

The Curriculum of Godly Play

Core Presentations (3-6, 6-9, 9-12)	Extensions (6-9, 9-12)	Enrichments (6-9, 9-12)	Synthesis 9-12
Sacred Story			
The Holy Family	Mary		
The Circle of the Church Year	Circle – Advanced	Books of the Bible	
The Creation	Falling Apart		
The Flood			
The Great Family	Abraham, Sarah		
The Exodus	Joseph, Moses		
The Ten Best Ways			Sacred Story
The Ark and the Tent			Synthesis
The Temple	Ruth		
The Exile and Return	Samuel, David		
The Prophets	Isaiah, Jeremiah		
	Ezekiel		
Wisdom	Job, Jonah		
Psalms			
Paul’s Discovery			
Peter’s Vision			
Liturgical Action			
Advent I-V	Mary	Mystery of Christmas	
Epiphany			
Holy Baptism			
Faces of Easter	The Twelve, Jerusalem and Holy Week	Mystery of Easter	
		Easter Eggs	
Knowing Jesus in a New Way	Pentecost		
The Greatest Parable			Liturgical Action
			Synthesis
The Good Shepherd & World Communion			
The Synagogue and the Upper Room			
The Circle of the Holy Eucharist	Symbols of the Holy Eucharist		
Parables			
Parable of the Good Shepherd	Beatitudes		
The Parable of the Great Pearl	Parable of Parables		Parable
Parable of the Sower	The Deep Well		Synthesis

The Parable of the Leaven Sayings
The Parable of the Mustard Seed Proverbs
The Parable of the Good Samaritan

The Part that Hasn't Been Written Yet

After the Biblical Era

The Part That Hasn't Been Written Yet

The Crosses

The Church

The Communion of Saints

Thomas Aquinas
Valentine
Catherine of Siena
Julian of Norwich
Columba
Elizabeth of Portugal
Augustine of Hippo
Mother Teresa of Calcutta
Teresa of Avila
Margaret of Scotland
Nicholas, bishop of Myra
The Story of the Child's Own Saint
The Story of the Child's Own Life

The Right Rite: Choosing the Appropriate Liturgical Action for Life's Experiences

Contemplative Silence

This genre of classical Christian language is found in the way the lessons are presented. The mindfulness and measured pace, leaving pauses contribute to this as do the prayers and reflection during the feast.

Special Presentations for the Home and Other Settings Outside the Godly Play Classroom

This group of materials and presentations are designed especially for the home to be done primarily around the table, like the Jewish Seder, but they are useful in additional settings, as are the lessons of the rest of the curriculum.

These lessons resemble what children might recognize from their experience in a Godly Play classroom, but these materials are smaller and the presentations are much shorter, so they can be laid out on a table when the "family" (However one may define that.) is gathered around and adults or older children lead these small liturgies, which are accessible with a minimum of preparation.

Advent: Preparing for the Mystery of Christmas

Lent: Preparing for the Mystery of Easter

Eastertide: Preparing for the Mystery of Pentecost

Creation: Connecting with God's Creation

The Parable of the Good Shepherd: Coping with Tough Times

Notes for Defining the Kinds of Lessons in the Godly Play Curriculum

1. Definitions:

"Core lessons" are the key sacred story, parable, and liturgical action lessons. An example is "The Days of Creation." The sacred stories follow the key events noted by Samuel Terrien in his *The Elusive Presence*, which provides the Biblical theology for Godly Play. The liturgical action presentations follow the liturgical year. The parables follow the gospels. The contemplative silence genre may be found in the way the lessons are presented, the organization of the room where the children being the main embodiment of this genre, and in such moments as in the mindful participation in all the elements in the structure of the class process.

"Extensions" extend the core lessons. This is true even when the narrative is part of a liturgical action or parable lesson. An example is the story of "Sarah," which extends the narrative of "The Great Family" by adding to the story's line and complexity by telling more about Sarah.

"Enrichment" lessons do not extend but deepen the core lesson. This kind of lesson goes over the same material but in a different or more detailed way. An example is using a map and model of Jerusalem to re-tell what was said during the presentation of "The Faces – VI."

"Afterwards" lessons involve events and symbols that are not part of the biblical era. An example is the variety of crosses that have been developed since the original biblical cross that is their prototype.

2. Discussion:

There are, of course, overlaps in the definitions above. "Knowing Jesus in a New Way" is a good example. It is a *Core* Liturgical Action Presentation.

This is a core liturgical action lesson, because it parallels the way "The Faces" prepare for Easter during Lent. It continues "The Faces" by following the six Sundays in Eastertide to prepare the child for Pentecost. This is not merely a story about Jesus, because it is organized to follow the liturgical year during which Jesus' presence becomes more vivid today. The artwork is more distant than in "The Faces." This is because Jesus' presence in his face is not the focus. The focus now is on the wonder and awe of the disciples, as they work through the loss of their master and slowly begin to understand what the empty tomb means for them.

"The Mystery of Pentecost" now becomes an extension of the core "Knowing Jesus in a New Way," because it extends this narrative by adding the Tower of Babel to the language aspect of Pentecost.

“The Greatest Parable” is about the public ministry of Jesus. It might be thought of as an extension of “The Faces – V,” but while it does extend this core lesson it more authentically is the culmination of the sacred story that began with “The Days of Creation.”

“ Holy Week in Jerusalem” might be thought of as an extension of “The Faces – VI,” because it adds some details to Jesus’ journey through Holy Week. The model and map, however, do not add substantially but they deepen the narrative by providing a more complete sensorial telling of what happened during this week.