

The Window and the Mirror – thinking about Attainment Targets in RE

Why not try using these images to help distinguish between the two RE ATs:



The Window

The window is AT1, learning about religion(s). Imagine yourselves standing at a window and looking through it – on the other side you observe the members of a faith community. It is not your faith community (although, yes, in some cases it may be) but you can ask intelligent questions, talk with others about what you observe, and speculate about what is happening. As you get older you will return to the window. You will notice new things, or see things in a different light.

Your understanding of the faith community will grow, but, unless you choose to do so, you do not go round to the other side of the window – you are learning *about* religion(s).



The Mirror

The mirror is AT2, learning from religion. This time as you stare at the frame you do not see through glass, but instead you see yourself and your fellow classmates reflected back at you. The mirror invites you to ask questions of yourself. In AT2 RE you are invited to consider how what you have learnt about faith communities relates to you. This is not an attempt at conversion, but an encouragement to explore your own values, ideas and practices. You may learn about the key figures of the great religions and the effect they

have upon the lives of others, and pause to think about who are the leaders whom you look up to and admire. Or perhaps you may see how families share their faith and religious practices, and compare these to times your own family spends doing things together. At times what you observe (AT1) will encourage you to wonder whether you yourselves can do more – should we be thinking about doing more for charity..... should we be vegetarian..... how should we spend our weekends? You are learning *from* religion.

Using the Window and the Mirror

If the window and mirror image appeals to you then you may like to carry this over into the classroom. Use a hinged photo frame (hinged to show the two ATs are inseparable) or create a window and mirror frame. Attach a target to the window – this can be one of the themes or strands from the AS rewritten at the QCA level you are aiming to achieve. *Attach the parallel question to the AT2 mirror.* This flags up your learning objectives and the type of work being undertaken. This approach may even help with those pupils who protest at doing RE “because I don’t believe in *****”. We are not asking you to believe... we are asking you to look through a window, or to talk about yourself (always an interesting subject!).

A good lesson / topic requires a balance of AT1 and AT2.

Attainment Target 2 in Your Agreed Syllabus

What is AT2 asking you to do?

The AT2 materials in the Agreed Syllabus are there to encourage pupils to:

- ◆ *develop awareness* of the fundamental questions of life raised by human experiences, and of how religious teachings can relate to them
- ◆ *respond* to such questions with reference to the teaching and practice of religions, and to their *own* understanding and experience
- ◆ *reflect* on their own beliefs, values and experiences in the light of their study.

All pupils should be able to contribute something to AT2 RE, regardless of the level of their cognitive or linguistic functioning, because they are building on their own experience.

Why are the AT2 materials framed as questions?

The AT2 materials in the AS are all non-statutory suggestions, but they are ways of helping pupils engage with a topic, particularly by asking them for their opinions and ideas. They can be used in a variety of ways:

- ◆ as discussion starters. *How do you think the world began? Who are your heroes? How do you know the right way to behave? Do you think you have to be a Christian believer to celebrate Christmas?* The possibilities are endless – and you will no doubt think of alternative (and better!) suggestions as you progress through a topic.
- ◆ to encourage pupils to consider the evidence they have gathered about a faith community and whether there is an idea or belief they can see impacting on their own thinking: *now we have seen the Sikhs' charity work (sewa – service) does it encourage us to think about how individual such as ourselves could make a difference in the world; having learnt about the Buddha and his teachings does this help us think about how we regard our possessions?*
- ◆ If you are fortunate enough to meet with a believer from a faith community the AT2 questions would be useful ones to use in dialogue with them.

Can we really assess AT2?

In your Agreed Syllabus you will find QCA Levels for both Attainment Targets (Cambridgeshire page 17, Norfolk pg 34). You will see that the levels are not asking you to assess a child's spiritual development (*who could do that anyway?*) but to give them plenty of opportunities to express their feelings, ideas, questions and priorities in a variety of ways, and to empathise with, and seek to explain, those of others. Note that the QCA levels have been rephrased as "I can" statements, which you may find easier to work with.

Here are some additional AT2 focussed approaches:

Exploring Values in RE

Many of the areas you cover in the RE Syllabus will promote a discussion about beliefs and values. These conversations usually arise almost accidentally from the questions and comments of the children, but it is also important to plan sessions with a particular AT2 focus in mind. Which AT1 stimuli will support this? Some examples are shown below, but you may also like to consider cross-curricular work – using religious stimuli for PSHE for example.

Some of these suggestions would make useful AT1 stimuli for the RE Thinking Circle (see page 15). Alternative ways of recording a discussion could include the making of posters to support a cause, or even positive action – raising charity funding, for example.

Festivals

The majority of festivals are founded on an important faith story and linked practice, which can be unpacked in such a way as to promote AT2 discussion e.g:

- ◆ The month long fast of Ramadan is also a time when Muslims think of other people who are starving, and they give charity money (zakat) to support them. *What is the right use of one's money? Is it an ordinary person's responsibility to care about the poor?*
- ◆ One of the stories behind the Hindu festival of Holi is of the boy Prahlad and his willingness to die for his belief. *What are the important things in our life, which we would not give up? Should we always do what adults or friends say – even if we know it to be wrong?*
- ◆ Advent is a prolonged period of spiritual preparation for Christmas. *Do people spend December thinking only about what presents they are getting, instead of about Advent? Do I think people should celebrate Christmas at all if they are not Christians?*

Community

In most faiths the notion of being part of a unified community of believers is very important. Your pupils are members of several different communities (the family, the school, a club, a team etc) and this will help them to empathise with the concept of community rights and responsibilities as part of their AT2 e.g

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- ◆ Sikhs have a strong concept of service (sewa) which includes



Exploring Values

everything from working in the community kitchen (langar) to charity work in the wider community. *What do we do together as a family or school? Do I agree that it is important to serve the local community or those in need? Should we plan to do something right now?*

- ◆ In Islam, Muslims join in prayer (salah) using prescribed rituals, and all facing the direction of Makkah. Communal prayer, with the congregation moving and praying as one, wherever they are in the world, is a strong visual image of the Muslim ummah (community). *Do I think it is most important for people to pray when they are together, or is it something which is best done alone? Why? How does it feel to be part of a huge group all doing the same thing? What groups am I in, or would like to be in?*

Right Behaviour

Faiths have strong moral codes which are founded on the teachings of their founders and leaders. These can change over time, and also be ambivalent, with scriptures sometimes apparently supporting two sides of an argument e.g:

- ◆ In Christianity there is a strong concept of “stewardship” with Christians being responsible for preserving God’s Creation – but some Christians will believe the opposite i.e. that they have been left in charge of Creation and it does not matter what they do to it. *Are we responsible for the things that are happening in the natural world? What should our lifestyle be like?*
- ◆ Most Hindus are vegetarian because of their deep respect for all life forms and their belief in reincarnation. *Should we all be vegetarians? Do I believe in life after death – and do my beliefs affect the way I act now?*
- ◆ The Ten Commandments in the Jewish Torah (also the Christian Old Testament) are an outline for social living in right relationship with God and neighbour. They can encourage many different debates: *Is it always wrong to kill somebody? What are the right things to do on Shabbat / Sunday? What laws would I make so that the world was a better place?*



Story

Religions abound with stories which are intended as a vehicle of teaching and challenge; they are rich sources of materials which can initiate discussions on values:

Exploring Values

- ◆ Guru Gobind Singh's story about the donkey, which people mistook for a tiger, teaches Sikhs that display on the outside means nothing if your heart is not true. *Do we judge people on appearances? How do I choose my friends?*
- ◆ The life story and teachings of the Buddha encourage us to think about possessions and how they in fact possess us. The Buddhist Jataka Tales, in particular, repay working with. *What are the important things in my life – and how would I feel if I lost them? What am I aiming for in life?*
- ◆ Jesus' parable of the Sower describes the different kinds of listeners and how they responded to his message with anything from indifference to total commitment. *What kind of listener am I? Do I apply things I hear and discover to my own life? Who do I imitate or follow?*



Empathising with characters in stories

Using empathy to identify with characters in stories is a strong tool in AT2 RE which helps children identify with the material or members of faith communities. Here are a few things to remember when planning this kind of approach:

- ◆ It is worthwhile looking at any story through the eyes of more than one personality or viewpoint for a more rounded approach e.g. in Jesus' parable of the Prodigal (Lost) Son there are three viewpoints to consider – all radically different – the father and both of the sons. Who are you empathising with – and why?
- ◆ Often stories invite us to empathise with one hero personality rather than the group – yet in most situations we, and our pupils, would probably be in the decried larger group. Would we have been on Noah's Ark – or drowning? Why do we take the tale of the whole world drowning so calmly?

If you are learning about members of a faith community, remember that the object of AT2 work is to learn from the religions you are studying – not bring about conversion to a faith or viewpoint. We want pupils to explore their own ideas and feelings in the RE classroom, but not necessarily to change them to the pattern of a faith which is not their own e.g. if your whole class decided to go vegetarian after a lesson on Hinduism, this would be inappropriate!

RE and the Arts

RE and the Arts

It is NOT correct that simply by setting a creative piece of work in RE you are covering AT2 – on the other hand, creative responses CAN be the vehicle of some excellent AT2 focussed RE. Creative work is helpful when it does one or more of the following:

- ◆ helps pupils to wrestle with their own ideas on a concept or value e.g. using the parable of the Good Samaritan as a stimulus to create a drama on “Who is my neighbour?”
- ◆ encourages children to empathise with members of a faith community, or the narrative of a significant faith story, e.g. paint the story of the founding of the Sikh Khalsa and be able to comment on the emotions experienced by the participants, and also by a Sikh hearing this story.
- ◆ serves as a medium for expressing their own beliefs and thoughts e.g. a poem on “Where is God?”

Simply setting a piece of artwork as a *response* (“*draw Zacchaeus up the tree*”) without asking for commentary *may* be a valuable AT2 response for some pupils – but without a meaningful discussion with them, you will never know!

Spirited Arts

Have you discovered the PCfRE / NATRE Spirited Arts Competition? This is an annual competition which was launched in 2004 with the aim of “opening up the frontiers” between RE in school and the expressive arts (art, drama, dance, music, photography). You can find out all about the competition at <http://www.natre.org.uk/spiritedarts/about.php> where there is also an extensive gallery of entries from previous years.

How does this support AT2 work in school? By focussing on creative responses to some of the ultimate questions of life, or significant religious events, children are encouraged to explore and express their own ideas on these in a way which speaks to them. The end result is not so much about technical skills, but the vision behind the finished work – the explanation of the pupil’s thinking (which is also shown on the website) is tremendously important.

The competition shows how important it can be to focus on one “simple” idea and explore it in depth – concepts such as “Peace”, “A Just World”, “Where is God”, “A spiritual moment” and “Inspiration” have figured in earlier years.

RE and the Arts



**Letting Go:
Spiritual
Life** Anna
Age 11

The hands in my picture represents when you have had to let go because someone has died or left you. The star shows a new life after death. My heart

represents death and how all comings and goings must come to an end until it's time.

God is everywhere

Nicholas Martin, Age 8

God is where the sea meets the land
And where the land joins the sky
Where sky ends and storm starts
And where earth becomes space
God is everywhere

The 2008 Competition themes are:

VISION! *What is vision? Whose visions inspire me? What is my vision? How do we see visions? How do we make them happen? In this theme, pupils might think of the meaning of vision for them, or the place of vision in a religion, or a sacred story that includes a vision. The vision of Martin Luther King, or Mahatma Gandhi, or some lesser known visionary might be the stimulus, but it could be about the spiritual vision of the child too. A written reflection on visions in life plus a visionary image will be a winning combination.*

A FAIRER WORLD *This theme is about how religions seek justice. Pupils might show a faith based charity in action: Islamic Relief, Christian Aid or one of many others. Or they might give an artistic reflection on their own hopes for 'making poverty history' or 'seeing justice for all people'. Good work will express clearly a link between faith and action, between the teaching of sacred texts and a modern problem, or between prayer for peace and action for peace. This theme encourages aspiration towards a just world!*

RE and the Arts

SPIRITUAL STORIES *In this theme, any faith story being studied in RE can be explored or analysed by pupils, young and old, who express their own ideas and insights into the story. They might ask ‘what makes this story spiritual?’ or ‘What’s the spiritual point of this story?’ or ‘What spiritual impact does this story have today?’ Some will respond to Jacob, the Prophet Muhammad (PBUH), the Gurus, the stories of Jesus or the Buddha. Others will make spiritual links to the Good Samaritan, Harry Potter or the life of a Nobel Prize winner. A profound image, with a clear explanation will go far!*

GIVING THANKS *Saying “thank you” matters! In this theme, pupils are invited to express their responses to the theme of thankfulness. An attitude of gratitude makes life better! Should we all say “thank you” more often? Some people thank God, others thank their parents, or friends, some are grateful for love, the world, the gift of life or the little things that make the heart sing. What makes you thankful? How is the thanks expressed? Tell us what your image means too.*

SEARCHING FOR GOD *Where do you look for an invisible being? How do you search for what cannot be proved? In this theme, pupils are invited to think about how people look for God. Some stories from faith communities answer this question. Many pupils will have their own idea. Agnostics and atheists may say the search is difficult, or even futile and a waste of time. Winning work in this area will mix the idea of searching with the different possible ways of finding God. Talking about God ~ or to God ~ doubt, theology, seeking, sensing, philosophising or listening to God creatively lead to the answers of one or more religions.*

You will see immediately by reading the above how several of these themes will link with whatever RE topic you are undertaking this term – so if you are interested in taking up the challenge of the competition the closing date is 31st July 2008! *(And if you are re-reading this page at a later date, go to the website for details of this year’s competition.)*

But whether you are feeling competitive or not (!) the principles behind spirited arts and AT2 in the classroom are important:

- ◆ It is good to use a rich variety of creative media to EXPLORE RE / Spiritual themes – but remember the RE emphasis is upon the exploring of ideas and dialogue, NOT on technical virtuosity – **simply having a creative response to an RE topic is not necessarily good AT2!**
- ◆ The examples above will suggest to you how to set the creative opportunity up. Pupils cannot just be left with a title in a vacuum – *you need to have those AT2 discussions as a class before you start on a creative project.*
- ◆ You will get a much stronger AT2 / personal response if you offer a concept as your theme rather than a more limited AT1 opportunity – e.g. which would evoke a greater range of images and responses “the Israelites crossing the Red Sea” or “Freedom!”?

RE and the Arts

- ◆ Remember that we are all different kinds of learners – if you are able to do so, allow pupils to work in the media of their choice, so that technical worries do not get in the way of thought processes.
- ◆ If you are using a piece of art as an AT2 assessment task, make sure that you have a record of the pupil's interpretation of their work – don't second guess what they are thinking!



God in Planets and at My School

By Adam
Age 6

I think God is everywhere on earth in space and on different planets and even no you cannot see him I still think he is there and the place I think he is at Mosley I think he is in heaven and earth and I think he is in the stars guiding us and even controlling himself even the people in the heaven that the people who have died and are in God's family as well as us.

THINK BIG!!!

Have a spirituality day when you experience how different religions express their spirituality through everyday living e.g: make (and eat) traditional Jewish food; learn Indian dancing; become a gospel choir...

Design and build a faith garden e.g a monastery herb garden; an Islamic garden for peace and reflection; a Zen garden of raked sand; a spiritual maze to symbolise the journey of life (with suitably placed symbols).

RE and the Arts

A wave soars towards the shore,
As colossal as two elephants on the plain,
Tourists rooted to the spot,
Like an iceberg of terror has wrapped itself
around them.
Beware Goliath comes!
Fill your sling with sunshine
And evaporate their grief.

People sit paralysed,
Having forgotten how to live,
The strength of independence faded,
Their spirits left with the terrible company
of loneliness.
Beware Goliath comes!
Fill your sling with desire
And bring life.

Minutes fly passed,
Hours go by,
Starvation glides through the atmosphere,
Children lie waiting,
Patiently,
Waiting for the taste of death
That swims across the landscape.
Beware Goliath comes!
Fill your sling with the light of hope
And let the starving see the silver lining.

Mothers grieve for the loss of their babies,
Children cry over their dead parents,
People fall into the depths of despair,
Tramps find the door of life shut,
Locking them in the room of death.
Beware Goliath comes!
Fill your sling with people and loved ones
And bring them back into the joy of our
world.

Woodcutters destroying rain forests,
Insects, animals, birds left homeless,
Fleeing from the chainsaw of terror and
death.
Falling down like the trees....
Dead!
Beware Goliath comes!
Fill your sling with compassion and respect
And bring laughter.

See Goliath fall!



Beware! Goliath Comes
Dominic Halter, Age 10

Reflective RE

Reflective RE

In RE we want to encourage reflective thinkers, and this general term can cover many different forms:

- ◆ Inquiry
- ◆ Philosophical debate
- ◆ Stilling – literally reflection

All of these open up opportunities for AT2 RE.

Religious Artefacts and Inquiry

It is always an excellent idea to have religious artefacts in the classroom, as they are tangible links with the faith community, being studied, and have important symbolic meanings in their religious context. Although we can never appreciate the *full* significance of an artefact if we are not a member of the appropriate faith community, they are still key pointers for us to belief and meaning.

Do we normally permit pupils to touch religious artefacts or not? In many cases pupils may see the artefacts only as part of an attractive classroom display, or being handled by a teacher. In fact many religious artefacts **can** be handled with **care and respect** by pupils, although there are certainly some key artefacts which should not be passed freely from hand to hand – Scriptures such as the Qur'an are an obvious example.

The “Gift to the Child” approach to RE suggests active engagement with artefacts to support kinaesthetic learners – it goes something like this:

- ◆ Select an artefact which has a sense of mystery about it (i.e. its use is not immediately obvious). This could be such things as prayer beads, a sealed bottle of water (Lourdes, Ganges...), Qur'an stand, Sikh bangle, a yad – well almost anything really! Be careful to choose an artefact that can be handled in this way.
- ◆ **ASKING** - WITHOUT identifying the artefact first, pass the article around a circle (you may even like to heighten the mystery by placing it in a feely bag first). Give pupils an opportunity to describe how it feels to the touch (and use the other senses if appropriate). Use open questions to encourage pupils to wonder about the artefact and suggest imaginative responses as to what it might be.



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(Remember if you are asking them to use their imaginations there must be no “wrong” answers – you are encouraging them to engage with the artefact *by using their own experiences and knowledge as a measure*. But yes, there might be deliberately stupid answers – you will know your pupils!)

- ◆ **LEARNING** – Now identify the artefact and its religious purpose. This is the opportunity to explore the symbolism of the artefact and the beliefs behind it e.g.: the Sikh bangle (kara) demonstrates the unending nature of God, and a Sikh’s devotion to God; the yad shows the sacredness of the scriptures and how that which is holy (the Torah) should be treated with the utmost respect..... This could now be supported by a DVD, a religious story or other input.
- ◆ **APPLYING** - Turn the focus on to the pupils. Which meaningful questions flow naturally from this experience? Is it something on their views on life and death or morality? Maybe this is the opportunity to explore what is special or meaningful in their lives – people, places, belongings etc.

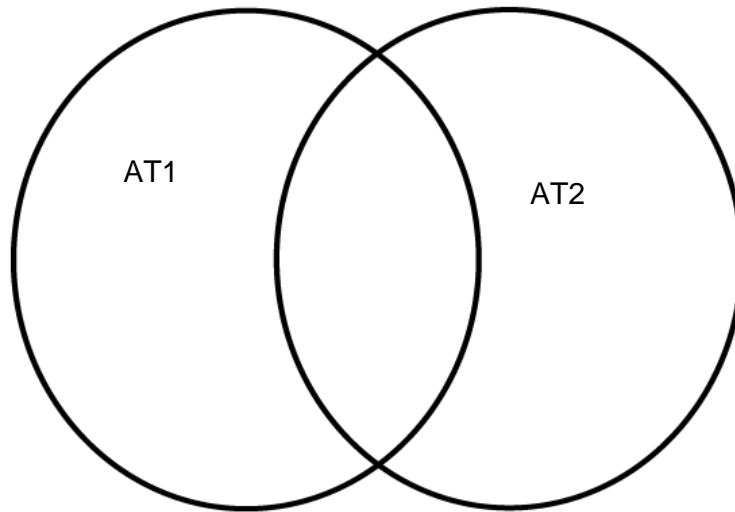


The same style of approach can be used with a photographic stimulus e.g.: a Buddhist monk meditating; the ark in a synagogue ;a statue of a Christian saint; or a Muslim at prayer. The aim is to grab children’s attention initially and awaken their interest so that they have the opportunity to think, reflect and explore, before they are told. With an AT2 follow up, the object or photograph has become a type of lens through which children can open up their thoughts and feelings and share ideas and values.

Alternatively, why not use the other senses as an introduction to a topic – food or smells can bring about strong reactions in people and set a scene – bring in some smelly fish as an introduction to one of the stories about Jesus and the fishermen on the Sea of Galilee!

If you like the sound of this way of working, you may be interested in buying packs of “Gift to the Child materials which pioneered this methodology in RE – they can be bought through www.articlesoffaith.co.uk

Just a simple Venn Diagram.....



What about helping pupils to think about religious artefacts and whether the artefacts themselves can be described as AT1 or AT2? (This is really a false distinction – as, thought through, most artefacts would end up in the central overlapping section!) Create a Venn Diagram (perhaps two PE hoops? Or something on the interactive whiteboard?) and show the artefacts. Items which would be placed under AT1 would be “teaching artefacts” such as scriptures - under AT2 would be ones which help you engage, worship or reflect, such as prayer beads. Model placing an artefact on the diagram and give your reasons for its position, then invite members of the class to do the same. As their reasoning unfolds, you will be able to assess their understanding of the purpose of the artefact, but, properly handled, animated discussion should follow!

Stilling

Stilling is a method of developing children’s spiritual awareness. The activity of stilling is a lead-in to meditation and could thus be an appropriate exercise to undertake when thinking about meditation or worship in one of the great world faiths (although we do NOT suggest that you attempt true meditation in the classroom).

An alternative use of stilling is on a visit to a place of worship where you can use this technique, (using all the senses except sight) to respond to the atmosphere of a place – as a follow-up, collect words and phrases which could be used back at school, perhaps for a class poem, or to remind pupils of their experiences at a later date. If you are using this e.g. on a church visit, it

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is best to undertake the stilling exercise first, before any other activities “wreck” the atmosphere of the sacred space!

When stilling, begin by making sure the children are sitting in an “alert and relaxed position”. This means sitting so they are not touching anything or anyone, back against the chair back, feet flat on floor, hands resting in a cup-like position on the lap, or on the knees.
The teacher talks the children through the exercise slowly and calmly, leaving appropriate gaps.

A very simple stilling exercise would be :

“Let your eyes gently close....

Breathe slowly in and out, in and out...

Now begin to listen to sounds outside this room.....

Now listen to the sounds inside this room.....

Now listen to yourself....

Notice the way your breath enters and leaves your body.....

Concentrate on the tip of your nose and feel your breath go in and out, in and out.....

Now feel how hard your chair is underneath you.....

When you are ready, open your eyes and have a good stretch....

The exercise can take as long or as short an amount of time as is appropriate - you will be able to sense the atmosphere in the room and react accordingly. Children who become used to stilling exercises will be able to go for longer and longer periods of time.

Always debrief after a stilling exercise. Pupils may have something they particularly wish to share – and not to be able to do so can be very frustrating! The plenary is also, of course, a sharing of AT2 experiences. Link the experiences of the children to the experiences of the faith community being studied.



The RE Thinking Circle

There is a wealth of stimulating material which can be used to inspire pupils to discuss religious ideas and concepts e.g.

- ✓ Religious stories, poetry and prayers
- ✓ Religious art or photographs
- ✓ Moral issues and dilemmas to be debated from a religious and non-religious viewpoint
- ✓ Interviewing leaders of religious communities and discussing their answers
- ✓ And of course, ultimate questions!

As long as suitable stimulus material and concrete experiences are used, even KS1 pupils can engage in the discussion of religious themes e.g. the Old Testament story of Joseph and his brothers can stimulate work on jealousy and sibling rivalry.



Setting up the RE Thinking Circle

In simple terms, an RE Thinking Circle is just like Circle Time - a safe and free environment in which pupils can discuss and share ideas without fear of mockery. It is a place where you can suggest or discard ideas without engendering conflict and where the keyword is respect.

In the classroom you should:

- ✓ Sit where everyone can see each other so that dialogue is encouraged. You may also like to use the common circle time technique of passing around an object to designate whose turn it is to speak (and whose to listen!)
- ✓ Have a board or flip chart on the edge of the circle so that the teacher can note significant points and issues
- ✓ Make sure everyone has a copy of the stimulus material or use the interactive board. Stories are particularly good for engendering philosophical discussion in the context of RE, and some may be found which will raise the ultimate questions of life at an appropriate and non-threatening level.

The pattern of a session:

- ✓ The teacher reads/shows the stimulus. Materials often need reading twice. Any text chosen should not be over long.
- ✓ Thinking time. What is thought provoking, problematical or interesting about the stimulus? The time may be spent in quiet thinking, or in writing rough notes. You may wish to extend this by then placing pupils in small groups or pairs and asking them to select their best questions together.

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- ✓ The teacher invites questions about the material – these can be recorded in different ways such as on the board, post-its, thought-bubbles etc. Pupils' names should be added to their questions.
- ✓ As this is RE (!) the teacher draws particular attention to what they see as the most promising RE questions, (“Why did a holy man like a priest not help a wounded man?” “We are told not to tease people, so why is it alright if Krishna does it?”)
- ✓ Questions can be grouped by the pupils. The teacher should encourage pupils to think theologically (e.g. rather than “These questions are all about Jesus” try for “These questions are all about what people believe about Jesus”. Or “These questions are all about how you find out the truth”)
- ✓ Identify the question (or group of questions) you want to discuss. At first it is probably best if the teacher makes this selection so as to make sure you are following an RE course and not an interesting red herring!
- ✓ The discussion begins with the pupil who posed the question being invited to clarify it. The teacher’s role in the following discussion is that of facilitator. A teacher can: encourage pupils to give reasons for their statements; ask questions to stimulate discussion; point out assumptions, problems, similarities and differences; help pupils explore reasons for disagreements; emphasise important points as they are made; in-put material to assist the discussion. The teacher should also be encouraging pupils to think in more depth by the way they encourage the discussion. Pupils should also be thinking about their reasons for holding differing views, rather than just “I disagree with...”

Useful questions for the teacher to build the enquiry could be: What are your reasons for saying....? How do you know that? Could someone give an example of....? How does that relate to what we are talking about? What do you mean by...? How could we tell if that was true? If you say... does it follow that....? Is that always the case, or only sometimes? What are the differences of opinion here? Etc!

- ✓ One way of organising the discussion more formally is by the teacher first writing a discussion plan. (See example below of a generic plan for looking at stories. Some good examples of this may also be found in R. Fisher’s book **Stories for Thinking**, published by Nash Pollock.)
- ✓ You may choose to ask children to work in small groups to explore particular issues and gather them together for a plenary.
- ✓ A mind-map is a useful way of summarising the discussion, and can draw the class’ thoughts together very effectively. There needs to be some process of closure and review, as pupils consider whether the discussion has altered or expanded their opinions and what could be done to improve the discussion process in the future.

And also:

- ✓ Do remember that when discussing faith and belief issues it is important to have clear class guidelines about respecting the beliefs of each other and the family faiths of class members.
- ✓ Do not choose religious material which is “closed” and leaves only one conclusion to be drawn. There needs to be room for discussion.

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Example - Writing a Discussion Plan:

The questions do not have to follow each other in the order given below – obviously the order is varied according to your aims and the stimulus.



Examples of Opening Questions:

- What is interesting/ puzzling /surprising about this story/ stimulus?
- What questions does the story/ stimulus make you want to ask?
- Does the story/ stimulus make you feel or think anything special?

Questions about events in a story:

- What happened and what do you think SHOULD have happened?
- What happened next after the last event of this story?
- Is it an old story? Are there things in the story that are still relevant today (e.g. emotions, relationships)?

Questions on the meaning of a story:

- Does this story have a meaning or a message?
- Is the story true? Does it tell a truth?
- Is the story telling us something about faith or belief?

Questions about the characters:

- Why do you think ++++ behaved in this way?
- What do you think about ++++'s behaviour?
- Do people behave like this today?

Questions on the key theme of the story e.g:

- Is forgiving people hard or easy?
- Is it always wrong to tell a lie?
- Should children always do what their parents tell them?
- Are rich people good people?

And don't forget to introduce any relevant religious material into the discussion e.g:

- 10 Commandments
- Sikh notion of service (sewa)
- Sermon on the Mount

For assessment purposes you may wish to use a questionnaire to follow up on the discussion. Often an extremely good discussion can fall flat if pupils

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are then told to write it up – it is therefore probably most helpful to present them with a simple template which brings them to the heart of the story, and is also good AT2:

Example – a Questionnaire:

What is the most interesting or puzzling part of this story for you?

I think it is interesting / puzzling because.....

Who or what would you like to be in the story?

I would like to bebecause.....

Did you dislike anyone or anything in the story?

I disliked.....because.....

Choose someone in the story you would like to be able to talk to, and ask them a question.

Character.....My question.....

What would you have done if you had been ++++in the story?

I would.....because.....

Do you think it was right or wrong for ++++ to ++++?

I think it was right/ wrong for ++++ to ++++ because.....

Is there anything which could have been done to make the story end differently?

I think.....should.....and then.....would have happened.

Etc!

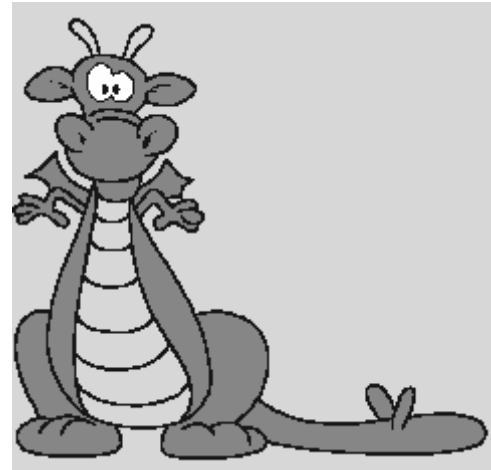
It is possible that teachers who follow a thinking skills cum AT2 approach to RE may find their classes involved in deep and meaningful discussions in RE, but with little tangible (written) evidence of learning in their RE books. The following methods of recording may go some way to filling this gap:

- Use a questionnaire at the end of a discussion to elicit personal responses
- Teacher keeps notes as the discussion progresses to assist the class in preparing a mind-map which is “owned” by all the pupils
- Make a thinking display which includes pupils’ questions and comments, and which can be added to over time with additional thought bubbles (leave some spare blanks by the display). Pupils will probably need to be strongly encouraged to use this to begin with – adding to displays is not always acceptable!

RE and Story or...how to steal past dragons....

C. S. Lewis, writing about Narnia, described how re-casting the Christian story in an imaginary world helped it to unclutter it of its "stained glass and Sunday School associations" and regain its real potency. This he saw as a way of "stealing past dragons".

Religious stories are often ancient – they already employ metaphor, symbol, fantasy and drama to explain the intangible. They have layers of meaning which can be uncovered, and which will speak to people on different levels – new patterns of meaning emerge for us as we ourselves grow and our thinking matures. Story telling should give people time to picture events as they occur and then give them time to share reactions and discuss points of interest – this goes beyond a simple re-telling of a story (AT1). Talking about a story can lead to deeper consideration of aspects which are normally glossed over and noting personal viewpoints or patterns of response. Religious stories are designed, or remembered, because they appeal to the inner world of experiences whilst, at the same time, offering an increased understanding of religion.



Here are a variety of approaches to storytelling which can impact on AT2

(1) Guided Fantasy

Select a story from the faith tradition which you are studying and which will appeal to your class' imagination e.g. the Exodus from Egypt, the Christmas Story (see example), a story from the life of the Buddha, a pilgrim going on Hajj. Write a story outline with open-ended questions which allows pupils to fill in their own descriptive and sensory details e.g:

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“Today we are going to visit the stable at Bethlehem...

What does the outside look like...

Can you hear or see what is going on inside.....

Go into the stable...

Is it dark or light.....

What can you see....

What can you smell.....

Can you hear any sounds...

Are there any animals in the stable....

Look around carefully and see what people are there.....

Do you recognise who any of the people are.....

Choose someone nearby to talk to.....

Ask them what is happening...

Can you see the baby in the manger....

Go and take a closer look.....

What is he doing.....

Are you allowed to touch him.....

Think what you will want to tell your friends about this when you get home.....

It is time to go home now, open your eyes slowly and give yourself a shake.....



The guided fantasy is set up in the same way as the stilling exercise above (sitting alert yet relaxed etc) although some people prefer to use the hall and have children laying on the floor.

With a guided fantasy it is important that:

- Children have sufficient background knowledge to help them engage with the story successfully e.g. they've heard a version of the story before, or had the opportunity to study photographs of the place the story is set.
- There is sufficient time for a class debriefing session afterwards

You may wish to follow the guided fantasy with a creative exercise such as art or story writing, to capture the different types of responses. If you do so, it is probably best to leave the whole class debriefing until later - younger children in particular will often imitate their neighbour's ideas rather than give voice to their own, if they think you perceive that answer as in some way "better"!

Most children enjoy stilling exercises and guided fantasies, and actually benefit from them, but some people find them difficult to cope with. It is important to let children know it is alright to peep if they feel insecure with their eyes closed (we all need reassurance that this is not some trick and everyone is laughing at us!). If pupils feel very unhappy with the exercise then they must be allowed to opt out in a way that doesn't disturb others.

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There are no right or wrong answers in creative visualisation. For example, you may find when you debrief that a child's "Christmas Story" is full of rockets and spacemen.....this may not be what you were expecting, but it is their *personal* vision, and needs to be valued as such.

The teacher has to feel happy to undertake this activity as well as the pupils - if you cannot see the worth of what is being done, or you are anxious about it, it will show in your voice and affect the way the exercise works out...or doesn't.

Do not use a fantasy exercise to indoctrinate children, or "trick" them into a "religious experience". Properly used, fantasy can be a memorable way of getting pupils more involved with their subject, but remember it is also a powerful tool which religions have used for centuries! (*An example of this wrong use of suggestion in the Christmas example above would have been to ask pupils to worship the baby in the manger. Note how the fantasy has deliberately avoided all value loaded instructions of this kind.*)

(2) Acting and Role Play

There have always been strong links between religions and the theatre. In the Middle Ages, Christian plays were dramatised in churches, bringing to life the stories of Jesus at a time when few could read or write. In time, the whole Bible was put into the form of plays which became known as 'The Mysteries'. Ideas and concepts came to be represented in Morality plays, with actors playing such parts as Death, Beauty and Good Deeds.

Worship, with its rituals, sacraments and symbols, is also very dramatic, providing the means for people to enter an understanding of their faith and belief. As Muslims run between Safa and Marwah during their pilgrimage to Mecca, they are acting out Hagar and Ishmael's search for water. Jews at Succoth act out the time the Israelites lived in tents in the wilderness.

In a way, we all act out things in our own minds in order to see events in our lives more clearly. Drama can therefore be a particularly valuable tool in R.E. It can help pupils to gain fresh insights and enter new experiences without entailing belief or commitment. It can also be really good fun!

- a) Detailed scripts are rarely necessary and can limit pupils' thought and involvement. **Role-play** can be very effective in R.E. The emphasis is on 'being' or doing' rather than on acting. The teacher may also like to adopt a role. If a discussion is preceded by one or more improvisations, then a 'world' is created (and experienced at first hand) in which it is possible to discuss safely and without prejudice.
- b) It is often useful to begin by conducting an activity/**discussion in pairs**. This can then be developed into a dramatic dialogue.

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- c) **'Hot-seating'** is a very useful way of exploring a situation/topic further. It involves someone sitting at the front of the class and being questioned and having to answer in role.
- d) **Mime** can be an ideal format for the interpretation of ideas and it can be created quickly and effectively. It is a useful form of non-verbal communication and the symbolism it involves often has close links with the R.E. syllabus.
- e) The colour, pageantry, mythical and mysterious figures in religious teachings can often be expressed more easily through the use of **puppets and masks**. Shy pupils can hide behind their creations and allow their imaginations free rein and allow themselves to become more involved.
- f) **The acting out of stories central to the faith** is common to many religions and can be a very valuable learning experience as they can be understood on two levels; the events in the story and their meaning for the faith community. E.g. In **Sikhism**, the story of the founding of the Khalsa, in **Buddhism** the story of the Buddha and the Four Sights, in **Christianity**, Jesus' Passion, in **Hinduism**, the stories about the gods. In dramatising the stories, the pupils may come to understand their current relevance.
- g) **The teachings of different religions may also be portrayed dramatically**. Jesus' parables obviously lend themselves to this, but the Buddha was also a good storyteller as were the Sikh Gurus. An excellent exercise would be for pupils to dramatise the teaching in a modern idiom. This would show their understanding and the teaching's lasting relevance.

But remember:

- a) The kind of drama and role-play suggested has little to do with theatre or performance skills and should not be approached or judged accordingly. It is important that students perceive what they do as a learning experience. Performing should be voluntary not compulsory ; students need to know that the importance lies in the process and not just in the performance. As good R.E. teachers, we want to raise awareness and sensitivity, so we must exhibit those qualities.
- b) Care needs to be taken over what artefacts are appropriate to be used in drama and role-play. There are no hard and fast rules - the final decision has to be with the teacher, guided by sensitivity and respect, e.g. Asian clothes are not religious but cultural and most Asian people would have no objections to children dressing up in them, but the Sikh turban and Buddhist monk's robes have religious significance and should be treated with respect. The test is: "Is the artefact going to be treated with respect in an educational way? Will it add to the pupils' understanding? Will using/wearing it give offence?"

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- c) Any dramatic representation of Muhammad or the Sikh Gurus would give offence. This fact is a valuable teaching opportunity and may be compared to the misgivings many Christians have about Jesus being portrayed in film.

(3) Reflective Storytelling aka Godly Play

Godly Play” in the Classroom

There are detailed websites about Godly Play on <http://www.godlyplay.org.uk/> and www.godlyplay.com Jerome Berryman’s National Society Lecture on spirituality and Godly Play is at <http://www.natsoc.org.uk/schools/gp/index.html>

The Godly Play movement is the brainchild of the American clergyman Jerome W. Berryman; it was devised for working with Sunday Schools in the faith context. It is now becoming a popular way of Sunday School teaching in England and is being particularly promoted by Rebecca Nye of Cambridge University who is Godly Play’s Director for Empirical Research. The national Godly Play classroom is in the grounds of Trumpington Vicarage (Cambridge) and the materials needed for the story telling are produced at Bowthorpe (Norwich). A significant number of primary schools are now taking the methods of Godly Play into the classroom, with interesting results.

The methods are developed from the Montessori tradition and have been in use for at least forty years in the States. Obviously the faith development aims of Godly Play are inappropriate for the primary classroom, but the technique will certainly support AT2 work in RE and the development of thinking skills, as long as one is careful about using non-confessional language. Some of the aims of Godly Play are:

- Creating a safe space for children where their ideas, opinions and gifts are deeply respected.
- Sharing the ongoing stories of a faith
- Respecting others
- Giving children the tools to build a spiritual way of life, including the gift of silence
- Sharing a way of wondering, and of responding to teaching in an artistic and kinesthetic way which has meaning in children’s own lives.

Godly Play assumes that children have some experience of the presence of mystery (the mystery of God?) in their lives, but that they lack the language, and permission, to explore this in our secular culture. We enter into this mystery by exploring parables and sacred stories, silence and liturgy, in order to discover, ourselves, one another, the world around us, and, for some people, God.

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How to – in summary

In the proverbial nutshell – the original Godly Play technique is based on creating a sacred space in which to present the stories of the Bible and Christian teachings using simple props, wondering about them together, and then allow the children open-ended opportunities, usually with art supplies, to engage the story on their own terms. The stories have been carefully scripted; they are told very simply, with simple props, and without interpretation or moral instruction. After a story is presented, the children and the storyteller “wonder” together about aspects of the story that draw their interest. For instance, with the parable of the Good Shepherd, they might wonder together how the sheep felt as they followed the shepherd...or whether the sheep have names..... or how it might feel to be lost. After a time of exploring the story with wondering, the story equipment is put away, the children choose the art supplies they would like to work with, and they spend some time creating whatever they choose, in response to what they feel is most important in the story, or most interesting. The session ends with a “feast”, a sharing of juice and biscuits in which all eat and drink together in a parable of the Eucharistic community.

Godly Play has what may be described as a “liturgical shape” consisting of: preparation; arrival; enjoyment of the story; personal exploration; and final emergence from the sacred work. Just “doing a story” and asking wondering –style questions is *not the same thing*.

Godly Play Step by Step

Making the Classroom a Sacred Space

The specialness of Godly Play requires a particular type of space – you need room for the class to sit round on the floor in a large circle (as in Circle Time – and no double rows – nobody other than the doorkeeper must be outside the circle). In another part of the room (or another room if you are using the hall) you need to have the creative art materials set up *ready* for children to use.

The atmosphere is set as the children enter this sacred space attentively and by invitation – you cannot therefore instruct them to organise the room and then sit down in a circle on the mat, as you will already have destroyed the atmosphere you are trying to create.

It is therefore important that the room is set up in advance and the children then re-enter the room following break or lunch hour for Godly Play. If administrative tasks have to be undertaken, such as afternoon registration, these need to take place outside of the sacred space. Alternatively, you may decide to use the hall as the storytelling space and set up the classroom for the art response – if so, do make certain that the session will not be disturbed by e.g. kitchen or playground noises.

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The Doorkeeper

The Godly Play session requires the presence of two adults; this is because the storyteller should not be making eye contact with the children or engaging with them, instead they will engage only with the story. The Doorkeeper is welcomer, observer and participant (and, if necessary, quiet disciplinarian).

The session begins by the doorkeeper welcoming each child as they enter the room. Each child is to be welcomed by name and personally invited to join the circle. This is an important part of the valuing of the individual.

Telling the Story

The story is simply, and carefully, scripted, containing many echoes of the scripture from which it is taken. It is told with a minimum of detail and by using simple artefacts which are handled with slow deliberate movements. A key element of the story is “**wondering**”; as items emerge from the box the question “I wonder what this could be?”, or equivalent, is asked, and all answers are accepted without positive comment or adverse criticism – “it could be a...”. Children are encouraged to expand their ideas further by the storyteller’s questioning. If handled correctly, children should not perceive any one answer given as superior to another, this should avoid the scenario of a large number of the group repeating what they perceive as the accepted and acceptable answer.



Once the scene has been set, the story is told in a calm and measured way. As the story is told, the storyteller’s focus is entirely on the objects before them and the story itself; they immerse themselves in the narrative, without intruding their personality into the delivery – you should find that the children will focus in the same way. The narrative is spoken and then the figures are moved with slowness and deliberation. Many young learners find it difficult to process both verbal and visual information at the same time and will find it

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challenging to both listen to the storyteller and watch what they do with the materials at the same time – this is one reason why the two elements are separated. Some of the extroverts in the class may find the method of delivery too slow, especially if they are the kind of pupils who are always keen to show they know the right answer immediately. However, there will assuredly be other members of the class who not only appreciate the slower pace, but also value the opportunity to think more deeply and profoundly, rather than race for the line.

At the end of the story more detailed questions focus the imagining: *“I wonder what part of the story you liked best?”* *“I wonder what part of the story is most important?”* *“I wonder who you are in the story?”*, *“I wonder if we could leave any of the story out and it would still be the same story?”*. Children are invited to comment if they wish. The storyteller is never afraid of silence as they wait for a response – silence is wondering time and internalising time. The Godly Play story script will *not* contain any closed or pointed questions such as “What is +++++ supposed to be in this story?”, as these will close down the children’s ability to wonder.

When using the Godly Play script from the printed materials teachers will possibly find that some of the final wondering questions are too confessional to be used in a school context (e.g. “I wonder if you have ever heard the Good Shepherd call your name?”). If a child voluntarily responds in this way, it is to be valued as any other comment and not drawn attention to.

There is often a significant difference between telling a story with which the children are not familiar and one which they know well. Unlike the guided fantasy (above) it is not helpful for the children to have heard a version of the story recently beforehand, as this will already be lodged in their memory and they will feel that they have “right” answers they need to remember. This will at once curb their imaginations and “wondering” and become a recall test. When telling something such as the familiar Christmas or Easter stories, the storyteller will probably find that they need to strive harder to maintain the Godly Play method of working.

How long should the story take? The answer to this depends entirely on the children. You will see that the Godly Play scripts in the books are very short, and when you read them one would imagine that the whole session would take no more than five minutes. However, as the children become engrossed in the wondering and respond to the story, you will find that this part of the session will stretch to forty or fifty minutes with even the youngest children. You should find that most children will wish to respond at some point; the storyteller should always remain alert to those children who raise their hands infrequently and wish to contribute, but nobody should be forced to speak who doesn’t wish to. Every answer should be accepted and valued, because it is the child’s personal response and should never be undermined. It is helpful to have near the end of a session a very simple question which every child should want to answer, and go round the entire circle to give everyone an opportunity to speak e.g.: “I wonder what you would like to give as a present to a new baby?” (Advent Godly Play). The storyteller will normally be able to sense the mood of the group and move the story on at an appropriate pace.

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It is frequently the case that the special nature of Godly Play means that those who normally evince behavioural problems will respond well to this method of working and join in the wondering and sharing with the rest of the class – although there are occasionally exceptions to the rule!

The materials go to the spiritual heart of each story but the novice Godly Play storyteller, swayed by their own personal assumptions of what storytelling or a story should be like, may occasionally be tempted to make the Godly Play script more “exciting” at the expense of detracting from its central mood or theme. Changing stories to “jazz them up” or to leave out “nasty bits” may deprive children of the opportunity to engage with particular issues in a safe environment. The Godly Play storytelling style is designed to nurture a child’s spiritual development, and it will become more obvious to new storytellers as you progress why each story is written in a particular way.

The Creative Response

Affective work of this kind demands the opportunity for participants to respond in a creative way and to go on to personally explore their own engagement with the story. In a classroom immediate free choice of activity will wreck the atmosphere created; the best way to prepare for this session is to have all the activities laid out in advance and to write a list of how many can undertake each response e.g. “6 painting, 5 clay, 6 poetry...”

Strongly kinaesthetic learners amongst the children may have had problems formulating responses to the wondering questions because they lack the appropriate vocabulary, but will readily respond to the meaning of the story in a creative way. This is one reason the children are given a free choice of activities, as they can select the one that they feel corresponds most closely to what they wish to “say”. One could describe what is on offer as an opportunity to “meditate with art materials”. Of course, it is unlikely that the pupils will think of their response in these terms – but this is the possibility you are trying to open up to them. *In such a situation, of course, the teacher supports the process not by becoming an art critic, but by exploring with the child the meaning of what they are creating, and why. You may find answers to your questions and the discussions you become involved in can be recorded under the headings of spiritual and personal development and AT2.*

The original Godly Play scenario offers the opportunity to choose which form of creative response to make, including writing. However, it may be that teachers would wish to move everyone in the class into a literacy based response – for example following on from the parable of the lost sheep, pupils could be asked to select one of the characters in the story and write about how they felt as the story unfolded. Some element of choice, however, should be retained in the work which is required.

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The Plenary

In the Sunday School context the Godly Play session concludes with a “feast”. This is when the group come back together as a community to share together, and you will notice that this sharing has strong symbolic links with the sharing of the Eucharist of the Church and with the final banquet in the Kingdom of God. The children serve each other, and everyone waits to eat together.

In a classroom this is perhaps more difficult to organise, especially if you have changed rooms between your storytelling and craft activities, so if you want to include the feast then this could be done after the storytelling and before the creative response. In a school context the feast may be seen as not so necessary a feature as in the church context, and you may decide that you will leave this element out in order to give more time to the storytelling and response. In fact, the technique of sharing a meal in this way is an excellent method of supporting teaching on the Eucharist, and you may perhaps feel best be undertaken when this is the focus of the RE curriculum, rather than as a feature of the Godly Play storytelling. The feast, however, is in the programme for a reason; one of the important functions that it performs is to bring children back, from what may have been for some intensely personally and private work, into the class group. In the classroom its place may be taken by a short plenary session as the Godly Play time ends.

The Role of the Class Teacher

The class teacher is not necessarily the best person to be the storyteller in his or her own classroom! Teachers often find it very difficult to take on this role because:

- ◆ they are intent on class discipline and find it difficult to focus on the story rather than the children;

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- ◆ the Godly Play story style is very different from their normal method of working with the class, and some cannot believe that anything which moves so slowly will “work”;
- ◆ a teacher’s automatic response to any published material is to assess it and change it to fit their particular circumstances! Here it is worth remembering that this teaching style and scripts have been honed over forty years – there is a reason for the language and methodology, for what is included in the storytelling and what is omitted – at least for the first time, try it as written, unless there is a very good reason to adapt! In reality, there is plenty of opportunity for the teacher to exercise their creativity within the Godly Play context, in both the interaction with the children, and the response to their creativity.

In many cases it is better if someone else is storyteller, such as a TA or a visitor, and the teacher takes on the role of doorkeeper, this:

- ◆ makes the storytelling an even more special occasion;
- ◆ liberates the teacher to observe their pupils working with someone else, and gives them an opportunity to assess their speaking and listening skills and spiritual / moral development;
- ◆ allows teachers to reflect on the way individual pupils are reacting and their interpersonal skills, without feeling the need to respond personally to them immediately.

Teachers should always read each Godly Play script carefully before delivery. Despite what is said above, you may find that you occasionally need to edit the script in order to remove strongly confessional questions from the “wondering” or to avoid Americanisms in the language. If you have handed over the storytelling to another individual, it is probably wise to check through the script with them in advance to be certain it is appropriate for your classroom.

How Often?

It is clear that the RE Agreed Syllabus cannot be taught entirely by this method, and like all techniques it can become boring with repetition. School teachers who are experimenting with Godly Play elsewhere indicate that no more than five sessions over an academic year are appropriate, or one per major topic.

So can we create our own stories and scripts?

Suffolk LEA has already undertaken work in writing stories in a Godly Play style into every unit of its Foundation curriculum, so, yes, once you understand the principles you can write your own stories. It is always best to write out your scripts and follow them, rather than improvise as you may perhaps do normally when storytelling.

Coming from a Christian source, obviously the stories that are told in the Godly Play handbooks come from the Bible or Christian teaching (such as the

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liturgical calendar). A number of these are Old Testament stories and hence may be used as part of your work on Judaism.

By moving this teaching technique from the faith to the statutory sector, practitioners may be thought to be effectively opening it up as a method which can be used to support story-telling opportunities in religions other than Christianity.

If you are considering using the Godly Play methodology with other faiths, it is important to remember that:

- It would be offensive to use the technique with Muslim stories because of Islam's prohibition of the use of representational images.
- The Sikh Gurus are not to be portrayed in drama, and this may be seen as a form of drama.
- If you are making your own simple figures to use in telling faith stories, they should be of good quality, or they may unwittingly suggest that the faith is unimportant or in some way inferior.
- To write an effective Godly Play script you need to be immersed in the language of the faith (you will see how the printed Godly Play scripts resound strongly with Biblical language). The writer needs to discern the spiritual heart of the story, and this is in fact very difficult for someone to do if they are working with a faith tradition which is not their own.

Contacts

- ◆ It is very difficult to catch the flavour of Godly Play in bald prose – it is something which needs to be seen and experienced for oneself before embarking upon using it. Frequent (oversubscribed!) training sessions led by Rebecca Nye and Gill Ambrose take place at Trumpington, Cambridge (contact gill.ambrose@ely.anglican.org). Places are limited to no more than 10 people at a time. Bespoke sessions at Trumpington can be offered for individual schools on request as an INSET Day.
- ◆ The woodworked figures for use in Godly Play may be obtained from Saint Michael's Cottage Crafts, Bowthorpe Community Trust, Bowthorpe Hall Road, Bowthorpe, Norwich NR5 9AA. Tel: 01603 746106 bowthorpecommtrust@lineone.net You have to find your own felt etc as necessary to make up sets.
- ◆ The "Complete Guide to Godly Play" comes in several volumes of scripts with all the information you need to put together the Godly Play sets (five volumes at the moment – books 2,3 & 4 are seasonal books of scripts, volumes 1 & 5 discuss Godly Play principles). The books are published by Living the Good News, Denver, Colorado and can be bought through Amazon or www.godlyplay.com

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Help from Ely Diocese

If you are interested in moving further with Godly Play, Shirley Hall is always happy to come out and act as storyteller in the first instance. This will give staff an opportunity to see the method being undertaken with their own children.

The following Godly Play packs of materials and scripts are available on short term loan from the Resources Centre at Ely:

Days of Creation
The Flood & the Ark
Abram & Sarai (The Great Family)
Exodus
Ten Best Ways to Live (People of God)
The Ark of the Covenant
The Ark & the Temple
Jonah, the Backwards Prophet
The Circle of the Church Year
The Books of the Bible
The Mystery of Christmas
Advent
The Holy Family (Nativity)
Epiphany
The Boy Jesus
Jesus is Baptised
Jesus & the children
Jesus & Blind Bartimaeus
Jesus & Zaccheus
Parables: The Good Shepherd
 The Sower
 The Good Samaritan
 The Pearl of Great Price
 The Mustard Seed
 The Leaven
 The Deep Well
Jesus the King (Palm Sunday)
Faces of Easter
The Last Supper
Lenten Cross Puzzle
Easter Eggs
Jesus is Risen
The Emmaus Road
The Synagogue & the Upper Room
The Good Shepherd & the World Communion



Ely Contacts:

Book Godly Play kits and scripts from the Diocesan Resources Centre – 01353 652725
resources.centre@ely.anglican.org
ask for Ros Wright. The centre is open 9.00 – 5.00, Monday – Thursday

Shirley Hall – 01353 652712
shirley.hall@ely.anglican.org

And the list is growing all the time!