By question and answer, seek to establish what the children already know about the primary colours.
2. Introduce the idea that the primary colours reflect God's nature.
3. Introduce the secondary colours. (Blend colours either side of it)
4. Let the children make colour wheels by blending.



If time allows, let the children experiment blending and recording colours. e.g. Blue + White = Light blue

Learning for Life

The children should have a greater appreciation of the variety in God's creation and a greater confidence in using a wider range of colours in their art work.

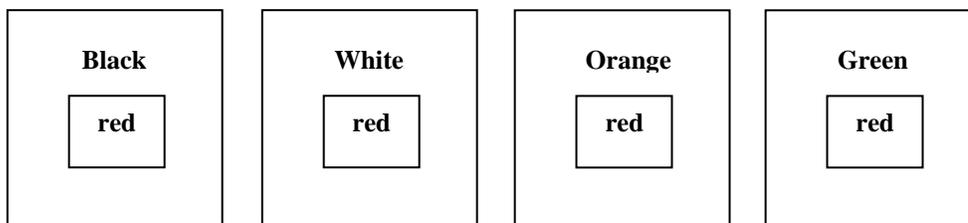
Art unit 2 - Introducing Complementary Colours

Truth to Teach

Complementary colours work together to bring the best out in each other. God wants us to work together to bring the best out in each other.

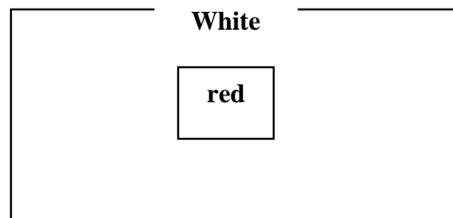
Way to Work

1. Review the work done last week.
2. Introduce the idea that colours will change according to the colours surrounding them.
3. Take four small squares of red paper and place them in the middle of four different coloured backgrounds. (Black, White, Orange, Green)



Ask the children what they notice. (The backgrounds affect the colour of the red. The green background will make the red look the brightest because green and red are complementary colours.)

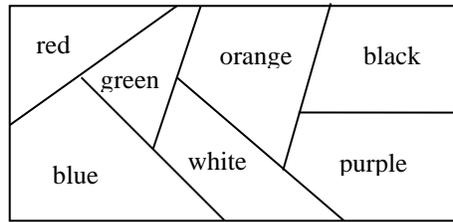
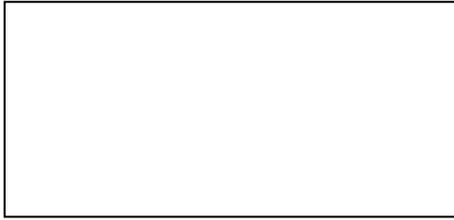
4. Complementary colours bring out the best in each other. A colour always looks stronger when its complementary colour is next to it.
5. Look at the colour wheel, explaining that the complementary colours are those that lie opposite each other on the wheel.
6. Try the following experiment to reinforce the complementary colours. Arrange a square of red paper on a large piece of white paper.



Stare hard at the red square for a few seconds then remove the red square and keep looking at the white paper. A square of the complementary colour green should be seen. Repeat with blue/yellow, etc.

7. Let the children paint patches of coloured dots in a pattern formation, placing complementary colours together.

Alternatively, let the children paint bands or blocks of colours.



Learning for Life

Just as colours work together to complement one another, so we, as people, should work together to bring the best out of one another.

Art Unit 2 - Warm and Cool Colours

Truth to Teach

God is a God of unity and diversity. The range of colours in creation reflect God's diversity. Every colour is unique with different qualities and each is to be appreciated, just as God appreciates us in our uniqueness.

Way to Work

1. Review work covered in previous weeks.
2. Ask the children to think about a warm day in a warm country they may have visited. Which colours come to mind? Repeat for a cold day.
3. Show pictures of summer and winter scenes, noting the colours.
4. Introduce the idea of warm and cool colours. The colours we use will affect the feeling of the picture. Show the children the effect of adding red to grey to create a sense of warmth, contrasted with adding blue to grey.
5. Let the children create a cool coloured pattern then a warm coloured pattern.
6. Discuss when and how could we use these colours in our pictures.

Learning for Life

Just as we appreciate the different qualities in colours so we must appreciate the different qualities in each other.

Art Unit 2 - Creating a Picture Using a Variety of Colours

Truth to Teach

God made us in his image to be creative and to reflect the wonder of his creation.

Way to Work

1. Review the main teaching points on colour.
2. Explain that we are to use our knowledge of colours and the creativity which God has placed within each of us to create a picture using pastels or paints. (One could be done each week or one picture could take two weeks).
3. The theme of their pictures could be Colours in Creation. It may help to look at the pictures of certain artists first.
4. Pray for the Holy Spirit to give inspiration to each child.
5. Let the children share their pictures and the ideas behind the colours they have chosen. Some may like to write a few lines explaining their picture.

Learning for Life

Hopefully, the children will have understood more about the range of colours and the qualities that each one can bring to a picture. The children should also appreciate the creativity in each one of them.

ART SYLLABUS

The Syllabus, subject to revision, is written with the following beliefs in mind.

Truth to Teach

A whole variety of gifting comes from Father God. It is a family 'trait' or inheritance we expect to see in every individual. **Genesis. 1:27** '*So God created man in His own image, in the image of God He created him.*' Therefore, art is an expression of the creativity God has given man by making him in His own image.

Way to Work

All the elements employed in creating artwork – line, tone, colour, texture, proportion, mass, form, weight, rhythm, symmetry, space etc. – are creations of God. Colossians 1:16 '*...by Him all things were created that are in heaven and on earth.*'

Creative sources of experience, imagination, intuition, inspiration and knowledge are directly influenced by personal lifestyle and values.

Learning for Life

1. For students to discover and develop through practice the gift that is in them.
 2. For them to find personal satisfaction in appreciative stewardship of their gifting.
 3. For them to communicate through art as a serving response to God and His world. This can range from a celebration of the beauty in creation to a challenging or redemptive response to pain, hurt or evil.
- Thus, we have a variety of God-given gifts,
a variety of God-created means, and
a variety of God-provided creative sources which are brought together in the syllabus in order to experience, explore, discover and share with others responsively and responsibly.

There are four major areas we seek to develop through the syllabus:

Vision	–	The ability to 'see' accurately and perceptively (reflective and prophetic!)
Skills	–	Acquired and personally developed techniques.
Creativity	–	The ability to select, formulate, imagine, reorganize etc.
Evaluation	–	Developing personal, cultural, historical and critical skills. In Genesis 1 , God evaluated each creative work when finished.

Vision: Learning to see!

It was not to those in the Kingdom that Jesus said, '...Listen and listen but you will not understand. Look and look but you will not see.' To His followers He said, 'You have been chosen to know the secrets about the Kingdom of God' **Luke 8:18** and 'Everything that is hidden will become clear and every secret thing will become known. So be careful how you listen. Those who have understanding will be given more.' **Luke 8:18** Jesus' 'seeing' and 'listening' relates to understanding the truths and mysteries of the Kingdom, of course; but it is seeing beyond the obvious; it is seeing which perceives accurately.

Willingly Jesus explained and gave understanding to those who asked Him. In devising a syllabus, a major key, which 'progressively' facilitates the development of personal skills and techniques, is learning to SEE. Many useful exercises and activities can be used throughout the art programme to challenge and stimulate observation and perception as an ongoing process.

Examples

Some practical exercises aimed at developing visual accuracy and, at the same time, exploring a variety of techniques and media both two and three dimensionally.

- **'SELECTING' EXERCISES** (i.e. Isolating, Emphasising, and Abstracting)
 - Pulling out TONE pencil or monochrome
 - Pulling out SHAPE silhouettes, modelling
 - Pulling out STRUCTURE analysis in any medium
 - Composing the FRAME view through 'keyhole' vignettes
 - COLOUR LIMITATION – hot and cold, colour 'families'
- **'SURPRISING' EXERCISES** (i.e. Refreshing, Enlightening, and Humorous.)
 - UNUSUAL viewpoints – birds-eye or beetles-eye views, perspective, view through lens
 - UNEXPECTED colour – colour reversal, transcriptions, over/understatement
 - SELECTIVE composition – re – selecting part of a study and enlarging it
 - WEIGHT or DIRECTION – in - composition – exaggeration, making a statement
 - DRAMA – in colour, tone, composition or content
- **'ANALYSING' EXERCISES** – (i.e. seeing the Whole, breaking down the Parts.)
 - PERSPECTIVE – tips on correct drawing, vanishing points
 - PLOTTING relationships – still life to landscape
 - CRITICAL study – looking at artists' work, self-evaluation, group discussion, transcriptions
 - TARGET practice – looking for light source, weight of tone/colour, direction, meaning etc.

SKILLS

'Skills' here includes observation, problem finding and solving, developing a theme, expressive use of elements, imagination, scale and composition as well as the use of media. We make no class distinction between communicating ideas and enjoying the skills of a craft. For one person the satisfaction may be intellectual and for another the activity of creating is a therapeutic safety valve. For many it will be a mix. We make art for all kinds of reasons and, hopefully, always for the love of it.

'EXPLORING' SKILLS

Procedures can be taught but personally-developed techniques are uniquely individual and become expressive, artistic tools. As wide a variety of skills should be explored as possible in the confidence that no-one has to be good at everything, but everyone will be good at something. Teachers should have a spirit of enquiry and experiment no less than their students. Different methods of working can be suggested to widen the students' repertoire but also give opportunities to exercise real choice. Do not always impose.

'RELEASING' SKILLS

Teachers should also be sensitive both to the successes and struggles of students. In the area of techniques certain materials will release creativity while others may seriously discourage. For example, 'beavering' away at Pointillism would certainly frustrate a haptically-orientated (i.e. strongly 3D) person whereas Modelling Form would release them. The reverse could be true for a strongly visually-orientated (i.e. strongly 2D) person. Look for enjoyment and release in materials.

'FITTING' SKILLS

Some materials are better suited to certain subjects or ways of working than others. For example, landscapes and skies are best interpreted using more 'plastic' media such as watercolour, oils or charcoal. It is hard to capture fluidity and spontaneity in a linocut. As different skills and media are introduced they should be teamed with exercises that exploit their potential. The aim being that students learn to choose materials appropriate to their aims and subject matter so that the medium becomes an inextricable expression of the finished work.

'RECONCILING' SKILLS

All students gain confidence from the acquisition of skills. Adolescents in particular need to project their thoughts and feelings through their artwork at a time when they are critically aware of their own shortcomings and their perception may be forging way ahead of technical competence. The discrepancy between what they achieve, and what they would like to achieve, can be painful for some. Fresh skills can help bridge this gap. It is a good time to look at unsophisticated artists like Klee and Chagall. Use new techniques to engage and challenge (silkscreen, airbrushing, sculpture, photography, etc). Short exercises designed to succeed yet with artistic validity (e.g. composing a series of abstract 'blobs' or lines to express ideas, actions and feelings). Figure work can be particularly sensitive and finding new ways of representation using photos, Montage and sporting heroes can be helpful.

Our students, especially the gifted, need to be encouraged to maintain single-mindedness in using their artistic gifts with the understanding that 'From everyone who has been given much, much will be demanded; and from the one who has been entrusted with much, much more will be asked.'

Luke 12:48

'Art is one way for men and women to respond to the Lord's command to cultivate the earth, to praise His Name.... Art is no more special (nor less special) than marriage and prayer and fresh strawberries out of season. Like acrobatics and careful thought and running a business well, artistry takes training. It is more difficult than falling off a log.'
Calvin Seerveld - 'RAINBOWS FOR THE FALLEN WORLD'

CREATIVITY: SOURCES OF CREATIVE THINKING

SOURCES OF EXPERIENCE – Involving observation and memory, feelings and emotions, past or present. Recognizing Jesus' Lordship means remembering that He did not always judge by only what He could see **Isaiah 11:3** or make a decision by what His ears heard.

SOURCES OF KNOWLEDGE – We cannot know all the facts but we can go to the One who does 'In Him are all the treasures of wisdom and knowledge safely kept.'

Colossians 1 2:3. As we study to learn from others we use the plumbline of God's Word in order to sift wheat from chaff.

SOURCES OF INTUITION AND IMAGINATION – As we seek to follow Jesus we must guard our thoughts so that we honour God and line ourselves up with His heart for the world – **Philippians 4:8** gives specific directions concerning the mental attitude involved in expressing the kind of humanity Jesus came to restore. Therefore, truth, honour, righteousness, loveliness, excellence and praise are as important to art as they are to life.

SOURCES OF INSPIRATION – God is a rewarder of those who seek Him. We look to the Holy Spirit, recognize and thank God for our supply. 'The power to bring forth proceeds from the Father, the power to arrange from the Son, the power to perfect from the Holy Spirit.' (Abe Kyper) **Psalms 37:4** 'Delight yourselves also in the Lord: And He shall give you the desires of your heart.'

Inner thoughts and feelings affect all our sources. Applying the plumb-line of God's Word to all our sources roots us in God and brings a depth of truth and poignance honouring to Him.

J.B. Phillips **Romans 12:2** says 'Do not let the world around you squeeze you into its own mould.'

Proverbs 4:23 says 'Keep your heart with all diligence; for out of it spring the issues of life.'

EVALUATION / CRITICAL SKILLS

‘God saw all that He had made, and it was very good.’ **Genesis 1:31**

Intermittently during creation God evaluated as ‘good’ what He had made and then finally pronounced that it was ‘very good’. Assessment or evaluation should not only be applied to students’ work by teachers and others but is an essential part of the process of making artwork and should be developed in our students like any other skill. It is through the ability to make ongoing value – judgements during the making of artwork that students learn to make informed decisions concerning the direction and correction of their own work. Students engaged in evaluating their own work take responsibility for it. A repenting and confessing lifestyle sharpens the ability to evaluate, beyond the use of skills – in the area of ideas etc, by sensitizing us to know what is acceptable and perfect in God’s will – a practical route the Holy Spirit uses to guide us into truth.

ACTIVITIES USED TO ENCOURAGE THE DEVELOPMENT OF CRITICAL SKILLS

LEARNING VOCABULARY – Aim to teach correct terminology for the elements and processes involved in artwork. Frequently draw attention to achievements verbally in an exercise by re-capping essential thrusts etc. Point things out – ask the question ‘What can you see....?’ at the end of a lesson or project. Encourage students to enlarge their vocabulary by using such words as you introduce during group discussion.

LEARNING FROM OTHERS – Look at other artists and cultures, targeting achievement and meaning to develop awareness. Reinforce with follow-up work. e.g. Transcriptions, Work in the manner of.....

Group discussion of completed work, encouraging positive comment and looking for progress and achievement and learning from others’ mistakes (Practise using appropriate terminology). Give permission to ‘borrow’ from one another. Circulate a group during a lesson to identify successful aspects in other’s work before resuming their own.

LEARNING ACCOUNTABILITY – Student Assessment Sheets allow students to re-cap and evaluate their own achievements during the year. It is a good indication of involvement and engages students in marking their own progress. Teacher assessment alongside reinforces the student’s own estimations in a dialogue endorsing or correcting as necessary.

YEARS 10 AND 11 AND THE GCSE NATIONAL CRITERIA

There is nothing of the GCSE Subject Specific List of Criteria, at present, to compromise or challenge our Christian values.

However, God as Father, Creator and Artist, as Provider of all gifts, ‘means’ and sources, and Jesus as our Redeemer ‘model’ for living our lives, thinking our thoughts, our gifts and serving others, and the Holy Spirit’s enabling and leading in all of these is notably omitted. What we say to our students about the GCSE Course at the outset will establish the priorities in their minds at a time when they are particularly receptive and all ‘agog’ to hear about the forthcoming two years.

CHOICES

It is a good time to remind ourselves that as young adults there are more and more opportunities to exercise freedom of choice – do we self-serve or aim to honour God and serve others? We will be accountable, as stewards, to God for those choices.

Art is essentially communication and the challenge to us as artists is WHAT shall we communicate to others?

I would ask students to be thinking and praying about that and be ready with a list of personal insights later in the year. The message of the Gospel is entirely relevant here. In our Critical Studies we could look at ways in which Christianity has been expressed through the ages and, again, think and pray about ways of using our gifts to communicate something of God to our own generation. What 'speaks' to us? How can we communicate without being 'religious' or 'sermonising'?

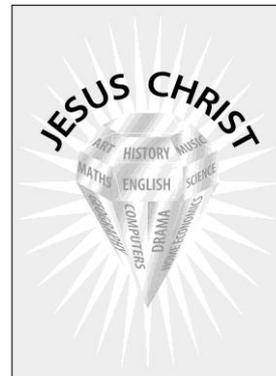
Students want to pass the exam well and need to know the National Criteria for Art. Unpacking these within our Christian framework, hopefully, sets all our priorities in the right order.

**With various tasks we work through the National Criteria using Short Exercises, Group Themes and Individual Projects.

**The aim is to build up specific skills in the areas of:

- Observation
- Problem solving and finding
- Experimenting with media
- Appropriate use of media
- Developing a theme
- Expressive use of Texture, Line, Colour, Tone, Pattern,
- Rhythm, Shape, Form, Space, Movement etc.
- Imagination
- Scale and Composition.

**In all this a wide range of media is encouraged.



Biblical Studies

Biblical Studies is the study and enjoyment of God's Word which reveals His nature and His ways to us.

Study of God's Word reveals God Himself and His nature.

- 'In the beginning was the Word and the Word was with God, and the Word was God.' **John 1:1**

Theology is the study of the Word of God that we might know Him.

God's Word is vital for true life.

- 'Man does not live on bread alone but by every word that comes from the mouth of the Lord.' - **Luke 4:4 & Deuteronomy 8:3**
- 'These commandments that I give to you today are to be upon your hearts. Impress them on your children.' - **Deuteronomy 6:4**
- God's work is perfect, trustworthy, wise, enduring, precious and sweet. **Psalms 19:7-11**
- 'All Scripture is God-breathed and is useful for teaching, rebuking, correcting and gaining in righteousness, so that the man of God may be thoroughly equipped for every good work.' - **2 Timothy 3:16-17**

God's Word can be enjoyed for its own sake but is also useful for training men and women in righteousness.

- 'The fear of the Lord is the beginning of wisdom and knowledge of the Holy One is understanding.' - **Proverbs 9:10**

Study of God's Word, and learning to respond obediently to its truth, will increase our wisdom.

- Constant use of God's Word trains our students to discern between human and divine wisdom, good and evil - **Hebrews 5:14**.
- Biblical Studies will challenge and shape the lifestyles of our students, encouraging them to live for God above everything else - **Matthew 22:37-39**.
- We want them to take up the challenge to impact their generation and subsequent generations by passing on the knowledge of God - **Matthew 28:19-20**.
- It will be the foundation which will support us in the trials and storms of life - **Matthew 7 - Parable of Builders**.
- 'And this gospel will be preached in the whole world as a testimony to all the nations, and then the end will come.' - **Matthew 24:14**

We want to fulfil the Great Commission to make disciples of Jesus by passing on the story of God's plan for salvation and understanding of His principles.

God's Word will be relevant to every age and people group.

Aspects of Biblical Studies to be studied at appropriate ages and stages include:

- The Stories of Old and New Testament men and women of God
- The Life of Christ
- The Nature of Christ
- The Fatherhood of God
- The Holy Spirit
- Themes of Justification, Salvation, Sanctification etc
- The Gospel of Christ
- The History of God's People
- The Way God's Word came to us
- The Kingdom of God
- The Parables of Jesus
- The New Testament Church and Epistles
- The End Times – Eschatology
- Spiritual Warfare
- Psalms
- Proverbs – Words of Wisdom
- Mission in New Testament
- Mission Since the New Testament
- Applied Theology
- Biblical Ethics and Worldview
- Church History

The Study of Other Religions 'Comparative Religions'

The argument put forward for studying other religions is that our students may gain a basic awareness of other faiths and what their followers believe so that they can engage in intelligent discussion when sharing the Christian faith. It is important that we ensure that any such study is kept for upper senior groups as younger children may become confused by these issues.

'Comparative Religions' is a title which can be misleading. Jesus Christ is comparable to no other god. He is supreme and unique in His power and authority.

- 'Therefore, God exalted Him to the highest place and gave Him the name that is above every name.' - **Philippians 2:9**
- He himself said, 'I am the truth' - **John 14:6**
- Only He can set men free. 'Then you will know the truth, and the truth will set you free.' - **John 8:32**

Therefore, when we approach other faiths we need to ensure that we give Jesus Christ His true place and that any comparison is engaged with care; to present Jesus Christ and His Word as the only true authority.

- 'Salvation is found in no one else, for there is no other name under heaven given to men by which we must be saved.' - **Acts 4:12**
- We need to expose the lies that 'all faiths lead to God' or that 'we all worship the same God'. Jesus said, 'No one comes to the Father except through me.' – **John 14:6**
- The first commandment states: 'You shall have no other gods before me.' - **Exodus 20:3**

When we teach about other faiths it is important to teach our students this commandment and warn them of the lure of other beliefs e.g. the Israelites were seduced repeatedly by Canaanite gods.

We need to be aware that other religions can be a snare, as can other philosophies.

- 'Be careful not to be ensnared by enquiring about their gods.' - **Deuteronomy 12:30**
- 'See to it that no one takes you captive through hollow and deceptive philosophy, which depends on human tradition and the basic principles of this world, rather than on Christ.' - **Colossians 2:8**

Avoid immersing your student thoroughly in the teachings of other faiths.

One suggested approach would be to take aspects of the Christian faith in turn and show how unique they are in comparison to other beliefs.

e.g. Begin with the fact that all other faiths require you to work for approval and acceptance; only our God gives His blessings as a free gift and made the move towards us in sending His Son.

Books and Resources

Refer to "Towards a Christian Curriculum" by Barbara Lord

The Stapleford Centre (valuable resources for R.E.) Nottingham Tel: 0115 939 6270

'Jesus Among Other Gods' by Ravi Zacharias

'The Lion Handbook of the World's Religions' by Lion Publishing

Biblical Studies - Whole School Overview

Year 7

Christian Beliefs

Character Studies

Life and Work of Jesus

Year 8

Missions

Discipleship

Spiritual Warfare

Year 9

World Religions

Biblical Viewpoint on Issues of Today

Wisdom

GCSE Religious Studies (Edexcel)

Year 10

GCSE: Mark's Gospel (Unit P)

P1 - Discipleship

P2 - Conflict and Argument

P3 - Death and Resurrection

P4 - Who is Jesus?

P5 - Christians and Persecution (coursework)

Year 11

GCSE: Religion and life based on a study of Christianity (Unit B)

B1 - Believing in God

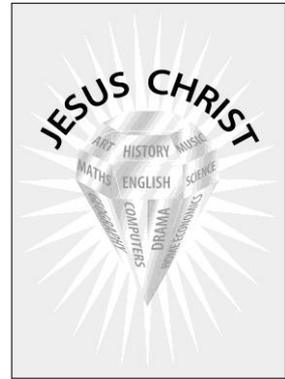
B2 - Matters of Life and Death

B3 - Marriage and the Family

B4 - Social Harmony

B5 - Religion: Wealth and Poverty (coursework)

	Autumn Term	Spring Term	Summer Term
Year 7	Christian Beliefs <ul style="list-style-type: none"> ▪ Looking at Key Christian Beliefs. ▪ What is the Bible? ▪ Who is God? ▪ Who is the Holy Spirit? <p>The Trinity, Salvation, Faith. The Church and the Future.</p>	Character Studies <ul style="list-style-type: none"> ▪ What is Christian Character? ▪ Godly/Ungodly Role Models ▪ Studies of: Esther, Daniel, David, Joseph, Samuel, Gideon & Ruth 	
Year 8	Missions <ul style="list-style-type: none"> ▪ Biblical Mandate of Missions ▪ Paul and the Early Church ▪ Missions: What, Why, Where and When? ▪ God's Preparation of His People ▪ Modern Missionaries 	Discipleship <ul style="list-style-type: none"> ▪ Learning as a Disciple ▪ Jesus and His Disciples ▪ Paul: Disciple of the Early Church. Ephesians, 1 Corinthians ▪ What is Discipleship? ▪ Being a Disciple of Christ Today 	Spiritual Warfare
Year 9	World Religions <ul style="list-style-type: none"> ▪ Key Precepts of Christianity ▪ What is Religion? ▪ Looking at How Satan alters Man-Made religions and what they are based on. 	Biblical Viewpoint on Issues of Today.	Wisdom
Year 10	Mark's Gospel <ul style="list-style-type: none"> ▪ Introduction to Mark ▪ Who is Jesus? ▪ Discipleship ▪ Parables 	Parables (continued) <ul style="list-style-type: none"> ▪ Death and Resurrection ▪ Christians and Persecution 	<ul style="list-style-type: none"> ▪ Conflict and Argument Religion and Life <ul style="list-style-type: none"> ▪ Religion, Wealth and Poverty
Year 11	Religion and Life <ul style="list-style-type: none"> ▪ Religion, Wealth and Poverty ▪ Believing in God ▪ Matters of Life and Death 	<ul style="list-style-type: none"> ▪ Marriage and the Family ▪ Social Harmony 	<ul style="list-style-type: none"> ▪ Revision ▪ GCSE Exam



RS Year 10 18th May 2005

Context

Religion and equality - work on the Christian response to prejudice. Areas considered include prejudice in response to racism, gender, religion, sexuality, etc.

Truth to Teach

1. Jesus said, 'I am the way, the truth and the life. No man comes to the Father but by me.'
2. Christianity is the truth. Although other religions may hint at truth, they lead people away from God.
3. The 'Five Major World Faiths' have significant things to say about God, sin, salvation, man.
4. Constructive discussion can be had with those who hold other faiths

Way to Work

1. Ask questions about the exercise carried out on crossing cultural boundaries from last lesson.
2. Each to draw up a table with five columns headed: Judaism, Christianity, Islam, Hinduism, and Buddhism. Include a series of row headings: Book(s), Founder(s), God(s), Historical facts, Particular Beliefs.
3. Move around the group collecting information for each heading from those who have researched a particular faith for homework.
4. After this, ask questions to discover how well information has been shared around.
5. Provoke discussion by asking why all religions do not lead to God.
 - a. This could take the form of a debate, one person/group putting arguments together to support the idea, another to disagree.
 - b. Alternatively, discussion might arise spontaneously from questions that are asked. Turn the discussion back to others in the class by asking pupil B "Pupil A asked (whatever the question was). How would you answer?"
6. The appended sheet includes an article that could be read through in class, the phrase of significance being 'the issue then is not about who is arrogant or not but what is actually true and real?' (Reading through might involve colouring in, say, arguments for, against, conclusions, etc.) There is also a worksheet to help response to information collected from the group. Most of the sheet is background information not necessary for the pupils to read.
7. There is a summary puzzle to make. Facts about each faith are coloured with a particular colour, the pieces are cut out, stuck back to back, and then folded as shown. If correct all the colours come together and can be folded intriguingly.

Learning for Life

Pupils should be able to: -

- Starting with their personal faith:
 - begin to discuss how Christianity is unique among other religions, drawing from what they have learnt and experienced in their Christian lives;
 - be able to offer a defence of their faith;
- Where they are uncertain of their faith
 - they should be able to see an accessible summary of faiths in the context of discussion, opportunities to ask questions and to hear testimony from others;
- To disarm their own prejudice by considering what it might mean to live in a different world view.

Information and Worksheets

Do not All Religions Lead to God? www.zactrust.org/resources/articles.aspx

In twenty-first century Britain, we live in a context of spiritual longing. Many people are searching for that which will satisfy an inner craving for meaning and significance. The artist Damian Hirst who puts animals in Perspex boxes recently said this:

‘Why do I feel so important when I’m not? Nothing is important, and everything is important. I do not know why I am here, but I am glad that I am I’d rather be here than not. I am going to die, and I want to live forever, I can’t escape that fact, and I can’t let go of that desire.’

But somehow this does not always translate into people finding Christ and starting to follow Him. There is a dizzying array of options when it comes to religion and the culture around us says that they are all equally valid. It seems absolutely bizarre to people, that someone would say: ‘this one way is the truth and the only truth.’ The poet Steve Turner describes what most of our friends think about this brilliantly:

‘Jesus was a good man just like Buddha, Mohammed and ourselves. We believe He was a good teacher of morals, but we believe that His good morals are really bad. We believe that all religions are basically the same, at least the one we read was, they all believe in love and goodness, they only differ on matters of creation, sin, heaven, hell, God and salvation.’

In my experience there are usually two motivations in dismissing the idea that Christ is the only way to God and we need to be able to deal with them both.

The first objection

Is that it is arrogant to say that Jesus is the only way. How could we possibly be so arrogant as to say that all the other religions are wrong and Jesus is the only path to God?

Often at this point the parable of the elephant is used to illustrate how arrogant Christians are. It goes something like this:

‘There is an elephant and there are blind scribes touching different parts of the elephant. One is holding onto the tail and saying, ‘this is a rope’ another is holding the front leg of the elephant and saying, ‘no this is not a rope — you are wrong, it is a tree trunk’ another person is holding the trunk of the elephant and saying, ‘you are both wrong this is neither a rope nor a tree trunk it is a snake!’

The moral of the story is that all of the religions are like those men. They each touch a different part of Ultimate Reality and therefore Christians are arrogant to say that they have the truth.

Let us take a step back and think about what is being said here. Think about the two main differences between the person telling us the story and the people inside the story.

- The first difference is that the people touching the elephant are blind and the narrator can see.
- The second difference is one of perspective — the people inside the story are close up to the elephant but the narrator is standing back and has the full picture.

Do you see the breathtaking claim that is being made here? Jesus, Buddha, Krishna, Moses and Muhammad are all blind, but I can see they all had a small perspective, but I can see the full picture — I can see that all of those ways actually lead to God.

The question now is ‘Who is arrogant?’ It is just as arrogant to say that ‘Buddha, Muhammad and Jesus were wrong in their exclusive claims,’ as it is to say ‘Jesus is the only way’ – the issue then is not about who is arrogant or not but what is actually true and real?

The second motivation

Or moral force behind this question is about exclusion.

How can you exclude all of these religions? Jesus said that He was the way to the Father but I cannot follow Him because I do not want to be an intolerant person who excludes others!

Again, we need to think carefully about this, because the reality is that whatever position we hold we exclude some views.

- Even the person who believes that all ways lead to God ... excludes the view that only some ways lead to God or only one way leads to God.
- In the same way the average person in Britain would probably want to exclude some of the extremists like Osama bin Laden and would believe that only some ways lead to God — perhaps the 5 main world religions.
- This excludes the view that all ways lead to God or that one way leads to God. And the Christian (who wants to say I follow Jesus, and He said that He was the only way to the Father) excludes the view that all ways or some ways lead to God.

Every view excludes some — so the issue is not who is excluding people but what is actually true and real.

Jesus said, ***'I am the way the truth and the life, no one comes to the Father except by me.'*** There are a number of possibilities here.

- Perhaps He was a genuinely good person, but He was deluded. In other words, He was sincere but wrong — He believed He was God and misled people about this but in reality, He was mentally imbalanced.
- Or perhaps He knew He was not God but still went around telling people He was the only way to God — in which case He was a sinister character.
- Or perhaps He was who He said He was.

SUMMING UP MAJOR DIFFERENCES BETWEEN: -

MUSLIMS AND CHRISTIANS

Regarding God:

- Muslims believe there is no God but Allah; Christians believe that God is revealed in Scripture as Father, Son and Holy Spirit, three persons who are coeternally God. **See Matthew 3:13-17; 28:19; 2 Corinthians 13:14**

Regarding Jesus Christ:

- Muslims believe that Jesus was only a man, a prophet below Mohammed in importance, who did not die for man's sins; Christians say Christ is the Son of God, the sinless Redeemer who died and rose again for sinful man. **See John 1:13,14; 1 Peter 3:18**

Regarding sin:

- Muslims claim that humans are born with hearts that are clean slates. if they commit sins, these can be overcome by acts of the will; Christians counter that we are born corrupted by sin, spiritually dead apart from God's grace, and that no one does good apart from faith. (see Romans 3:12; Ephesians 5:8-10)

Regarding salvation:

- Muslims say that Allah does not love those who do wrong, and each person must earn his or her own salvation; Christians contend that a loving God sent His Son to die for our sins, according to the inspired Word. **See Romans 5:8; 1 Corinthians 15:3,4**

HINDUS AND CHRISTIANS

Regarding God and Jesus Christ:

- Hindus do not believe in a personal, loving God, but in Brahma, a formless, abstract, eternal being without attributes, who was the beginning of all things. They believe that Jesus is not God but just one of many incarnations, or avatars, of V'shnu. Christians believe that God is an eternal, personal, spiritual Being in three persons - Father, Son and Holy Spirit. **See Matthew 3:13-17; 28:19; 2 Corinthians 13:14** Jesus Christ is God as well as sinless man and He died for our redemption. **See John 1: 13,14; 1 Peter 2:24**

Regarding sin and salvation:

- Hindus call sin 'utter illusion' because they believe all material reality is illusory. They seek deliverance from samsara, the endless cycle of death and rebirth, through union with Brahma, which is achieved through devotion, meditation, good works and self-control. Christians believe that sin is prideful rebellion that leads to eternal separation from God after living only one life, not many (see Romans 3:23; Hebrews 9:27) and that salvation is gained only through believing in the sacrificial death and resurrection of Jesus Christ. **See Romans 3:24; 1 Corinthians 15:3**

BUDDHISTS AND CHRISTIANS

Regarding God and Jesus Christ:

- Buddhists deny the existence of a personal God or say that God's existence is irrelevant;
- Christians say that God is personal, omniscient and omnipotent. **See Job 42:1-6; Psalm 1 1S:3; Matthew 19:26**
- Buddhists identify Christ as a good teacher but less important than Buddha;
- Christians believe that Jesus Christ is the unique Son of God who died for mankind's sin. **See Matthew 14:33; John 1:34; Romans 5:6-8**

Regarding Sin and Salvation:

- Buddhists believe that sin is the lust that arises in one's life, and they seek to rid themselves of lustful desires by self-effort or by calling on Bodhisattvas for help;
- Christians believe that sin is any thought, deed or desire contrary to God's will, and that salvation comes only through faith in what Christ has done for us. **See Acts 4:12; Romans 3:10, 23; Ephesians 2:8-10** Through faith and the gracious working of the Holy Spirit, God transforms our desires to be more and more in conformity with God's desires. **See Romans 12:1,2**

God's servant must not be argumentative, but a gentle listener and a teacher who keeps cool, working firmly but patiently with those who refuse to obey. You never know how or when God might sober them up with a change of heart and a turning to the truth, enabling them to escape the Devil's trap, where they are caught and held captive, forced to run his errands.

THE SIX DOCTRINES OF ISLAM

- God. There is only one true god and his name is Allah. Allah is all - seeing, all - knowing and all - powerful.
- Angels. The chief angel is Gabriel, who is said to have appeared to Mohammed. There is also a fallen angel named Shaitan (from the Hebrew 'Satan'), as well as the followers of Shaitan, the jinns (demons).
- Scripture. Muslims believe in four god-inspired books: the Torah of Moses (what Christians call the Pentateuch), the Zabur (Psalms of David), the Injil (Gospel) of Jesus, and the Quran. But, because Muslims believe that Jews and Christians corrupted their Scriptures, the Qur'an is Allah's final word to mankind. It supersedes and overrules all previous writings.
- Mohammed. The Qur'an lists 28 prophets of Allah. These include Adam, Noah, Abraham, Moses, David, Jonah and Jesus. To the Muslim, the last and greatest prophet is Mohammed.
- The end times. On the "last day," the dead will be resurrected. Allah will be the judge, and each person will be sent to heaven or hell. Heaven is a place of sensual pleasure. Hell is for those who oppose Allah and his prophet Mohammed.
- Predestination. God has determined what he pleases, and no one can change what he has decreed (also known as kismet, the doctrine of fate). From this doctrine comes the most common Islamic phrase, "if it is Allah's Will."

THE FIVE PILLARS OF THE FAITH (duties)

- Statement of belief. To become a Muslim, a person must publicly repeat the Shahadah: “There is no god but Allah and Mohammed is the prophet of Allah.”
- Prayer. Muslims pray five times a day - at daybreak, noon, mid-afternoon, after sunset, and early evening. The Muslim must kneel and bow in the prescribed manner in the direction of the holy city, Mecca.
- Alms. Muslim law today requires the believer to give one-fortieth of his profit (2.5 percent). This offering goes to widows, orphans, the sick and other unfortunates.
- Ramadan. The ninth month of the Islamic lunar year is called Ramadan and is the highest of Muslim holy seasons. Muslims are required to fast for the entire month. Food and drink, as well as smoking and sexual pleasures, are forbidden, but only during daylight hours. During Ramadan, many Muslims eat two meals a day, the first just before sunrise and the other shortly after sunset. During Ramadan, the believer must not commit any unworthy act. If he does, his fasting is meaningless.
- Pilgrimage to Mecca. This is called the Hajj and must be performed at least once in a Muslim’s lifetime. However, if the pilgrimage is too difficult or dangerous for the believer, he can send someone in his place.”

THE MIDDLE WAY AND THE EIGHTFOLD PATH

One of Buddha's most important teachings was his theory of the Middle Way. For Buddha, the Middle Way was a spiritual path of salvation, winding between the extreme asceticism and the unrestrained sensuality he had known while a Hindu. To describe his Middle Way, Buddha offered four main principles, which have come to be called the Four Noble Truths:

- Suffering is universal. Buddha taught that the very act of living involves suffering from birth until death. Even death brings no relief, however, because of the cycle of rebirth, suffering and death. Salvation (nirvana) is to be released from this unending cycle of suffering.
- The cause of suffering is craving (selfish desire). People remain in this endless cycle, because they are too attached to their health, wealth, status and physical comfort. This is because they are ignorant of the nature of reality and they fall victim to what Buddha called tanha (attachment, desire).
- The cure for suffering is to overcome ignorance and eliminate craving. Since to live is to suffer and suffering is caused by craving, if a person could remove craving from his or her life, suffering would end.
- Suppress craving by following the Middle Way - the Noble Eightfold Path. First, Buddha isolated the cause, tanha, humanity's inability to escape from the squirrel cage of death and rebirth. Next, he worked out a system called the Eightfold Path by which a Buddhist could rid himself of tanha. The Eightfold Path consists of eight ways of right living: (1) right viewpoint, (2) right aspiration, (3) right speech, (4) right behaviour, (5) right occupation, (6) right effort, (7) right mindfulness and (8) right meditation.

Buddha claimed that whoever could follow this Eightfold Path would eventually reach nirvana, a release from the endless cycle of death and rebirth. When Buddha was asked to define the state of nirvana, he replied that he had never tried to solve this question. His mission was to show man the way to escape the suffering of life, not to describe what he would find once he had been liberated.

The Hinduism that Buddha rejected said that life in this world is maya (illusion); thus, suffering, which is part of this world, is also illusion. Buddha, however, proclaimed that life in this world is quite real. It involves real suffering; because of this suffering, the world must be escaped by following Buddha's Eightfold Path.

Buddhism has always had great appeal for the peoples of the East. Unlike the elitist ideas of Hinduism, Buddhism offers a precise definition of man's problem, along with an exact "plan of salvation" for everyone.

Information and Worksheets

Do Not All Religions Lead to God?

1. Construct a glossary of words used in other faiths.

2. List two arguments people use for believing Christianity is not the only valid faith.

-
-

3. How would a Christian answer these arguments?

-
-

4. Use the information in these sheets to compile a quiz to identify some of the content of the five major faiths.

The Bare Essentials of

<http://www.bbc.co.uk/religion/>

<p>Buddhism a tradition that focuses on personal spiritual development, Buddhists strive for a deep insight into the true nature of life and do not worship gods or deities.</p>	<p>Hinduism originated over 3000 years ago. It is not a single unified religion and has no founder, single teacher, nor prophets. Hindus believe in a universal soul or god called Brahman.</p>	<p>Islam ... began in Arabia and was revealed to humanity by the Prophet Muhammad (peace be upon him). Those who follow Islam are called Muslims. Muslims believe that there is only one god, called Allah.</p>	<p>Judaism ... is around 3500 years old. Jews believe that there is only one God and that the Jewish People were specially chosen to receive God's guidance.</p>
<ul style="list-style-type: none"> ▪ 2,500 years old ▪ 350 million Buddhists worldwide ▪ Founded by Siddhartha Gautama in India ▪ The path to Enlightenment or Buddhahood is through the practice and development of morality, meditation, and wisdom. ▪ Buddhists do not believe in a creator God nor a personal God, but Buddhists are tolerant of those whose beliefs are different from theirs. ▪ Buddhists believe that nothing is fixed or permanent — change is always possible. ▪ Buddhism teaches that all life is interconnected, so compassion is natural and important. 	<ul style="list-style-type: none"> ▪ Hinduism is over 3000 years old, although elements of the faith are much older. ▪ No founder, single teacher, nor prophets. Not a single unified religion. ▪ Originated near the River Indus. ▪ Hindus believe in a universal soul or god called Brahman. ▪ There are many other deities such as Krishna, Shiva, Rama and Durga. ▪ Hindus believe that existence is a cycle of birth, death, and rebirth, governed by Karma. 	<ul style="list-style-type: none"> ▪ Over 1300 years old. ▪ Began in Arabia ▪ Islam was revealed to humanity by the Prophet Muhammad (peace be upon him). Muslims believe that there is only one god, called Allah ▪ Islam was revealed to humanity by the Prophet Muhammad (pbuh) ▪ The Prophet Muhammad (pbuh) was a human being, not a god. ▪ Muslims believe that Muhammad (pbuh) was the last prophet of God. The word Islam means surrender to God ▪ The Muslim scripture is the Holy Qur'an ▪ The Muslim building for communal worship is called a Mosque ▪ The five pillars of Islam help Muslims put their faith into action. 	<ul style="list-style-type: none"> ▪ 3500 years old ▪ Began in the Middle East ▪ Founded by Abraham and Moses ▪ Parent faith of Christianity ▪ Jews believe that there is only one God ▪ Jews believe that the Jewish People are specially chosen by God ▪ Jews worship in Synagogues, their spiritual leaders are called Rabbis ▪ Jewish Holy book is the Hebrew Bible, or Tanakh, especially the first 5 books, called The Torah ▪ 12 million followers, most in Israel and the USA ▪ 6 million Jews were murdered in the Holocaust in an attempt to wipe out Judaism

Hinduism is Not a Single Religion

Hinduism is not a term which identifies a single set of beliefs or ways of worship. Indeed, the word itself

does not appear in English until 1829.

Hinduism is the practices of a variety of different religious groups which come out of India.

Origins

Hinduism developed from the religious practices of those who lived near the River Indus in modern day Pakistan.

However, Hinduism has been, and continues to be, influenced by the traditions, stories and practices of

people from other parts of India and beyond.

The Nature of God

Hindus believe in the universal soul (Brahman), as the sole reality who is present in all things.

Brahman has no form and is eternal.

Brahman is creator, preserver and transformer of everything.

Brahman appears in the human spirit as atman, or the soul.

What About All Those Hindu gods?

It is often believed that Hindus worship many gods, but in fact, many Hindus would claim to believe in one

eternal god (Brahman) which is indefinable, whilst revering other deities.

They recognise the other gods as different aspects of the Brahman.

Karma

Karma is central to the Hindu faith.

Information and Worksheets

Hindus believe that the soul passes through a cycle of successive lives and its next incarnation is always dependent on how the previous life was lived.

So, if you behave badly in this life, your next incarnation is likely to be more unpleasant than your current one—you reap what you sow.

The Three Religious Paths

The Hindu religion recognises many religious paths, three of which are:

The path of knowledge (jnana).

The path of work and religious performances (karma).

The path of devotion (bhakti).

Origins

Islam was revealed to humanity through the Prophet Muhammad (pbuh) during the 7th CE, in Arabia, and spread rapidly through the Middle East.

Although Islam was not fully revealed to us until the 7th century, Muslims believe that it has always existed.

Everything belongs to God



The word Islam means submission to Allah (God) and Muslims believe that everything in life should be at the service of Allah.

As a result, Muslims find it hard to accept the distinction that Western cultures make between a person's religious life and the rest of their life.

Muslims think such a distinction is entirely wrong. They believe that not only individuals, but also the institutions of society should serve Allah.

Muslims submit to Allah by obeying his commands, and by living their whole lives in a way that is pleasing to Allah.

Muslims combine faith and action in everything they do: they regard belief on its own, or good deeds on their own, as pointless.

The 5 Pillars of Islam

These are the five obligations that every Muslim must satisfy in order to live a good and responsible life according to Islam.

Scripture

The Islamic scripture is the Holy Qur'an.

Muslims believe that the Qur'an was revealed to humanity by God through the Prophet Muhammad (pbuh). They believe the Qur'an is a perfect copy of a text that exists eternally in heaven.

Worship

The place for communal Muslim worship is called a Mosque.

Muslims are required to pray 5 times a day, and although this need not be at a mosque, it must be done according to precisely laid down rules.

Muslims do not regard this requirement for ritual prayer as in any way burdensome but rejoice in the opportunity to do God's bidding.

Muslim Groupings

There are several different groups of Muslims, but all of them, in every country and community, regard their faith as a bond between them, and as a major part of their identity.

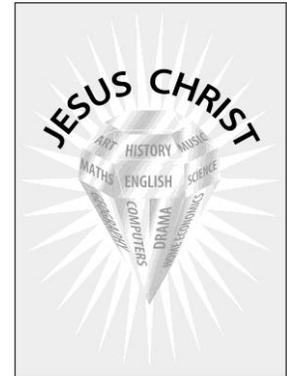
Sufi Muslims are more interested in the mystical aspect of religion. They are focused on a desire to know God and have a relationship with Him.

The largest Muslim group consists of Sunni Muslims who make up 90% of the world's Muslims.

The other main group is the Shi'ite Muslims, who are particularly strong in Iran.

Year 6 Biblical Studies

Fatherhood and Family



Truth to Teach

‘For this reason, I kneel before the Father, from whom His whole family in heaven and earth derives its name. I pray that out of His glorious riches, He may strengthen you with power through His Spirit in your inner being, so that Christ may dwell in your hearts through faith. And I pray that you, being rooted and established in love, may have power, together with all saints, to grasp how wide and long and high and deep is the love of Christ, and to know His love that surpasses knowledge-that you may be filled to the measure of all the fullness of God.’ **Ephesians 3:14-21**

The three persons of the Trinity - the Father, Son and Holy Spirit are a Holy Family, loving and honouring one another. God looks for family in heaven and on earth; He yearns for a vast family of sons conformed to the image of His Son, Jesus Christ. His family will bring Him paternal honour, glory and pleasure.

‘Jesus replied, “Love the Lord your God with all your heart and with all your soul and with all your mind. This is the first and greatest commandment. And the second is like it: Love you neighbour as yourself”.’ **Matthew 22:37-39**

God’s family is to be relational as well as mission-orientated, so there are values and guidelines for living together, as well as for direction of the mission. It is hoped that we can impart these to the children, not only in lessons and assemblies, but by our example as adults within the School Family.

Way to Work

Some of the chosen topics will be taught as termly projects, others through Biblical Studies lessons, and others through assemblies.

Infants

Father creates His family

Father’s first-born Son
Family Tales
Family History
Family Festivals

The King of Creation

The Time of His Life
Kingdom Tales
Overview of the Old Testament
Christmas, Easter

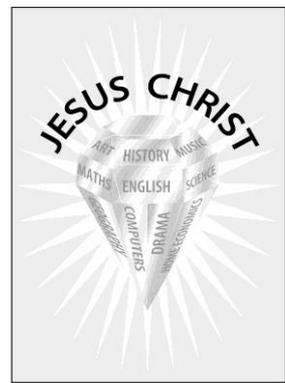
Year 3	Family Members Family Values Family Festivals	Old Testament Heroes The Ten Commandments Christmas, Easter
Year 4	Father's Son Family being extended Family Festivals	The Life of Jesus The Life of Paul Christmas, Easter
Year 5	Family Book Family Values Family Festivals	Story of the Bible The Kingdom and I Christmas, Easter
Year 6	Father's Character as seen in His Names Family Question Time Extending the Family	Names of God Questions of our Faith Evangelism

Assemblies every five years:

- The Jesus way
- Treasures in Jars of Clay
- The family Prayer
- Grace

Learning for Life

Through life in their families at home and in school, the children will come to appreciate the love of Father God and the security that He can bring to their lives. It is hoped that they will begin to love the Lord with all their heart, mind, soul and strength. In studying the life of Jesus, the exact representation of the Father, they will learn more of the ways in which we should live our Christian lives, sharing the Father's love with others.



Design and Technology

Design and Technology show us God the designer, the wise creator and efficient administrator.

(See also Art and Craft Perspectives)

- ‘I was there when He set the heavens in place. When He marked out the horizon on the face of the deep, and when He marked out the foundations of the earth. Then I was the craftsman at His side. I was filled with delight day after day, rejoicing always in His presence, rejoicing in His whole world and delighting in mankind.’ - **Proverbs 8:27-30**

Towards thinking about and Teaching Technology Theologically

The first article in the Apostolic confession of faith states, ‘I believe in God the Father, Almighty, Maker of heaven and earth.’ Maker is synonymous for Creator and Creation may be defined as ‘that free act of God whereby He, according to His sovereign will and for His own glory, in the beginning brought forth the whole visible and invisible universe, without the use of pre-existent material, and thus gave it existence distinct from His own and yet always dependent on Him’ (L.Berkhof)

God creates ex nihilo (although the biblical words used for ‘the creation’ do not specifically give this meaning) and He also creates from pre-existing materials, but creation is a declarative act to make God’s glory manifest. God did not create to meet any need but to declare His inherent glory in the works of His hands.

In the beginning	Then God said.....	And God saw that
God created.....	and it was so.	it was good.

As creatures we create, because, as image-bearers of God, we reflect the eternal character of God who has sovereignly chosen creativity as a method of revealing His invisible attributes. (Romans 1:20) We create because of the mandate to exercise dominion over the lower creation, something which constitutes the very essence of man, and which requires the use of our special rational, moral and creative faculties. We create because we are fallen creatures who have to overcome the effects of God’s curse on creation in order to survive.

The Design Process summarised below illustrates that from the outset man has had problems with finding a biblical approach to Design and Technology.

Design

We’re naked.
Death

Make

Sewed fig leaves
The Lord God made tunics of skin.

Evaluate

Have you eaten?
Without the shedding of blood.....

However, Adam and Eve in their first Craft lesson were taught that Design and Technology have moral and spiritual dimensions and that its results cannot escape evaluation by the Creator God, jealous for His own glory.

Encouragements and Warnings from the Scriptures

The Scriptures are full of references to the things that people have made. The humble milk bottle, **Judges 4:19** and the exquisite, priestly garments made for 'glory and beauty' **Exodus 28:1-4**. The strange commission for golden boils, **1 Samuel 6:5** ordered to be made to the glory of God and the costly alabaster boxes filled with fragrant oils used as a world-wide memorial to Mary's 'good work' for her Lord. **Mark 14:3-9** Simple, every day objects, hammer, axe, nails, **1 Kings 6:7** and **Isaiah 44:9-17** – note their different uses, and lavish, visionary descriptions of a city whose name is 'THE LORD IS THERE', **Ezekiel 40-48** are mentioned in the Scriptures so that we can grasp the scope and importance of the made environment and see that the 'chief end of man' can be realized through technological capability.

“There the ships sail about” - Psalm 104:26

- A psalm of praise to the sovereign Lord for His creation and providence.
- A celebration of the wonderful and gracious works of God and His wise and powerful management of His creation.

However, even though the work of man seems comparatively weak even beside Leviathan, who plays in the great and wide sea, the ship is there! What imperfect man can do using his skill, placed alongside what God has done with His absolute perfection, in a song which entreats God to 'rejoice in His works,' should be the ultimate encouragement to us all, as to the significance of our work.

Design and technology are a part of our nature as is our language and our worship. It is the ultimate expression of service and the tool for exercising wise dominion.

A Word of Warning – The cause and end of consumerism - Ezekiel 27 – 28

Tyre – a rich and prosperous trading and manufacturing nation; perfectly situated geographically, rich in natural and human resources with a skilled workforce at all levels of trade and industry. Having access to the finest materials and the widest range of goods and services, they were the envy of the world.

(This is not condemned but seen as a sign of God's blessing and favour. Tyre was originally assigned to the tribe of Asher on Jacob's death-bed blessing.

Genesis 49:20 'Bread from Asher shall be rich, and he shall yield royal dainties.

'Thus says the Lord God, "because your heart is lifted up, and you say 'I am a god..... ..'your heart is lifted up because of your riches.'"

'You were the seal of perfection, full of wisdom and beauty till iniquity was found in you. By the abundance of your trading you became filled with violence within, and you sinned.....'

'Therefore I brought fire from your midst; it devoured you, you..... shall be no more forever.'

Fifty-Two Days that Started a Revival - Nehemiah 6:15-16

‘So the wall was finished and all the nations around us saw these things they perceived that this work was done by our God.’

In 1865, C H Spurgeon published the first issue of ‘The Sword and Trowel’. The title was inspired by those who re-built the walls of Jerusalem led by Nehemiah and Ezra, **Nehemiah 4:17** – ‘Those who built on the wall, and those who carried burdens, loaded themselves so that with one hand they worked at construction, and with the other held a weapon’.

Then, chapter 8 ... Ezra brought the Law – stood on a platform of wood they had made for the purpose – read the Law of God to all who could hear with understanding – and the people wept – and rejoiced.

Technology and Theology!

Computers can serve us in becoming administrators for the work God gives us to do.

‘Go to the Source of all information before going to information as your source.’ Paul Riley

- ‘You made him ruler over the works of your hands; you put everything under his feet.’ - **Psalm 8:6**
- ‘Then God said, ‘Let us make man in our image, in our likeness, and let them rule.....’ - **Genesis 1:26**
- ‘Be fruitful and increase in number, fill the earth and subdue it.’ - **Genesis 1:28**

Man has been given dominion over the earth and is allowed to rule over the works of God’s hand. Creation is not to be worshipped and thus take the place of the Creator, **Romans 1:25**. Man’s technology is to serve us not to dominate us, its advancement and tradition is not to deceive, captivate or distract us from the one true God. Therefore, we must learn to rule the technology we have; not allowing it to rule us. It should serve us so that glory is given to God who is Creator and Truth.

Computers can help us rule creation more efficiently when we rule them and they do not rule us.

Computers enable God’s people to move effectively: -

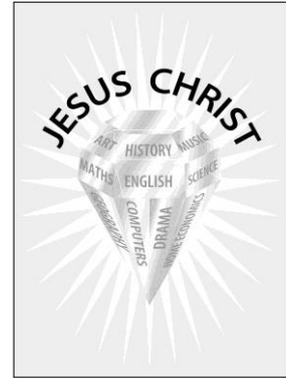
- a) govern and manage the world
- b) communicate and relate together
- c) find out about God’s world (e.g. encyclopaedia, educational programmes)
- d) develop their God-given creativity

We want our students to become computer-literate in this increasingly technological society. We want our students to begin to comprehend the dangers of:

- a) allowing computers to control our time
- b) being drained of spiritual life
- c) becoming too individualistic and self-sufficient
- d) the potential for idolatry when computers take the time we would otherwise spend with God and are used to fill the longing for meaning in life which only God can fill.

Resources

Refer to “Towards a Christian Curriculum” by Barbara Lord



INFANT CDT PROJECTS

Year R-Year 2

Technology is studied within the framework that God gives people the ability to solve problems and that our inventions are to serve and bless others.

Clearly, some knowledge of the scientific laws built into this world by God is necessary if solutions are to be found. This is largely covered under the umbrella of Science, e.g. forces, energy and materials. Science together with model-making in Art and Craft give the children opportunity to explore their environment, manipulate objects and materials, observe, question and test and look for pattern and relationship. These learning experiences are necessary for designing and making things.

Yet they are not sufficient in themselves for people to make useful inventions. Creativity is needed to think of, and explore, different solutions until the best answer is found. Believing that a Creator God has put creativity in man, we aim to challenge and encourage each child to seek creative answers to solve practical needs and problems.

This will involve the child in: -

- a) Identifying needs
- b) Considering possible solutions
- c) Selecting the best solution
- d) Designing a device or making a plan on paper
- e) Making the device or carrying out the plan
- f) Testing the device or carrying out the plan
- g) Improving the device or plan or trying again to find a better solution

Examples of ideas: -

- a) Making a bag for crisps
- b) Making a boat carrying different loads
- c) Construction by models
- d) Making a toy on wheels
- e) Making a garage for a given vehicle
- f) Making a bridge
- g) Making a plinth or column for a statue

Year 3/Year 4 CDT PROJECTS

These projects are usually linked to the six termly topics covered in the Lower Junior department.

1. The Roman Empire and the Kingdom of God

- To plan and build a Roman villa using Balsa wood or string card.
- To design a board game.
- To plan and design a machine. E.g. ballista

2. Exploring God's Universe

- To design and make a kite from sticks and material.
- To design and make a space rocket from packets, tubes and boxes.
- To design a 'Moon Race' game.
- To design a mobile with stars, moon and sun or planets orbiting the sun.
- To design a satellite.

3. Reflecting God's Image

- To use initiative and creativity in a number of ways.
- E.g. Design and make a rack to store videos or tapes or CDs.
- Design a moving toy.
- Design a play area for children.
- Design and make a bridge.

4. **God's Heart for Europe**

- To design and make a flag with certain distinctive features.
- To design a national costume.
- To use raw materials to build a simple model hut to be lived in on an island.
- To design a travel brochure advertising a chosen country.

5. **King Alfred and the Vikings**

- Use half plastic milk containers and papier-maché to make Viking boats.
- To design a shield to fit onto a large cardboard boat.
- To make signs using runes (Viking letters).
- To design a mobile with stars, moon and sun or planets orbiting the sun.
- To design a clock (King Alfred designed a candle clock).

6. **God's Amazing Creatures**

- To design a home for a small animal.
- To design and make animal puppets with a puppet theatre.
- To design an animal frieze for a child's bedroom.
- To make cardboard or wooden animals.

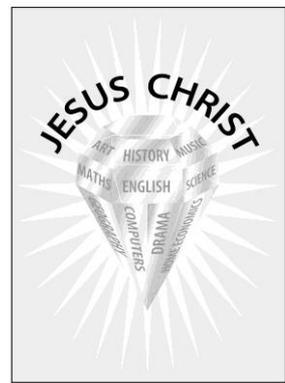
Year 5/Year 6 CDT PROJECTS

The emphasis is on being aware of good, safe working practices, especially when using tools and different kinds of materials. The pupils are trained to be accurate in transferring measurements on to various materials. They are helped to rectify mistakes, but also encouraged to use initiative to solve problems.

The children work individually and in groups, learning to co-operate with each other.

Examples of items made: -

- a) Oxo rack
- b) Octagonal flower pot stand
- c) Pencil box
- d) Lead badge
- e) Unbalanced baby's mobile
- f) Elastic band propelled car
- g) Model house



Drama

Drama is a means God uses to communicate to us.

Drama is the physical portrayal and embodiment of a message.

- 'The Word became flesh and dwelt among us, full of grace and truth.' - **John 1:14**

The Word became flesh in a divine drama to show us what God was like.

Drama gives us the ability to bring to life truths for God.

Drama communicates, entertains, portrays and envisions.

It involves vocal skills: - the development of clarity, expression and fluency appropriate to situation, mood and character.

It involves physical skills: - developing ease and economy of movement, dexterity, expression and spatial awareness.

It involves team-work: - leading to performance including interpretation of text; development of a situation; role and character; problem-solving; relating with others etc.

It is important to teach children to guard their spirit when performing so that they do not imbibe the spirit of the character.

Dramatic portrayal, because it is living, has great power to touch the whole person, causing empathy and identification from the audience and calling forth a response. It gives the audience an experience and leaves them changed for good or evil.

Truth to Teach

The triune God communicates His heart to men. He uses many means to express Himself to us, supremely in Jesus – the Word made flesh – but also the created world, the prophetic acted and spoken word and the Bible, to draw us into a covenant relationship with Him.

Using the tool of drama, we can serve Him by being a means of conveying the Word of God to others. We serve those to whom He sends us by creatively and visibly expressing His heart and thus drawing a response to Him.

Dramatic form is also a servant tool to help express ourselves and to explore our thoughts, feelings and response to situations and all that He says thus enabling us to go forward in our relationship with Him.

Dramatic form can be both entertaining and challenging and can reflect many facets of God's character and His delight in His creation.

Learning for Life

Pupils who:

Recognize and demonstrate the servant heart of drama.

Are serving God in their acting.

Are being used by God to express His heart in dramatic form

Are able to work in a team with others.

Are skilled in drama forms and the ability to create improvisations that convey a clear message.

Are submitting their acting gift to God.

Recognize the dangers of self-elevation and gratification and are living in an opposite spirit.

Work under the anointing of the Holy Spirit.

Have experienced God speaking to them through watching and participating in drama.

An audience who

Have heard and responded to God.

God who

Is able to use the actors to speak to men.

Is satisfied that his message has been communicated.

Our Means will be to develop

A servant heart.

A desire to be used by God in this area of gifting.

A willingness and an ability to work as a team member.

Skills of acting.

Skills of clarifying the message.

Skills of shaping drama.

The Trinity and Drama

The playwright = God the Father

The director = God the Father

The assistant director = the Holy Spirit

The script = the prophetic voice and the written word

The set = Creation

The star = Jesus

The co-star = the Holy Spirit

The cast = the Church and all Mankind

The audience = us and the angelic hosts

A Drama

Truth to Teach (Source) = Playwright – God the originator of the message
Way to Work (Means) = The actors – the Holy Spirit sent by Jesus working in and with the actor to create and perform the script.
Learning for Life (Fulfilment) = The message communicated well and received and responded to by the audience.
The glory goes to God.

Who is the actor?

A willing, able, skilled servant

What is the role of the actor?

1. To have developed skill that will serve the playwright and the audience. (Jesus did this, serving both God the Father and us by putting into flesh (dramatic form) the message and the answer).
2. To serve the playwright by being equipped with skills of dramatic communication that can be used to communicate the playwright's message – challenge thinking; communicate the gospel; bring a prophetic wisdom and joy and fun.
3. To become the servant of the audience, not drawing attention or glory to themselves, but enabling the audience to empathise and receive the message.

What are the pitfalls for the actor?

Self-elevation
Self-fulfilment
Seeking the glory
Seeking attention
To misinterpret the message
To re-write the script in his own wisdom
To misunderstand the message

What is the form?

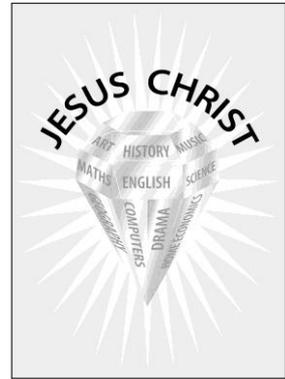
The best way to demonstrate and communicate the message.

Who is the audience?

Those whom God chooses to send to me

Resources

Refer to "Towards a Christian Curriculum" by Barbara Lord



English Language

Language reveals God the gifted communicator and linguist

God is the source of all communication. He spoke, and the world came into being, and by His work it is sustained. (Gen 1 and Ps 33:6, 8)

God communicates to us in many ways but especially through language, written and spoken.

- 'In the past God spoke to our forefathers through the prophets at many times and in various ways.' - **Hebrews 1:1-2**

God spoke to us through His Son.

- 'In Him was life, and that life was the light of men.' - **John 1:4**

He also ensured that the progressive revelation of Himself was recorded in the Old and New Testaments.

In the Scriptures we encounter the heart and character of God expressed through facts, story, reporting, poetry, allegory, letter-writing, dreams, visions, apologetics and apocalyptic. There is such a wealth of style and language yet it all points to Jesus and speaks of Him. (**Luke 24:27**)

'All scripture is God-breathed.' **2 Timothy 3:16**

God desires for us to use language accurately and truthfully for communication and relationships. Therefore grammar, punctuation and spelling are all important as well as oral communication.

Whilst our aims must be for our pupils to learn skills of written and oral language, our higher aim must be that our pupils speak out of the integrity of who they are as people. The power of Jesus' communication was that He was what He said, His words and actions matched. His words had authority and power because He embodied truth. The Bible tells us that we all speak out of the overflow of what is in our hearts (**Matthew 12:34**). Our communication is powerful when our words and our lifestyles match.

It is important to give this vision to pupils, showing them purpose, as language work is detailed and can weary pupils if taught the wrong way. We want pupils to experience the joy of expressing themselves and using language to build relationships.

The Skill of Communication

God communicates with us in three main ways: -

1. The tongue - the spoken word
2. The pen - the written word
3. The heart - the incarnated word

The Tongue

'In the past God spoke to our forefathers through the prophets at many times and in various ways.' **Hebrews 1:1-2**

The Pen

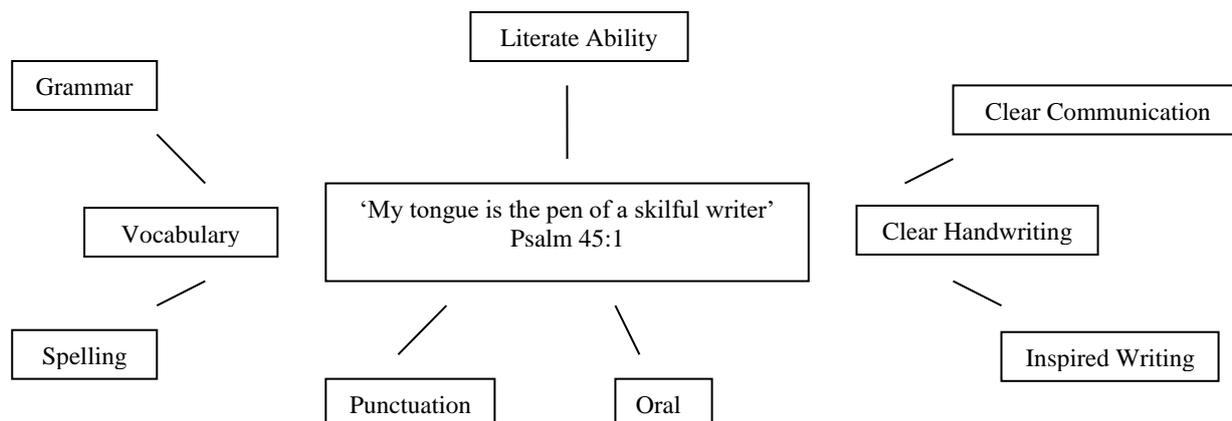
'All scripture is God-breathed.' **2 Timothy 3:16**

The Heart

'Out of the abundance of the heart the mouth speaks.' **Matthew 12:34**

'The Word became flesh and dwelt among us. We have seen His glory, the glory of the One and Only, who came from the Father, full of grace and truth.' **John 1:14**

Whilst remembering our higher aim stated earlier we also want our pupils to learn skills of oral and written language, as depicted below.

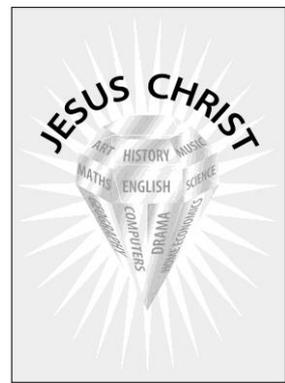


Language is made up of words: -

- a. Comprehension - recorded words
- b. Grammar - working words
- c. Spelling - spelling words
- d. Writing - creative and factual words
- e. Oral/drama - spoken words
- f. Literature/poetry - enjoying words

Resources

Refer to "Towards a Christian Curriculum" by Barbara Lord
Foundations for Life – English Curriculum (Reception to Year 6) by The King's School, Witney



ENGLISH Year R – Year 2

THE JOY OF COMMUNICATION

Truth to Teach

1. God is a gifted communicator. He communicates both verbally and non-verbally.
2. God has given us the ability to: -
 - Develop language
 - Create messages from the thoughts in our minds
 - Articulate speech
 - Listen and interpret what others say
 - Write down our thoughts
 - Read and understand what others have written so that we might be clear communicators
3. Communication helps us to build relationships by: -
 - Understanding one another
 - Enjoying one another
 - Learning from one another
4. Expressing ourselves well gives joy and fulfilment, imparts who we are and enriches others.

Way to Work

Teacher-led and group lessons and activities.

Learning for Life

1. For the children to know and appreciate God as the Gifted Communicator.
2. For the children to become more aware of language and become more skilled in using it.
3. For the children to experience the joy of expressing themselves well and of using language to build relationships.

RECEPTION YEAR (YR) ENGLISH

When the children start school, they spend the first six months working through a scheme called Father Alphabet.

The second half of the year is taken to introduce the children to initial sounds and blends, final sounds and blends, middle vowels and spellings. Some secular materials are used: -

Phonics Book R by Topical Resources	ISBN 1-872977480
Read, Write and Spell by Topical Resources	ISBN 1-872977391
Phonics Book 1A by Topical Resources	ISBN 1-872977499
Phonics Book 1B (more able children)	

www.topical-resources.co.uk
Telephone: 01772 863158

FATHER ALPHABET

Truth to Teach

Heart Concept

Just as people walk together in relationship and their lives 'speak' to others, so letters and words work together and sound out a message.

Other concepts

1. Father God has given us His Word in written form. He wants to help children learn to read primarily so that they may read the bible and respond to what He says.
2. The letters and sounds of the alphabet are the basic building bricks of reading and writing. Helping children master these equips them to decode and spell words for themselves.
3. As we must learn to walk in relationship with God and with one another, so too foundational character training can take place as the children meet each letter and learn about its uniqueness.

Way to Work

"It is my belief that a child will learn quickly and thoroughly the concepts involved in learning to read if the concepts are based in principles from God's Word and things that are familiar to the child, such as family, fatherhood, marriage, relationships, etc. These familiar truths and concepts help the child to understand the new concepts involved in learning to read and write."

This was written by Dr. Dorothy Leal who received the initial revelation and inspiration about 'Father Alphabet'. Father Alphabet is a patriarchal character (a glove puppet) who has twenty-six letter children, corresponding to the twenty-six letters of the alphabet.

- Just as each child has a name, so does each letter-child.
- Just as each of us has a different voice or sound, so does each letter-child.
- Just as no-one looks exactly like us, so each letter-child looks different and is special.
- Just as each of us has strengths as a person, so too does each letter-child.
- Just as we live in houses, so do letters. Their houses have an upstairs, a downstairs and a basement.
- Just as people cannot walk through walls, letters also have boundaries through which they cannot walk.
- Just as people walk together, so do letters.
- Just as two people together sound different to either person on his own, so letters blend together to make a new sound, e.g. 'ma', 'me', 'mo'.
- Just as brothers and sisters need each other to walk together, so do letters. Each word is like a family, made up of different family members who need each other.
- Just as families need other families to stand with them and give a clear message, e.g. a church, so too words need to join with other words to make a sentence and give a message.

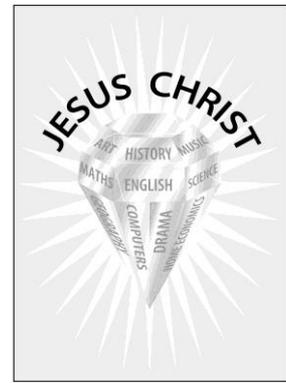
Learning for Life

1. For the children to learn more about God and what pleases Him.
2. For the children to be equipped with foundational knowledge and skills to enable them to become fluent readers and writers.

Year R-Year 2 ENGLISH

The King's School has compiled a number of resources, some written by the school and some from secular publishers: -

- Top Ten books produced by The King's School (YR)
- Jolly Grammar (selections) Y1 – ISBN 1-870946855
- Phonic and Grammar books from Topical Resources (see above)
- Comprehension Ages 5-7 published by Scholastic. ISBN 0-439-01914-1
- Rigby Star Planning and Assessment Guide (YR-Y1) ISBN 0-433-04809-3
- Phonic Activities by Brighter Vision Education Ltd ISBN 1-86172-022-X



THE SKILL OF COMMUNICATION

TRUTH TO TEACH (SOURCE)

- 'In the beginning was the Word, and the Word was with God, and the Word was God. **John 1: 1, 14**
- The Word became flesh and made His dwelling amongst us.'
- 'The Word of the Lord is flawless.' **Psalm 18:30**
- 'A word aptly spoken is like apples of gold in settings of silver.' **Proverbs 25:11**

Within the overall mandate to train children in the ways of God, we value the importance of learning to use our language in order that we may be communicators, since we are made in the image of God. It is important that we learn to communicate accurately, truthfully and effectively in order to serve God in whichever sphere He may call us. It is also important that we use our language to relate with others in the purposes of God.

The message we communicate is the wisdom of God which can be divided into three themes: -

- a) The wisdom of God as seen in His own person.
- b) The wisdom of God as seen in the creation of people made after His own image.
- c) The wisdom of God as seen in the creation of the world.

Each of these themes provides us with a rich source of material to be used in our study of language and literature.

'Every child ought to know the pleasure of words so well chosen that they awaken sensibility, great emotions and understanding of truth. This is the magic of words – a touch of the supernatural, communication which ministers to the spirit, a gift of God...

Language is an instrument; it is even an environment ... We create a climate with words. God spoke and created a world. ..We also speak and create a world for our children.'

Quote from 'Honey for a Child's Heart' by Gladys Hunt

WAY TO WORK (MEANS)

English in the four years of the Junior Department (Year 3-Year 6, 7-11 years) is divided into: -

1. Comprehension and Literature – Enjoying Words (EW)
2. Grammar and Punctuation - Correct Words (CW)
3. Spellings and Phonics - Spelling Words (SW)
4. Writing, including creative and factual writing – Writing Words (WW)

1. Comprehension and Literature

Our ultimate aim in teaching children to read and comprehend literature is for them to read, understand and apply God's word to their lives.

'My son, if you accept my words and store up my commands within you, turning your ear to wisdom and applying your heart to understanding, and if you call out for insight and cry aloud for understanding, and if you look for it as silver and search for it as hidden treasure, then you will understand the fear of the Lord.' **Proverbs 2:1-5**

The children will be taught through weekly lessons with most comprehension lessons, depending on the scheme used, carrying questions at different levels.

The mining analogy is useful for understanding the different ways in which text can be understood: -

- The obvious information which is easily obtainable at the "S" surface level;
- The inferred information for which one has to dig a little deeper – the "D" deeper level.
- The specialist information for which one needs some prior expert knowledge or tools – the "T" or tools required level.
- The personal response which will be open ended and subjective – the P or personal level.

Different level answers require different kinds of digging: -

- **S**urface answers require the reader to **S**kim the text. Questions will often begin with 'What' or 'How'
- **D**eeper answers require the reader to **D**ig and **D**elve. Questions will often begin with 'Why'
- **T**ool questions require the reader to **T**hink about where he has seen this kind of word or phrase before.
- **P**ersonal questions require a **P**ause or meditate to reflect and respond.

The aim is to teach knowledge, skills and understanding through: -

- Exposing the children to a selection of modern fiction written by notable authors also well-established works of children's fiction.
- Looking at a selection of poetry.
- Looking at text derived from a range of cultures/traditions.
- Looking at stories of a traditional nature.
- Studying simple play scripts.
- Using newspaper articles, leaflets and other such materials.

Any of the following books can be used selectively.

a) Collins Comprehension Books for ages 6-11 years:-

Introductory Book	ISBN	0-00-314435 6
Book 1	ISBN	0-00-303304 4
Book 2	ISBN	0-00-302305 2
Book 3	ISBN	0-00-302306 0
Book 4	ISBN	0-00-302307 9

www.collinseducation.com

b) Primary Comprehension Books 1-4

www.prim-ed.com/search.php?searchterm=primary%20comprehension

c) Focus on Comprehension

www.nelsonthornes.com

d) Comprehension for Ages 7-11 years

www.hopscotchbooks.com

e) Some teachers may wish to use passages from well-known books or literature connected to the term's project work.

2. Grammar and Punctuation

Lesson plans and worksheets are provided in the scheme with extra activities for the more able shown by a clock at the base of most worksheets. Lessons are planned for 45-60 minutes each week. It is hoped that teachers will reinforce the teaching from these lessons through the weekly writing activities as well as in other subjects on the timetable.

3. Spelling and Phonics

Weekly spelling lists are suggested with extra words for more able pupils. However, these lists will need to be adapted according to the children's abilities. The words follow on from the Y1 and Y2 English scheme. Phonics lessons may be timetabled in addition to the time allotted to the weekly spelling test.

The aims are: -

- To sound phonemes.
- To split words into parts.
- To learn various spelling rules and irregular spellings.
- To use word books and dictionaries.
- To spell, read and write a wider vocabulary.

The spelling lists given with this scheme may be used or, alternatively, a very good photocopiable scheme 'Weekly Spelling Lists' for Key Stage 2 may be purchased from:-

Web-site: www.topical-resources.co.uk

Telephone: 01772 863158

Email: sales@topical-resources.co.uk

This product is available as: -

A book in the post (with p&p only added to the purchase price)

A CD-ROM in the post (with VAT and p&p added to the purchase price)

ISBN: 978-1-905509-20-1 **Price: £12.00**

4. Writing

Suggestions for all form of writing are provided with the scheme.

The aims are: -

- To select the form and content appropriate to a particular purpose.
- To extend vocabulary and apply it inventively in writing.
- To write in sentences using appropriate punctuation.
- To write a letter in a conventional manner.
- To revise and redraft writing.
- To discuss and assess writing.
- To adapt their language and style to serve various readers.
- To use ICT effectively in composing, redrafting and presenting work, where appropriate.

5. Handwriting

Handwriting is considered to be very important and is taught through the Nelson Handwriting Scheme. Presenting work neatly serves the reader.

www.nelsonthornes.com/nelson_primary/new_html/nelhandold_home.htm

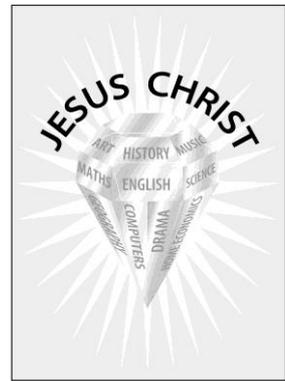
Telephone: 01242 267280

6. Oral English / Drama

Oral English and Drama can be incorporated into the English teaching themes according to different teachers' preferences, but it is timetabled as a separate subject.

LEARNING FOR LIFE (FULFILMENT)

1. The children should be more competent in speaking, reading, understanding and writing English.
2. Skills learnt should be transferred to other subjects on the timetable.
3. Where possible, and where appropriate, the use of ICT should have been incorporated into language lessons.



English Literature

‘When a culture reflects basic biblical truths fragmentation results in every area of life.’

James Nickel ‘Mathematics – Is God Silent?’

English is the study of communication and God’s desire is for us to communicate accurately and truthfully. Literature reveals the wisdom and folly of men and women through gifted writers.

‘To these four young men God gave knowledge and understanding of all kinds of literature and learning. And Daniel could understand visions and dreams of all kinds.’ **Daniel 1:17**

God is a communicating God.

‘In the past God spoke to our forefathers through the prophets at many times and in various ways, but in these last days He has spoken to us by His Son, whom He appointed heir of all things, and through whom He made the universe.’ **Hebrews 1:1, 2**

‘He who forms the mountains, creates the wind and reveals His thoughts to man, He who turns dawn to darkness and treads the high places of the earth – the Lord God Almighty is His name.’ **Amos 4:13**

God desires to communicate with man both orally and in written form.

Literature is one form of communication. It is a means of encapsulating and conveying the message of our inheritance. This may be biblical or the literature of our own nation, forming part of our culture.

The Oxford English Dictionary defines culture as: ‘the total of the inherited ideas, beliefs, values and knowledge which constitute the shared bases of social action’.

Culture can, therefore, be a ‘message’ or inheritance which we receive and by which we may be educated and enriched.

Even the non-Christian author recognises the fact that a book carries a worldview. Joyce Cary, the novelist, wrote: ‘All writers must have, to compose any kind of story, some picture of the world and of what is right and wrong in that world’.

‘Art and Reality: Ways of the Creative Process’ by Joyce Cary

Literature is to entertain, to enrich us with a new experience. A good reader enters into the world of the story as completely and vividly as possible. A work of literature asks us to relive an experience.

‘The first demand any work of art makes upon us is to surrender. Look. Listen. Receive. Get yourself out of the way!’ ‘An Experiment in Criticism’ by C. S. Lewis

In addition: we must pay attention to our response to the images, characters and events in a work of literature. Our response will be to some degree an individual and biased response as we interpret what we read from our own experiences and our own worldview. A Christian reader will obviously view through the lens of Christian belief and experience.

We are interested in assessing the morality, the truth, the claims and the worldview of literature we read.

‘Having listened to a work of literature, we must also talk back to it.’

For us who have been given the responsibility to teach a new generation, Christian perspectives of literature, it is necessary to be very clear about the Christian worldview which is our frame of reference.

Culture perceived in a Christian light may be defined as the celebration of excellence of men and women’s gifting which reflects the gifting and excellence of God their Creator.

Culture, therefore, in Christian terms is meant to communicate God’s message i.e. His ‘Kingdom’ truths, values and principles glorifying Him. When Nebuchadnezzar wanted to impart the values and history of his culture he chose to have Daniel and others trained in the literature of the Babylonians.

Literature is one powerful method of conveying this ‘message’. Story form always leaves a more enduring impression than individual truths taught in abstract form and is easier to remember.

God’s thoughts, principles, commands and His ways are revealed in the literature of the bible. Literature created by men and women can also communicate values and principles, experiences and ideas which can shape our responses to life.

Literature and Worldview

Fiction as well as non-fiction gives us information about the world. A fictional story corresponds to life in the real world, even as a biography or factual news report does.

Fiction often is more powerful e.g. parables of Jesus: -

The Good Samaritan – illustrating truth

The Prodigal Son – illustrating truth

Literature is an interpretive presentation of human experience and is valid as such.

We may disagree with the writer’s presentation, but this does not invalidate their interpretation.

‘Writers first portray human experience and then offer an assessment of that experience. Before they can offer evil for disapproval they must portray it. Literature communicates its message in two complementary ways – by offering us positive examples to approve and negative examples to avoid. Both strategies are ways of expressing truth. The Bible itself follows this dual pattern. Like all literature it portrays life as we know it in a fallen world. Many of the experiences about which we read in the Bible are sordid, evil and repulsive. This is no reason to avoid reading the Bible. Some literature does indeed offer evil for the reader’s approval and should be judged as immoral for doing so.’ ‘Realms of Gold’ by Ryken

‘Literature is usually truthful in its portrayal of life and human experience. We can call this representational truth. We should value the truthfulness of literature at these levels, even when it falls short ... works of literature clarify the human situation to which the Christian faith speaks, even when their viewpoint is wrong.’ Ryken

Literature is a window on life. Literature offers an interpretation of life, exposing it to our gaze and broadening our horizons. The experience of life, of people and of situations offered through literature may parallel our own. Alternatively, we may gain understanding and experience of other cultures, other periods of history or present-day lifestyles and relationships beyond our present experience. This will extend our horizons.

‘Books do impart a sense of security. Children meet others whose backgrounds, religions and cultural ways are unlike their own. They come to accept the feeling of being different and fear, which is the result of not understanding, is removed. Geography invades our living rooms as children visit families of other countries and the world seems quite friendly. Facing failures and tragedies with the characters of a story may vicariously give children the experience of courage and loyalty. Weeping with some and rejoicing with others – this is the beginning of a compassionate heart.’

‘Honey for a Child’s Heart’ by Gladys Hunt

Literature is not an end in itself. It is a means to a greater end. All artists who do not recognize God as the author of the Creative Spirit end up limiting their gift and idolising their art as an end in itself. In fact, any gift properly submitted to God will be enhanced and increased in power. It should lead us to a greater knowledge and appreciation of God.

‘Literature catches the meaning of life: a work without meaning is not literature. Hence, the study of literature must help the student to discover (to take the lid off) the meaning of the work. For the Christian to treat literature as if it were ‘form’ alone is to allow himself and the writer to usurp their responsibility to respond to life biblically.’

‘Shaping School Curriculum: A Biblical View’

Literature can facilitate and serve other studies or subjects. Literature is not an isolated study. It can serve, enhance and helpfully interpret aspects of life and culture in History, Geography, Political Studies, and Science etc. e.g. ‘Moonfleet’ by J. Mead Faulkner can be used to add strength and depth to an 18th Century History study.

Other examples: ‘To Kill a Mocking Bird’ by Harper Lee links with biblical studies on justice, apartheid etc. as does Alan Paton’s ‘Cry the Beloved Country’.

Literature can lead us to a greater maturity and wholeness, enriching the reader.

Through carefully selected material, students can experience situations and challenges vicariously without being personally and emotionally involved.

‘Literature is a human, imaginative, symbolic response that expresses some vision of life’s meaning. As such, it offers a coherent aesthetic experience that has the power to influence lives. Christian teachers help students develop spiritual maturity in their reading especially so that they are enabled to discern the vision that is being presented and promoted.’

‘Walking with God in the Classroom’ by Harro van Brummelen

Our aim, therefore, is a controlled exposure to issues of right and wrong. This will hopefully lead to a deeper awareness, sensitivity and understanding of the world and of the people in it.

Choice of Literature

Choice is the sphere of our rulership. The dearth of Christian literature available reflects the lack of integration of faith into Art and Literature in previous generations. The books of C. S. Lewis are a rare example of successful integration of Christian principles into fantasy form.

From our schools we may hope to produce writers who will communicate a Christian worldview in literary form. Meanwhile we must make choices from what is available.

Choice is the area of our governing or rulership. We will differ in our choices. This is a vast responsibility. It is at the point of choice that we will need dependence on God and prayer, allowing ourselves to be guided by the peace of God and other wise counsel e.g. the Head, other Staff etc.

Factors guiding choice: In broad terms, the Christian school has a responsibility to ensure that the literature studied should be helpful in developing our knowledge of God and His world.

It will: -

1. Be worthy of appreciation

We need to ask: Is the content and general tenor of the book worthy of appreciation? Much modern literature is intent on facing our students with many of the 20th century problems of society. This may be relevant and helpful to some degree. Alternatively, are we losing opportunities to provide some relief from grim reality?

We are burdening children with minority problems, poverty, world hunger, pollution and broken families.

Authors of books for upper elementary and early teen readers are now treating dope, alcohol, sexual problems and rape in their stories, using formerly taboo words and even homosexual characters. Defenders of these books believe there is a need for candour because so many children feel isolated in their real-life situations. Surely, they say, a young person reading stories about parents with excessive drinking problems would be comforted to know others share his problems. For readers with no such experience, it gives understanding and compassion for others. On the surface that sounds convincing.

Compassion and understanding are the by-products of good reading and I am heartily in favour of children having wider worlds than their own. All good reading should accomplish this. But many of these new books are faddish, exploiting the permissiveness of our age and will not stand the test of time or of good literature. Do they illumine in significant ways what is true? Mr. Macawber in Dickens' 'David Copperfield' is no paragon of virtue. Why are his character and the details of his life so memorable? Can the reader understand or sympathise with the incredible complexities of Macawber family life that resulted from his indiscretions? Mr. Macawber, Little Emily and Uriah Heep are even somewhat shocking if you describe them out of context. Good literature does deal with reality but not in the burdened way of contemporary writers.

A good book is not problem-centred; it is people-centred. It reveals how to be a human being and what the possibilities of life are; it offers hope. Good literature has always dealt with truth but not in a way that makes man less. Good literature shows man how to be more.'

'Honey for a Child's Heart' by Gladys Hunt

2. Offer an exemplary standard of vocabulary, grammatical structure, characterisation and plot.

3. Either teach principles which are relevant and scripturally sound or offer an experience which is valid in helping students' growth towards healthy maturity.

'It must deal with what makes life and/or its parts meaningful, it must be technically competent and it must exhibit uniquely aesthetic qualities.'

'Shaping School Curriculum: A Biblical View'

Philippians 4:8 is a general guideline:

'Whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable, if anything is excellent or praiseworthy, think about such things.'

This gives us a general standard. Of course, most books will be a mixture, but our focus must be to determine whether the result of reading a book will be edifying and positive. We may ask the question: Is there anything that would better communicate the particular values I see in a particular book? It would be good to ask the question: What does God want to say to this year group through this book?

There are personal boundaries for us as staff which will limit what literature we feel we can teach. If a book offends us we cannot teach it. Alternatively, the book may not offend us but may not meet the requirements of our guidelines in 'Choice of Literature'. There is a need to be led in our literary choice and in our responses by the peace and guidance of the Holy Spirit.

How we read

Students of literature need to be taught to read it for enjoyment but also with discernment, asking questions at other levels. We should teach them to enquire: -

- a) What is the main principle or 'message' of this story?
- b) What other values is it promoting?
- c) How does this book affect me?
- d) Do I agree with the principles and values expounded?

'A writer's product reflects his views of life ... What view of life does the work convey? How does the writer treat the facets of life he has selected? What meaning does he give to them? Does his treatment acknowledge or suppress the sovereignty of God?'
'Shaping School Curriculum: A Biblical View'

- e) Are these compatible with Scripture?
- f) What makes this book worthy of appreciation?

Students must learn that Scripture is always the plumbline against which we test content and values (no matter which ways the author has aroused our sympathy for his characters!).

Students need to be given practice at: -

- a) Discerning and evaluating principles embodied in literature; thus, developing analytical skills.
- b) Reading a variety of literary styles.
- c) Recognizing excellence in use of language, character portrayal and plot and structure development.

An analysis of parts that make the whole: -

- (i) Setting
- (ii) Characters and Relationships
- (iii) Plot/Structure
- (iv) Significant Events
- (v) Symbols
- (vi) Images
- (vii) Theme(s)/Motif(s)

- d) Using literary techniques and vocabulary skills in their own writing.

By David Freeman

Forms of Literature and Terms to be Understood

Prose, Poetry and Drama.

Prose

In the novel form or the short story.

Drama

Poetry

Language having a marked metric structure or verse.

Narrative Prose

A story form, beloved from earliest times. Norse sagas, legends, Anglo Saxon narratives often took the form of poetry e.g. 'Beowulf'. In England poetic ballads to be sung were popular methods of story-telling also.

Character

English literature especially shows a fascination for character e.g. H.G. Wells' Mr. Polly. The 20th Century has developed this much further; characters and their thoughts have become more important than plots.

Plot

As stories developed so the plot became of greater interest. Shakespeare often borrowed plots from foreign sources; sometimes more popular English sources like Christopher Marlowe's 'The Jew of Malta'. Sir Walter Scott's novels have long and involved plots. Dickens' were more complicated and sometimes got out of control. Short stories are an excellent discipline for authors e.g. Kipling and Maugham.

Humour

English literature is rich in this. In Shakespeare we have humorous characters like Falstaff nearly dominating a play. Even in his tragedies we see them provide comic relief as with the grave diggers in 'Hamlet' or the drunken porter in 'Macbeth'. Oscar Wilde uses a different form of humour based on wit – his plays are still very popular.

Satire

Satire is a reforming humour which uses wit to amend folly, vice or human frailty by means of ridicule e.g. Swift's 'Gulliver's Travels' and Jane Austen's novels.

Wit

Wit is free from emotion, usually a comic idea, as in Oscar Wilde's works.

Comedy

A play given totally to humour e.g. Shakespeare's 'Twelfth Night', Brian Rix' Farces, French and Restoration comedies

Tragedy

A play where the main character falls to disaster either through personal character flaws or through circumstances

Allegory

A story in which characters and often events have symbolic meaning e.g. 'Pilgrim's Progress' by John Bunyan, 'The Lion, the Witch and the Wardrobe' by C.S. Lewis.

Melodrama

A play characterised by extravagant action and emotion.

Literary devices and their definitions

Simile

A figure of speech which likens one thing to another e.g. 'as cool as a cucumber' or 'like a rocket'

Metaphor

A figure of speech in which a word or phrase is applied to an object or action that it does not literally denote in order to imply a resemblance e.g. 'he was a lion in battle'.

Soliloquy

A speech spoken by one person on stage expressing their true thoughts and feelings for the audience to hear

Personification

The attribution of human characteristics to things, abstract ideas etc. e.g. 'Mother Earth'.

Imagery

Descriptive language using images as ideas for the description

Alliteration

Where words are used with the same first or last sound to heighten effect of language e.g. 'shallow shining sea'

Rhythm

Where words or lines are balanced in syllabic use

Rhetoric

1. Rhetoric – effective use of language or speech.
2. Rhetoric – the art of using speech to persuade, influence or please.
3. Rhetorical question – a question which does not require an answer
e.g. 'Oh you do, do you?'

Chorus

A device used originally in Greek or Classical tragedy to narrate events or comment on action. Usually the chorus was a person or group of people.

Onomatopoeia

A word which sounds like the sound it describes e.g. 'buzz'.

Biblical Source Statements and Aims for Literature from The King's School, Witney, Oxfordshire

'That the glorious Father may give you the Spirit of wisdom and revelation, so that you may know Him better ... that the eyes of your heart may be enlightened in order that you may know the hope to which He has called you, the riches of His glorious inheritance in the saints and His incomparably great power for us who believe.' **Ephesians 1:17-19**

To learn the knowledge of what is wise through the wealth of inheritance available in the works of gifted writers.

The example of Daniel shows us that, in the world's literature, gifted writers are sometimes 'Babylonian' humanists but 'wisdom cries aloud in the streets' (**Proverbs 8:1ff**) i.e. there is wisdom to be found in non-Christian writers so long as we select and handle with care. Our ultimate aim is **Philippians 4:8-9**:

Whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable, if anything is excellent or praiseworthy, think about such things ... put it into practice.

Process

1. To read texts which display a degree of excellence which can lead to an understanding of the values, standards and principles of The King's School.
2. To learn to link experiences or events in literary text and explore parallels with twentieth century life.
3. To be taught to evaluate the themes and values against a plumb line of scripture.

Major principles we see in literature

The dignity of man – made in the image of God – but the internal not the external.

1 Samuel. Man looks on the outward appearance. Prejudice and intolerance are negative themes regarding the dignity of man.

Good versus evil.

Relationships – All of you are Christ's body and each is a part **1 Corinthians 12:27**

Sacrifice and Redemption – 'Greater love hath no man ...' **John 15**

Choices and consequences – right or wrong

Love – 'God is love.' **John 15:13**

Success and failure – often due to an heroic quality or a fatal flaw in the main character.

Aims for our students

1. To be enriched through vicarious experience and use of imagination.
2. To be able to perceive, interpret and then re-express relevant values.
3. To be able to recognize modern-day dilemmas as well as potential situations in their own lives and to apply the relevant values.
4. To become wise and enriched individuals with a greater understanding of the nature of God, able to make choices which further the purposes of God in their own lives and in the lives of others.

Christian Perspectives on Poetry

In considering a Christian approach to poetry we are faced with even more varied and complex issues than those raised by novels or plays. Poetry, perhaps more than any other form of literature, has intense personal appeal with an ability and power to touch our emotions deeply.

The following thoughts are humbly submitted as a condensed version of our discussions together in the hope that they may provide certain guidelines to Christian teachers.

Shelley believed that “poets are the uncrowned legislators of the world”. In common with many poets (and this is especially true of the Romantic Poets) he failed to recognize that his gift of communication and expression came from God. In his work he worshipped creation rather than the Creator.

‘For since the creation of the world God’s invisible qualities, His eternal power and divine nature, have been clearly seen, being understood from what has been made, so that men are without excuse. For although they knew God, they neither glorified Him as God nor gave thanks to Him, but their thinking became futile and their foolish hearts were darkened. Although they claimed to be wise, they became fools and exchanged the glory of the immortal God for images made to look like mortal man and birds and animals and reptiles.’ **Romans 1:20-23**

Shelley’s belief comes from a view that the bard is incarnating in himself the Divine being. This is an ancient and pagan concept. Despite such arrogance God’s gifts are given to men and not retracted and through His grace some degree of excellence and ability is still obvious in the work of men who do not acknowledge Him. Were we to avoid the works of all artists, musicians and writers who did not acknowledge God we should deprive ourselves of the enjoyment and appreciation of many great works of art, music and literature.

We need discernment and guidelines to help us both in our choosing of the material we teach and in the way we handle it. The guidelines applying to novels and plays in ‘A Christian Approach to English Literature’ (available from The Christian Schools’ Trust) seemed to us to apply equally to poetry. There is a need for us to apply the following briefly stated principles:

1. Firstly, that which we teach should be life-giving, leading us to a greater knowledge of God, His world and what He desires for His people. We should be conscious of seeking first the Kingdom of God and His righteousness. Literature is meant to communicate a message of God – this is the ideal.
2. Literature expresses the meaning of life but as such must be tested with the plumb line of scripture which is God’s standard (and therefore ours) for all values and meaning in life. Poetry especially communicates an interpretation of life in an often condensed and therefore more powerful form. As such its emotional and intellectual appeal needs weighing.
3. Through literature we may extend our experience of relationships, experience, peoples and countries. The aim of these should be to lead us to greater maturity and wholeness.

Factors which guide us in our choice of poetry should be that it is worthy of appreciation (**Philippians 4:8** is a general guideline) and that it leaves us with a general sense of well-being even if it was not specifically Christian. We may say that it should either teach principles which are relevant and scripturally sound or offer an experience which is valid in helping students grow towards healthy maturity. As English teachers we recognize the need to assess poems we may love in an objective light asking: -

1. Is it worthy of appreciation in values and in language content?
2. What is the main message or principle the poem is communicating?
3. Is it compatible with scripture?
4. What other values is it promoting?

In poetry, even more than in prose, we will differ on what we feel is acceptable. There will be personal faith boundaries which vary from teacher to teacher.

Poems, which aim to express biblical truth, or the search for it, will always contain a vision, a warning, a purpose and/or a hope.

Some poems, especially those written by unbelievers, may express a 'truth' which is actually falsehood. The plumb line of scripture needs to be used to test the message of any poems we use in the classroom, whether for study or enjoyment. We need to discern and help the children to discern each poet's worldview and implicit message in addition to investigating and enjoying the surface meanings of the poems.

1. Beauty/Creativity

Poetry can celebrate the beauty of God and His Creation. G.M. Hopkins is a notable example of a poet who mirrors God's creativity as he reflects upon the complex craftsmanship of his Creator. In the Psalms we find a constant celebration of God and His handiwork.

It should be noted that certain poets e.g. Wordsworth and Keats, are actually worshipping nature in some of their poems. We need to show the folly of this and redirect worship and appreciation to the Creator Himself. (It may be considered that this best be done by the omission of offending works or by their analysis and discussion, depending on each school's policy.)

There is also beauty in the various rhymes, sounds (alliterations, assonance) and metrical patterns of poetry.

2. Compassion

Some poems aim to promote a deeper understanding of an individual's or a particular group's thoughts, experiences, feelings or dilemmas.

Jesus had compassion on the people He met. Our understanding through poetry can enable us to respond with compassion: to make a Jesus-response.

Some poems are crying out, 'Look! Take notice! Do something!' A controlled exposure to such material, sensitively approached at the appropriate age, can do much to heighten a child's awareness of the needs of others. Clearly much sensitivity is required, however, to avoid overburdening young people with too much, too soon. The maturity of each class and particular family situations within it need to be considered carefully and prayerfully.

3. Healing

The writing and reading of poetry can help to bring about healing and a release of tension. It might be said to have a therapeutic quality. In the Psalms we sometimes see the Psalmist beginning in despair but gradually expressing his feelings and ending on a note of peace and release. Many poems, particularly those about love and death, are written to help release pent-up feelings.

T.S. Elliot expresses the therapeutic quality of poetry very well. 'He (the poet) is oppressed by a burden which he must bring to birth in order to obtain relief ... He is going to all that trouble ... to gain relief from acute discomfort ...' Wordsworth's opinion: 'All good poetry is the spontaneous overflow of powerful feelings' also appears to support this view.

We found general agreement on the fact that teachers need to guard their hearts in the poetry they choose for their pupils. With reference to 'great' poets, excerpts can be used very effectively. We need to realize, however, that such excerpts may mislead students into an uncritical admiration of the poet's work and we may need to guard their hearts too by giving a brief explanation of the sort of emphasis, belief or philosophy that ruled the poet's life so that they are aware of the wider perspectives. There is a need for controlled exposure for senior students to certain poetry to prepare those who may study further at 'A' Level or University in this field.

Certain modern poetry reflects the godlessness of this age and its humanism. There is a lack of spiritual perspective and also a lack of the appreciation of any kind of beauty. Our aim and desire would be that God will use us as teachers to train and inspire students who may become Christian poets able to interpret God's nature and His world in beautiful and revelatory ways, which we believe will be all the more powerful as they glorify God and acknowledge Him as the source of all creativity, beauty and truth.

'In Him (Christ Jesus) is hidden all the treasures of wisdom and knowledge.'
Colossians 2:3

'I am the Way, the Truth and the Life.' John 14:6

'I have come that you may have life in all its fullness.' John 10:10

May we never forget that 'Man's chief end is to glorify God and enjoy Him forever.'
(Westminster Catechism)

David Freeman, Poetry Seminar, February 1992

Recommended Poetry Books

On methods of teaching literature:

'Teaching Literature for Examinations', Robert Protherough O.U.P. (Graded for 'A' Level but full of practical advice on how to approach literature)

Recommended Anthologies:

'The New Dragon Book of Verse', O.U.P. (Thematic groupings, excellent quality of 'good' poetry)

'Poems of Faith and Doubt' (Out of print but available in libraries)

'Touchstones' Books 1 – 5. Hodder and Stoughton

'The Wild Wave' (Chronological poets)

'Appreciating Poetry', Sadler, Hayllar and Powell. MacMillan, Australia. (Some thematic, some grouped under alliteration, metaphor or simile, etc. Some questions and activity work.)

'Cambridge Poetry Workshop', Jeffrey and Lynn Wood. C.U.P. (for GCSE assignments, contrasts old and new poetry; needs discernment for choices)

'Poetry 1900-1975', George Macbeth. Longman. (Each poet introduced with notes on individual poems.)

'Stand Up Poetry', Ed. Fraser Grace, Framework Books. (The best of contemporary poets)

'I Like This Poem', Ed. Kay Webb. Puffin. (Junior to age 13)

A. Poetry in the Bible

The whole of the Psalms and Song of Songs are examples of some of the most beautiful poetic language to be found in the bible. In addition, many parts of other books add to the rich repertoire:

- **Isaiah** - e.g. 'The Suffering Servant', Chapter 53
- **Ecclesiastes** – e.g. 'A Time for Everything', Chapter 3:1-8
- **Habakkuk** – e.g. 'Habakkuk's Prayer', Chapter 3
- **Luke** - e.g. 'Mary's Song' and 'Zechariah's Song', Chapter 1:46-55, 68-79
- **Philippians** – e.g. Philippians 2:6-11
- **Revelation** – e.g. Revelations 7:15-17

From these examples we can deduce both that God likes to communicate with His people through poetry and that the following are among the worthy themes we may study in our schools;

- songs/poems of praise – Psalms, Luke, Revelation
- love poems: between a man and a woman – Song of Songs: between Man and God, Psalms, Luke
- poems in which feelings are poured out: fear, sorrow, confusion, enthusiasm, happiness – Psalms, Luke, Habakkuk
- poems which are asking questions, seeking the Truth – Psalms, Ecclesiastes
- poems which persuade by bringing a prophetic message, a vision or a warning, a purpose and/or hope – Isaiah, Revelation
- poems which reflect order and harmony:
 - in Creation – Psalms, Habakkuk
 - in the character of God himself – Genesis, Psalms, Isaiah, Philippians

Much of the poetic language in the Bible was written in the form of songs and many of the choruses we sing in our churches are based on poetic scriptures which readily lend themselves to being set to music.

B. Aims in teaching poetry

1. Communication

All literature is concerned with communication. God is a communicating God who desires that His people, designed in His image, will communicate with Him and with one another. As we teach poetry we need to seek material with a meaning worth communicating. It should have a clarity about it, a succinct and apposite use of vocabulary. Poetry aims to communicate by using the right words, or at least, the 'least wrong words' ('The Three Voices of Poetry', T.S. Elliot 1973). Carefully chosen vocabulary and style can be extremely powerful particularly in poetic form.

2. Truth

Truth is a vital ingredient of a poem worthy of study in our school. Truth helps us to see something more clearly or in a new light. Jesus said: "You will know the Truth and the Truth will set you free."

Truth may be presented in various forms including:

- persuasion e.g. Stewart Henderson and Gerard Kelly - Christian performance poets with a prophetic bite
- warning e.g. Wilfred Owen, Siegfried Sassoon on the realities of war
- searching for truth e.g. T.S. Elliot's early poems

Poems which aim to express biblical truth or the search for it will always contain a vision, a warning, a purpose and/or a hope.

C. How is poetry unique?

Poetry is a unique art form, although it has a tremendous variety of form. Some of the aspects which distinguish poetry from prose are as follows: -

- precision: 'the least wrong words'
- economy: saying a tremendous amount in a few words
- memorable impact, using metaphor, simile, unusual imagery
- craftsmanship, especially rhyme and rhythm
- ability to express feelings accurately and powerfully
- therapeutic quality
- uncluttered clarity, which makes it a valuable tool, especially in evangelism: the unveiling of the Truth.

D. Discipline and spontaneity: poetry is worship

‘Should poetry be written spontaneously or in a disciplined organized manner’? The quote from Wordsworth above seems to suggest that spontaneity is the essence of excellent poetry. Wordsworth’s worldview, as we have already mentioned, is not a Christian one but perhaps he helps us to find a balance when he continues ‘... but though this be true, poems to which any value can be attached were never produced on any variety of subjects but by a man, who being possessed of more than usual organic sensibility, had also thought long and deeply.’ (‘Preface to Lyrical Ballads’, William Wordsworth 1798)

As Christians, our poetry-reading and writing is part of our worship to God. Rather like our corporate worship, sometimes poetry will flow easily; at other times it is a real effort to read and write. There is a real parallel here for us as teachers. Some of us teach and write poetry spontaneously on the spur of the moment, whereas others of us labour thoughtfully and painstakingly over the task. Perhaps the discipline of writing and reading poetry when we find it difficult is beneficial to us and to our pupils. Perhaps it delights God’s heart when we come to Him spontaneously and enjoy reading and writing poems about Him and His world. Perhaps it delights His heart even more to see His children struggling to find the right words and the right ways to teach, understand and write poetry in a way that brings most honour to Him.

Whether we are by nature spontaneous, needing sometimes to discipline ourselves to achieve the best results for Him or whether we are more orderly in our approach, needing the release of the Spirit’s spontaneity from time to time, perhaps we need to ask these questions about the way we are teaching poetry:

1. How will the discipline of better organization of my lessons/schemes of work help me to teach the children better?
2. Would more careful organization of my ideas bring greater blessing to my colleague who could then use my ideas/lesson plans/worksheets?
3. Do I need to ask the Holy Spirit to give me a fresh enthusiasm about teaching poetry?
4. Do I need the ideas and input of other Christians to keep me more fresh and ‘life-giving’ in my approach?
5. Is the reading and writing of poetry recognized as part of the worship in our schools/church?
6. Does God want to use me to help spread the impact and benefits of poetry more widely?
7. Have I written any poetry which God wants to use either in my school or in a wider context to help to encourage the children to write for Him and to extend His Kingdom?
8. Am I hoarding any worksheets or other resources which I should be sharing more widely?

My prayer is that, as a result of thinking and praying through some of these issues, God’s Kingdom, His Beauty and His Truth may be etched more deeply into our teaching, thus enabling His children, with whom we share the poetry, to know the Father better and to make a living, compassionate ‘Jesus-response’ to His world.

Jackie Attrill
Covenant Christian School
February 1992

LITERATURE

Objectionable elements in Literature

Training in different genres to discern what is objectionable.

We need exposure of themes and values. Literature can otherwise be deceptive.

Seven elements (objectionable)

Profanity	John 8:48
Eschatological realism	Isaiah 36:12
Erotic realism	Proverbs 5:1, 19; Ezekiel 23:20, 21
Sexual perversion	Genesis 19:39; Romans 1
Lurid violence	2 Samuel 20
The Occult	1 Samuel 28:7-25
Erroneous philosophies	Colossians 2:8

Three tests

Books must pass all three tests.

1. Test of gratuitousness – is evil there for a purpose or for its own sake?
2. Test of explicit – is it purposeful? to an acceptable degree? Is it more vivid than the purpose warrants?
3. Test of moral tone – does it come from a condemning perspective? It needs to uphold morality. Is it both dangerous and repulsive? Is it properly regarded in the work?

All fantasy that is Godly stirs up imagination and increases faith.

Guidelines for discerning the silent voice of the author

1. Are the characters I sympathize with noble, honourable, morally upright?
2. If evil is presented, is it presented as dangerous and repugnant?
3. Does the action cause me to desire virtue and reject vice?
4. Does the resolution reward good and punish evil in the plot?
5. Does the theme conflict with biblical truth?
6. What is the spirit of the book and the author?
7. What do I need to consider in choosing for teaching?
8. Concentrate on attitudes and behaviour you want to expose.

Resources

Refer to 'Towards a Christian Curriculum' by Barbara Lord

THEMES FROM SHORT STORIES BY OSCAR WILDE

Thorne's Classic Short Stories.

Publisher: Thorne ISBN 0 – 7487 – 2482 – 6

(suitable for Y7)

1. The Selfish Giant

Keeping what you possess for yourself; denying others any pleasure.

Winter all year-round results in a picture of the frozen soul and heart (the garden) through selfishness – and no fruitfulness.

Giant's act of kindness releases fruitfulness – love for children grows.

The little boy he helps turns out to be Christ.

The Giant is rewarded with heavenly paradise for sharing his earthly paradise.

Themes:

Selfishness how it brings a 'Spiritual Winter' and hardening of the heart.

Selfishness can be overcome.

Sharing and how it blesses the sharer and the receivers.

Kindness to the poor is kindness to God. **Proverbs 19:17**

2. The Happy Prince

Happy in his own world during his life, not caring about the needy world outside. Now has a heart of lead.

Now it is too late to keep the needs of the poor – reminiscent of Dives and Lazarus – **Luke 16:19-31.**

The swallow overcomes prejudices and hurts to help the poor, which results in him feeling warm inside.

He really has a 'good heart' so continues to help the needy.

Eventually the swallow gives up his own ambitions to serve.

Finally, the two most precious things to God in the city are the broken lead heart of the Prince (all he had left after giving to the poor) and the dead bird (the servant).

They enter into their reward in heaven.

Themes:

The blindness of a self-centred existence and hedonism

The power of using your riches to bless the poor

The joy of serving

The difference between what man values and what God values

3. The Devoted Friend

The nature of true friendship highlighted by negative contrast

The miller deceives himself that he is a true friend to Hans.

In fact, he is self-serving, controlling and manipulative.

He speaks about the nature of friendship he expects from Hans but gives nothing back – eventually contributing to Hans' poverty and eventual death.

Themes:

The nature of Friendship:

a. Types of Friendship:

Self serving

Intimidation

Controlling

Extortion

Demanding

b. Self – deception

Empty words not backed by action.

c. Humility – Hans

Contrast:

True Friendship **John 15:13**

Study Jesus' friendship for His

disciples: serving, giving, sacrificing

List the principles of friendship the

Miller articulates.

4. The Remarkable Rocket**Themes:**

Pride and superiority

Self-centredness

Refusal to listen to advice.

THEMES

From **SHORT STORIES** by Katherine Mansfield

Pub. THORNES. ISBN0 – 7487 – 2199 – 1

1. SIXPENCE

Main Theme: Discipline of Children, out of conviction, with understanding.

Hebrews 12, Proverbs (extra sheet).

Contrast biblical standard of Spears' family with Mr and Mrs Bendall's lack of training of Dicky.

2. THE DOLL'S HOUSE

Themes: a) Class distinction: the devaluing or valuing of people according to their finance, possessions or clothes. See **James 2: 1 – 7**.

b) Rejection, exclusion, pride.

Explore what God feels about such prejudice.

He has a heart for the poor and resists the proud.

Proverbs 11:25; 18:11 etc. 1 Peter 5: 5b – 6.

3. HER FIRST BALL

Theme: Innocence versus worldliness. **Galatians 5: 13 – 26.**

In what way does God want the more mature and experienced to encourage the young generation?

4. A CUP OF TEA

Theme: a) Worldviews and perspectives: seeing things only from our own point of view; blindness to other aspects.

b) Condescension of the rich to the poor and how it backfires.

James 2: 1 – 7

5. LIFE OF MA PARKER

Theme: Poverty: the life of the poor, oppression and grief contrast with the stinginess of the man.

Galatians 2: 10

Discuss/explore: do we value our comfortable lifestyle – gratitude.

Colossians 2: 7

Short Story Structure in Acts 12

The Story of Peter's Rescue

To illustrate the narrative and artistic qualities of Acts, I have chosen to explicate the story of Peter's rescue from prison as told in chapter 12. The reading that I give to this specimen will illustrate the kind of richness that other parts of the book also possess.

The appeal of the story derives partly from the story pattern itself, the rescue motif. This archetype provides the structure for story, which can be organized around the threefold pattern of the antecedents, occurrence, and aftermath of the rescue. The opening paragraph of the story establishes the situation that makes the rescue possible:

'About that time Herod the king laid violent hands upon some who belonged to the church. He killed James the brother of John with the sword; and when he saw that it pleased the Jews, he proceeded to arrest Peter also. This was during the days of Unleavened Bread. And when he had seized him, he put him in prison, and delivered him to four squads of soldiers to guard him, intending after the Passover to bring him out to the people. So, Peter was kept in prison; but earnest prayer for him was made to God by the church.'

Here is the first necessary ingredient of a rescue story – the danger or threat that renders the hero of the story helpless. To heighten the danger, this story locates the threat in a villain, the archetypal evil king with absolute power to annihilate people whom he dislikes.

Almost every detail in the first four verses adds to the threat and the seeming helplessness of the situation. In the New Testament, the very name Herod is synonymous with terror, with the epithet Herod the king adding the connotations of anti-Christian tyranny. To say that this king laid violent hands upon Christians is to give us a physical sense of the terror. The mention in the opening verse of the antagonism between Herod and the church introduces the plot conflict between other religions and Christianity, between the power structure of a small, persecuted religious minority.

In verse 2, the account of the murder of James is callously brief, suggesting something of the swiftness of the murder itself. The execution is made vivid to our imaginations when we are told that James was killed with the sword. Verse 3 enlarges on this hostility against the Christians by indicating the Jews' approval of Herod's crime. All the Jewish hostility delineated in the Gospels and the book of Acts here becomes aimed against Peter, the leader of the Christian church in Jerusalem. Herod is suddenly the most dangerous type of villainous king – the one who hopes to win favour with his constituency by killing leaders of a religious minority.

Verse 4 adds to the spectacle by locating us within the echoing walls of a prison, with the hopelessness of Peter's situation intensified by the enormous safeguard of four squads of soldiers to guard him. There may be a hint of foreshadowing here, making us wonder if Herod suspected that something might thwart his plans to kill Peter when the Passover was finished. The further reference in Herod waiting until the Passover was over to bring him out to the people draws the terror to a crescendo, with the dread reinforced by our awareness that this desire to avoid bloodshed on the Passover was what happened at the execution of Jesus.

The first four verses of the story have been an ever-expanding vision of terror and helplessness. Verse 5 has a sudden calming effect. Counteracting all the terror are such spiritual resources as prayer, a caring group of Christians, and God in heaven. The evocative last clause introduces a solemn note of hope into the vision of terror: *'but earnest prayer for him was made to God by the church.'*

From the general situation we move to the critical last night of the Passover, the night before the planned execution. In verse 6 the writer renders the helpless plight of Peter in full visual detail:

'The very night when Herod was about to bring him out, Peter was sleeping between two soldiers, bound with two chains, and sentries before the door were guarding the prison.'

It is no wonder that painters have seen the visual potential of the moment. Escaping is obviously the last thing that Peter expected. We notice also the inspiring picture of the hero peaceful in the face of death.

Verse 7 introduces the third essential ingredient in a rescue story, in addition to the threat and the helpless victim, namely, the agent of rescue. In this story, it is an angel, resplendent in supernatural light:

'And behold, an angel of the Lord appeared, and a light shone in the cell; and he struck Peter on the side and woke him, saying, "Get up quickly." And the chains fell off his hands.'

The shining divine light is one of the great archetypes of the Bible. Here that supernatural aura is mingled with something as mundane as striking a sleeping person to awaken him.

The description of the rescue continues in the next two verses:

'And the angel said to him, "Dress yourself and put on your sandals". And he did so. And he said to him, "Wrap your mantle around you and follow me". And he went out and followed him, he did not know that what was done by the angel was real, but thought he was seeing a vision.'

The very details that the storyteller gives us here convey how the benumbed Peter moves as if in a dream. Peter is childlike in the scene. With just a few details the writer makes the event come alive.

In verse 10 the supernatural or miraculous merges with everyday physical world:

'When they had passed the first and the second guard, they came to the iron gate leading to the city. It opened to them of its own accord, and they went out and passed on through one street: and immediately the angel left him.'

We have all stood in an empty city street in the darkness and known something of the feelings of fear, vulnerability, loneliness, and exposure that drives one to seek refuge. This is the situation of Peter in his state of semi-consciousness.

Only in verse 11 does the recipient of this miraculous rescue come to full consciousness:

'And Peter came to himself, and said, "Now I am sure that the Lord has sent His angel and rescued me from the hand of Herod and from all that the Jewish people were expecting."

It has taken Peter about as long to gain awareness as it does a teenager at the breakfast table. Here is his moment of epiphany (insight) into the meaning of the event. The very brevity of the account of the rescue, with everything concentrated in a few vivid details, takes us through the swift excitement of the event itself.

The story of what happens next is likewise so famous that it is impossible to retell the story of the rescue without this sequel. It is the story of the interrupted prayer meeting:

'When he realised this, he went to the house of Mary, the mother of John whose other name was Mark, where many were gathered together and were praying. And when he knocked at the door of the gateway, a maid named Rhoda came to answer.

Recognizing Peter's voice, in her joy she did not open the gate but ran in and told that Peter was standing at the gate. They said to her, "You are mad" But she insisted that it was so. They said, "It is his angel"! But Peter continued knocking; and when they opened, they saw him and were amazed. But motioning to them with his hand to be silent he described to them how the Lord had brought him out of the prison. And he said, "Tell this to James and to the brethren". Then he departed and went to another place.'

What we have here is a delightful foil (contrast and echo) to the story of the rescue. After the terror of the prison, we have the safe and homey associations of the house of Mary. Instead of the sinister gates and soldiers of the prison, we have a maid named Rhoda answering the door of the gateway. (A student incidentally identified Rhoda as the archetypal airhead, though other characters in the episode qualify for the same title.)

After all the tension of what happens in the prison during the rescue, we have the undercurrent of humour in this episode, climaxing in the absurd suggestion that it is Peter's angel knocking at the door. After the swift, purposeful actions of the rescue, we now witness confusion of action at the prayer meeting. The opened gates of the prison contrast with the gate that remains closed to Peter here, as Peter finds it easier to get out of prison than into a prayer meeting. The angel had led Peter out of prison; here the hapless Peter is momentarily identified as his own angel. In the first story, Peter was amazed; here the people around him are said to be amazed.

Putting these two episodes beside each other, we find the epitome of two tendencies that recur throughout the Bible. On the one hand we encounter miraculous, more-than-earthly activity. On the other, we recognize actions so familiar to our own experience that they could have happened in our own family or neighbourhood or church during a typical week. The Bible as a whole is filled with both types of material.

At first sight we might think that the story of Peter's rescue is complete with his exit from the scene. But it is a narrative principle that an action is complete only when the issues that have been introduced are resolved. The story opened not with Peter, but with the wicked Herod and his elaborate intentions to persecute the church. At the end of the story, therefore, we return to Herod. The first piece of narrative business is to show us the aftermath of the rescue back at the prison the next morning:

'Now when day came, there was no small stir among the soldiers over what had become of Peter. And when Herod had sought for him and could not find him, he examined the sentries and ordered that they should be put to death. Then he went down from Judea to Caesarea and remained there.'

As readers, we are naturally curious to know the repercussions of the miraculous rescue in the camp of the enemy. In keeping with the logic of a miracle story; this scene helps to authenticate the miracle. We note, too, another element in the coherence of the story: Peter's appearance had caused commotion at Mary's house, and now his disappearance causes commotion at the prison and court.

Balancing the opening reference to Herod's grand and evil schemes against the church the story ends with an account of Herod's untimely death:

'Now Herod was angry with the people of Tyre and Sidon; and they came to him as a body, and having persuaded Blatus, the king's chamberlain, they asked for peace, because their country depended on the king's country for food. On an appointed day Herod put on his royal robes, took his seat upon the throne, and made an oration to them. And the people shouted, 'The voice of a god, and not of man!'" Immediately an angel of the Lord smote him because he did not give God the glory; and he was eaten by worms and died.'

There is a good narrative rationale for the inclusion of this material. The chapter began with Herod's wicked experiment in living, which consisted of an attempt to exalt himself by killing Christian leaders. In order for this story to be complete, we need to see the outcome of the experiment.

Here at the end, Herod's plan of action is put into the supernatural framework of the Book of Acts as a whole, where God is the chief actor and where the great conflict between good and evil is more than earthly and human. Suddenly the story takes on the colouring of the holy war in Old Testament Israelite history, where pagan kings are portrayed as God's enemies. We notice also the appearance of an angel in these verses, another link with the story of Peter's rescue. The angel appeared to Peter and smote him to initiate deliverance; he smites Herod to initiate judgment. Similarly, Peter had earlier dressed for a rescue, whereas Herod dresses for a condemnation.

The picture that Luke draws of Herod in these verses may have been influenced by his familiarity with Greek tragedy. Greek tragedy is always about a powerful figure, usually a king, who is guilty of some great flaw of character. In Greek tragedy, moreover, this flaw is almost always some form of *hubris*, or overweening pride. Godlike pride is the most acute form. It was a spectacle that moved the ancient Greeks deeply, and here we find it in brief but vivid form. Josephus recorded the same event, but in more detail. Luke's account seems more governed by the literary pattern of tragedy than the physician's viewpoint.

In this account of a king eaten by worms, Herod becomes a physical as well as moral monstrosity; a walking piece of rotten flesh covered by a symbolic robe.

The story ends with a brief and understated counterpoint to the story of judgment that precedes it: *'But the Word of God grew and multiplied.'* (v.24). Here, in fact, is the hidden or spiritual plot in the story of Acts – the mighty acts of God contending with forces hostile to the Christian gospel.

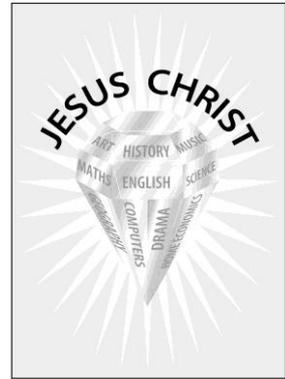
The narrative logic of **Acts 12** is impeccable. There is no detail that does not belong to the overall action. We see here in microcosm the type of narrative artistry that permeates the entire book.

What themes, finally, emerge from this well-told story? The truth that literature conveys is often representational truth – truth to the way things are in human experience. At least our themes are embodied in the story we have been considering:

1. The reality and availability of a God who is more powerful than the threats that befall His followers.
2. The power of evil in the great spiritual warfare of the ages.
3. The smallness of human faith and expectation in the daily routine of Christian living.
4. The monstrosity of human rebellion against God and His purposes.

These realities are conveyed not as ideas, but as images – images of prison and light, an open gate and a closed door, a maid named Rhoda and royal robes glittering with gold over rotten flesh.

The story of Peter's rescue epitomizes the Book of Acts. It is an adventure story that combines everyday realism with a miracle. The story features the heroic character Peter and is a chapter in the ongoing struggle between the early Christian church and its opponents. The artistry with which the story is told is amazing.



Foreign Languages

**As with English Language (see English Language paper)
Foreign Languages reveal God the linguist and communicator**

Since the Tower of Babel there have been many languages in the world, each unique and expressing different cultures and experiences. God, the great communicator, uses language to communicate with us and has given us the ability to learn other languages so that we can communicate and build relationships across other cultures and natural divides. God uses people from different countries to enrich us; to change our limited mindsets and views; to challenge our pride; broaden our perspectives and develop our understanding of Him.

The Tower of Babel - Genesis 11:8-9

'So, the Lord scattered them from there over all the earth, and they stopped building the city. That is why it was called Babel – because there the Lord confused the language of the whole world. From there the Lord scattered them over the face of the whole earth.'

Through foreign languages God restrained wickedness.

God had to confuse man because of the power of his sinful unity to do works of evil. Originally, therefore, languages were the instrument of God's mercy to limit evil.

Through Christ, languages can be a means to increase godliness The Great Commission - Matthew 28:19

God is committed to communicating His saving love to every tribe and nation **(Revelation 5:9-10)** and we may be called to be bearers of His message. God commissions us to 'go and make disciples of all nations' in order to restore mankind to God's unity and purpose – the worldwide body of Christ. This necessitates the learning of language in order to communicate and relate.

Barriers to overcome:

1. Negative attitudes in students

It is often the case that students may present a resentful attitude because of the work and discipline that learning a language entails. Faith needs to be imparted that as they have learnt one language already they have the capacity to learn another! At the same time, we recognize that we have different capacities and abilities, therefore, allowances have to be made.

It is necessary to challenge any wrong national pride, prejudice, racism or resistance by explaining God's love for all people groups, His plan for the nations and our part in that. This will give a bigger vision. (See Curriculum Concepts 2, 7 and 13) Respect for other cultures and people's needs to be imparted, preferably from an early age. Students also need to be made aware of the future potential of holidays, relationships with pen-friends and career possibilities. All of these are situations where knowledge of language can be vital as well as enjoyable (Curriculum Concepts 16 and 20).

2. Separation of the language from the culture and history of the nation

Language is living and is best taught in the context of a nation's culture and history rather than divorced from it. This will serve to highlight some of God's purposes and blessings in a nation throughout history and to impart respect for their national strengths. Conversely, such a study will also reveal ways in which the nation may have failed to be righteous or just, emphasising its need for the gospel and our prayer.

Aims

1. Equipping pupils to carry the word of God to those of other language groups (whether locally or abroad) in these people's own languages and developing an understanding of, and commitment to, mission.
2. Developing an awareness and understanding of different cultures and ways of thinking and encouraging pupils to be critical of their own and not to make it absolute. Challenging British aversion to learning the languages and ways of others as sub-Christian and unbiblical.
3. Giving pupils linguistic skills to equip them for various callings in the world of work. Educating them to use linguistic skills responsibly and with integrity in this context.
4. Developing in pupils the motivation, skills and confidence needed to engage in language study on their own initiative now, or in response to future needs.
5. Developing an awareness and understanding of, and sensitivity to, language.
6. Giving pupils skills with which to serve others and encouraging them to do so.
7. Equipping certain pupils for academic study.
8. Providing enjoyment and intellectual stimulation in the classroom and enriching pupils' leisure time.
9. Learning in a foreign language context skill relevant to a broader curriculum (e.g. analysis, memorising, drawing of inferences) and in other ways making modern language teaching a well-integrated part of an overall Christian education, not a loosely related appendage.

Adapted from CST Policy Paper Series Modern Languages. D Smith.

Letting the Bible's view of man shape our thinking

Seek a vision as wide as God's purposes for the earth and small enough to deal with the immediate tasks, not one or the other. We all need our horizons stretching or shrinking at various times. 1 Samuel 17:20-24, 46.

Some characteristics of the image of God to be respected in teachers and pupils:

Language – vital to our existence as human beings; we all, by nature, have a capacity for language and language learning. (Curriculum concept 3)

Relationally – we were not made to be isolated individuals; our relationships are a crucial part of God's created order and reflect the relationship of the Trinity. (Curriculum concepts 10 and 16)

Individuality – we are all created as unique and differently gifted individuals; we are meant to respect and enjoy these differences, having patience and love for one another. (Curriculum concepts 1, 3, 7 and 16)

Rationality – we were given reason to investigate, appreciate and communicate the rationality of God's creation. (Curriculum concept 14)

Morality – as beings made in God's image, we have conscience and the capacity for moral decisions; we are accountable to God in all our ways. (Curriculum concept 10 and 11)

Spirituality – all that we are or do has a spiritual dimension because we are spiritual beings; whatever we do is oriented towards or away from God. (Curriculum concept 3)

Creativity – we are called to use our gifts creatively in the image of a creative Creator. (Curriculum concepts 3 and 4)

Servanthood – made to bear the image exemplified in Jesus Christ, we are to serve God's purpose with our work and our lives. (Curriculum concept 8)

Responsibility – we are given a task (The Great Commission and The Cultural Mandate) and the authority to carry it out in God's ways. (Curriculum concepts 2 and 8)

Fallenness – our capacity and weakness for sin is a key consideration in any realistic educational process. God's grace and forgiveness is available but there needs to be prayer for a dynamic change with the help of the Holy Spirit. (Curriculum concept 20)

Excerpts adapted from Christian Schools Conference Seminar 1993

Resources

Refer to 'Towards a Christian Curriculum' by Barbara Lord

List of Christian Authentic Materials for German (H.Schwarz) available from ACT, Stapleford Centre, Nottingham

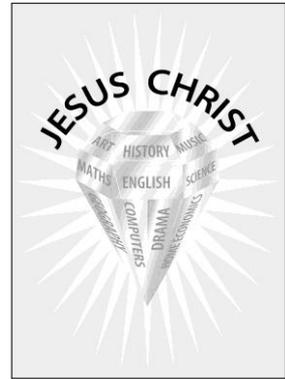
C.S.T. Policy Paper Series: Modern Languages by D. Smith.

Charis project: Christian curriculum for state schools available from ACT, Stapleford Centre, Nottingham

Charis Deutsch Yrs 9-11

Charis Francais Yrs 9-11

The Gift of the Stranger: Faith, Hospitality and Foreign Language Learning by D. Smith and Barbara Carvill, pub. Erdmans



Geography

Geography reveals God the designer of the physical world and the provider of resources for His people who dwell in it.

'God blessed them and said to them, "Be fruitful and increase in number, fill the earth and subdue it. Rule over every living creature." **Genesis 1:28**

God designed the earth to be filled with His people and ruled by them.

God is the perfect provider in creating the world for us to enjoy.

Geography is, therefore, the study of the earth and of how mankind is stewarding it for God.

'From one man He made every nation of man that they should inherit the earth; and He determined the times set for them and the exact places where they should live. God did this so that men would seek Him and perhaps reach out for Him and find Him, though He is not far from each one of us. For in Him we live and move and have our being.'

Acts 17:26-28

Geography shows us the diversity in God's universe, yet within the diversity there is unity, reflecting the unity and Trinity of God.

God determined boundaries and allocated areas for people to live.

The word 'geography' is derived from two Greek words, meaning to write about the land or to describe the land. The discipline of geography thus must be related to God, since He is the Creator of the land, the world. (**Genesis 1:1; John 1:1; Hebrews 1:10; etc.**). The creation is His handiwork and points to Him. The teacher must continually remind his students of this fact. Someone has summed it in these words: 'God left His fingerprints all over creation.'

Byron Snapp, 'Teaching Geography in the Christian School': On Teaching, Dec 1982

Geography is the study of God's heart for: -

- 1. People** groups throughout the world.
- The **places** where they live.
- The **provision** He has made for them.
- Their **progress** in ruling creation for the glory of God and the good of mankind.

It involves the study of: -

- 1. Location of people groups such as tribes and nations and where they dwell.**
(God cares who is and where and what is there for the people.)

2. Landscapes (and oceans) reflect the character and provision of God:

Examples:

- a. In Geology: Granite: God is immutable.
Sandstone: Able to be eroded easily and moved by natural forces. Likewise, God operates a flexible response to man's changing posture towards Him.
Goal: God's provision to be sought after.
- b. Erosion: God's remarkable power to change man's circumstances.
- c. Deposition: God's power to provide abundantly and move His resources.

- 3. Lifestyles:** Mankind is one family designed to live together with God as Father. Within it the world-wide Church is of particular interest since we are part of it.

It is appropriate to:

- a. Find out about people groups, nations and especially the Church worldwide.
- b. Seek opportunities to serve, especially to support and extend the Church.
- c. Consider lifestyles as they affect the stewarding of the Earth for God. For example: - squandering resources, e.g. oil, Amazon forest
stealing resources, e.g. examine policy of multinational companies
sharing resources, e.g. heart of compassion for Third World
stewarding resources, e.g. sustainable forests, Earth's atmosphere. There is an interdependence between everything God created and a fine balance.
Colossians 1:17; Romans 8:20-22

Core Method

1. Develop knowledge leading to:

- Increased understanding leading to:
- A sense of wonder at God's goodness.
- A spirit of worship to God the Creator
- An attitude of wisdom as stewards of creation
- A heart of compassion towards mankind

2. A framework of studying places in the world:

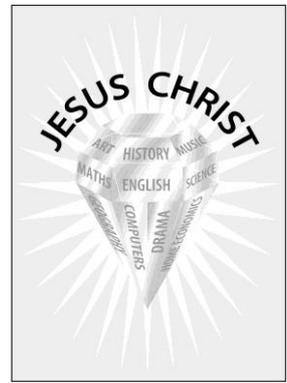
- Location
- Landscape
- Lifestyle

Resources

Refer to 'Towards a Christian Curriculum' by Barbara Lord

'America's Providential History': Beliles and McDowell. Pub. Providence Foundation
Chapter two: 'Providential Geography' - a fascinating chapter on God's purposes for the continents of the world.

Available: www.providencefoundation.com



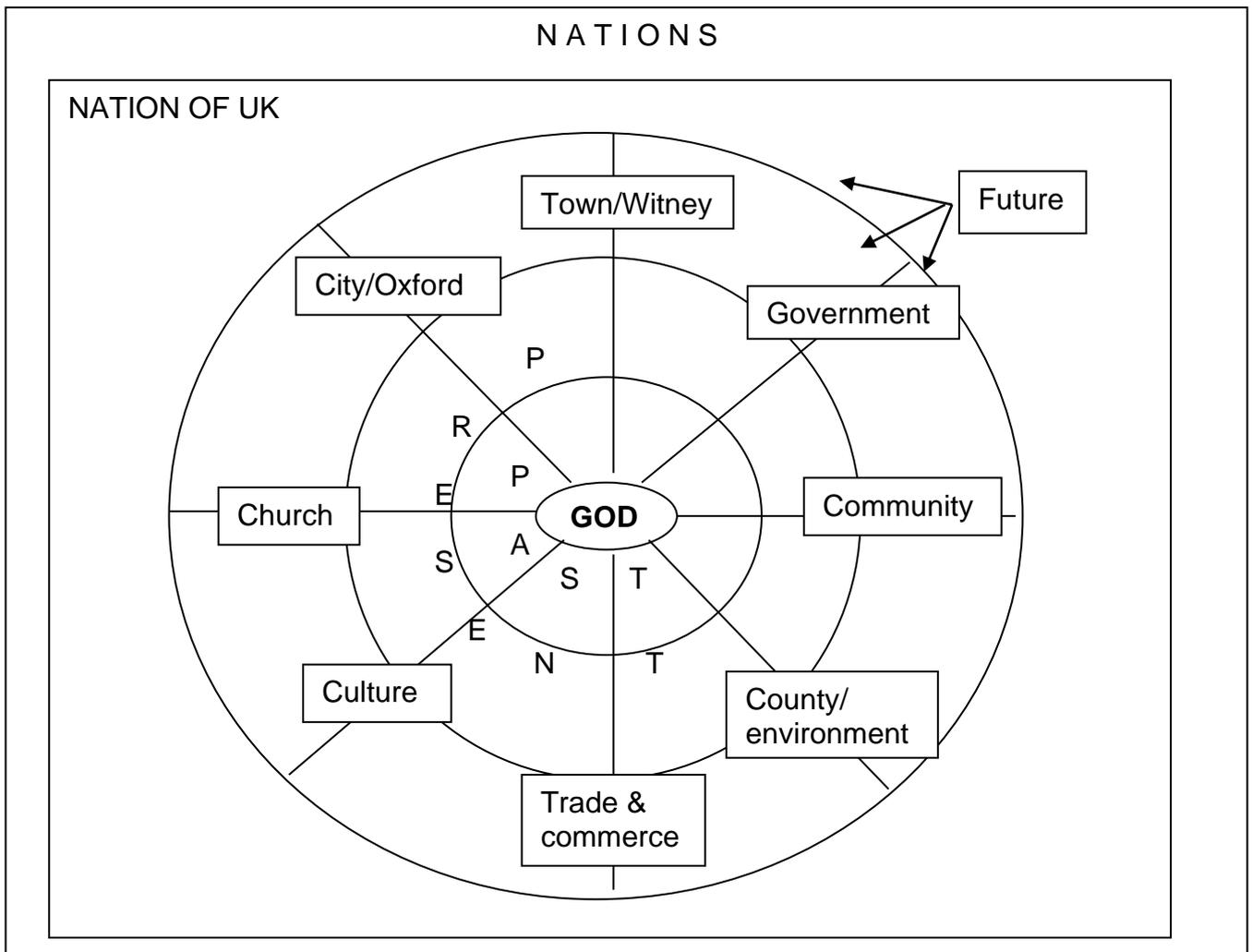
LOCAL GEOGRAPHY – Year 1-Year 6 (5-11 years)

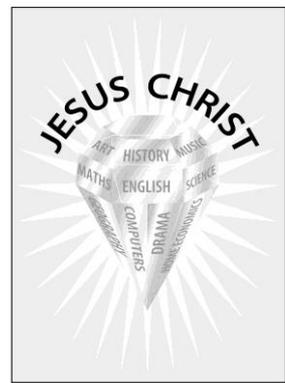
Every five years the whole schoolwork on a one term project together. The aim of this project is to foster an appreciation of the local environment as well as acquiring knowledge about it.

‘From one man He made every nation of men, that they should inhabit the whole earth; and He determined the times set for them and the exact places where they should live.’

Each of the nine subject areas are studied from the perspective of the past, present and future. This highlights the changes that have occurred as a result of human activity. The teachers of the younger children select appropriate areas for the children to study.

Various field trips are organised so that the children explore their environment. Parents are encouraged to participate in this project in a number of ways.





GEOGRAPHY – Y1-Y6

Truth to Teach

Geography must begin with the universe God created.

‘In the beginning God created the heavens and the earth.’ **Genesis 1:1**

‘The earth is the Lord’s and everything in it, the world, and all who live in it.’ **Psalms 24:1**

‘From one man He made every nation of men, that they should inhabit the whole earth; and He determined the times set for them and the exact places where they should live.’
Acts 17:26

The Great Commission - **Matthew 28:19-20**

‘After this I looked and there before me was a great multitude that no-one could count, from every nation, tribe, people and language, standing before the throne and in front of the Lamb.’ **Revelation 7:9**

God has a place in His heart for every nation and His desire is that we carry His vision. He commissions us to go into every nation to share the Gospel. One day every nation will come before the throne of God and every knee will bow before Him.

- To impart a Christian worldview, emphasising the importance of stewarding God’s world for His glory.
- To have opportunity to pray for the nations, recognising the effect religion often has on the wealth and poverty of nations.
- To use geographical terminology to study the world, imparting a knowledge and understanding of places, patterns and processes.
- To impart knowledge and understanding of environmental change and sustainable development.
- To employ appropriate fieldwork techniques and to use a variety of information sources.
- To ask and provide answers to questions, selecting and recording relevant information.
- To use ICT to assist geographical investigations.

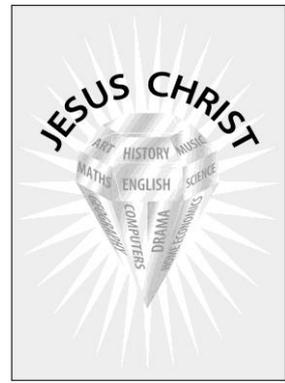
Way to Work

Geography is taught through projects with the addition of geography lessons in the Upper Juniors.

Projects: God's Heart for the Nations.
 God's Heart for Europe.
 God's Amazing Landscapes.
 Rich World, Poor World (optional).

Learning for Life

1. For the pupils to have an understanding of God's heart for His world in order that we may learn to steward it for Him, recognizing the issues of global warming, etc.
2. For the children to be inspired to pray for and visit other nations to share the gospel.
3. For the pupils to have gained increased knowledge and understanding of the world from a variety of information sources and the ability to record it appropriately.



GEOGRAPHY Year 1-Year 6 (5-11 years)

Year 1-Year 2

Geography is studied through a one term project called 'God's Heart for the Nations'.

- Aims: -
1. Definition of a nation.
 2. Mapping the nations.
 3. To appreciate the diversity within and between nations.
 4. To study our nation.
 5. The trail of the Gospel.
 6. To foster a concern for the nations.
 7. Praying for the nations.
 8. Travelling to a nation.

Year 3-Year 4

Geography is taught through a one term project supplemented by work from various map-reading books.

A. God's Heart for Europe

- Aims: -
1. To recognize God's sovereignty over the nations
 2. To recognize countries of Europe and other continents in the world.
 3. To learn basic geographical skills – compass points, map-work, plans
 4. To use a framework for the individual study of a nation
 5. To give scope for individual and group research and presentations.

Year 5 -Year 6

The subject is taught through one project and a number of geography lessons. The aim is to:

- Develop **knowledge** leading to -
- Increased **understanding** leading to –
- A sense of **wonder** at God's goodness,
- A spirit of **worship** to God the Creator,
- An attitude of **wisdom** as stewards of Creation,
- A heart of **compassion** towards mankind.

A. God's Amazing Landscapes – Y6

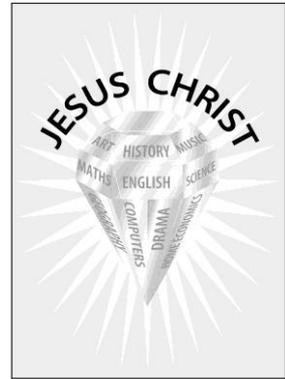
- Aims: -
1. To show the variety of God's landforms.
 2. To study a range of rock types.
 3. To learn about glaciation and deserts.
 4. To appreciate the effects of weather on landscape.

B. Geography Lessons for Year 5

- Aims: -
1. God's heart for His world and man's place within it.
 2. Overview of the world – continents, oceans, landscapes, climate, vegetation, population, nations, races, religions.
 3. Outline of Europe and UK.
 4. Outline of our locality.
 5. Geography of the school site.

C. Geography Lessons for Year 6

- Aims: -
1. Care for the countryside – ecology, pollution, conservation.
 2. Care for the quality of life – activities of Christians and other agencies, including our church's involvement in Africa, Kazakhstan, Poland, etc.
 3. Responding in practical ways to local, national and/or international needs by fund raising, praying, etc.



Graphic Design

Graphic Design reflects the process and skill of God as the redemptive designer who shapes us into various expressions of His image.

‘We proclaim Him, admonishing and teaching everyone with all wisdom, so that we may present everyone perfect in Christ.’ **Colossians 1:28**

The Graphics designer takes initial raw ideas and, using imagination and skill, transforms them into a design of quality for use and service. This reflects the redemptive process of God who works on our lives to transform us for the glory of God and for His service.

‘We are God’s workmanship, created in Christ Jesus, to do good works, which God prepared in advance for us.’ **Ephesians 2:10**

Graphics involves:

The Power of the Image – to communicate, the consequence and effect of image

Jesus is the only true image.

‘He is the image of the invisible God....’ **Colossians 1:15**

Aim

- To learn a number of basic strategies to enable students to be successful in taking an idea from a rough sketch to finished and technical presentation.
- To have heightened sensitivity towards compositions, colour and contrast.
- To realise the potential for good or evil in image – image must not be worshipped.

Deuteronomy 5:8-9

Graphic Skills

- An ability to develop a number of imaginative ideas from research.
- An ability to use principles of balance, composition and the concept of contrasts to create a dynamic image.
- An ability to use tools effectively, recognizing appropriate presentation techniques.
- An ability to use text and illustrations to give the final product impact.
- Learning to prepare work attractively for every stage from initial sketches to final print.
- Learning to serve clients and give healthy communication.
- Learning to modify ideas to satisfy the one being served.
- Learning to package the product.

Graphic Process for the learner

To understand Purpose, Process, Presentation, Production and Promotion

To experience and learn: -

Preparing, gathering, selecting, moulding, testing, making, advertising, promotion, distribution, evaluation and relating

These concepts taken from file: 'Graphics Curriculum Development' by Paul Farnham, The King's School, Witney, Oxon

Resources

Refer to 'Towards a Christian Curriculum' by Barbara Lord