

The Spiral Curriculum (* in development)

Core Presentations (ages 3-6, 6-9, 9-12)	Extensions (ages 6-9, 9-12)	Enrichments (ages 6-9, 9-12)	Synthesis (ages 9-12)
Sacred Story			
The Holy Family	Mary		The Sacred Story Synthesis
The Holy Bible	Books of the Bible		
Creation	The Falling Apart		
The Ark & the Flood			
The Great Family	Abraham, Sarah, Jacob, Joseph		
The Exodus	Moses		
The Ten Best Ways	Moses		
The Ark and the Tent	Ruth, Samuel		
The Temple	David		
The Exile and Return			
The Prophets	Elijah, Isaiah, Jeremiah, Ezekiel, Jonah		
Wisdom*	Job, Daniel		
Psalms*	David		
The Greatest Parable			
Saul Changes	Paul's Travels and Letters		
The Twelve	Peter's Vision* Jesus and the Women*		
Liturgical Action			
Circle of the Church Year			Liturgical Synthesis
Advent I-V	Mary	Mystery of Christmas	
Epiphany			
Holy Baptism			
Faces of Easter	The Twelve	Mystery of Easter Jesus and Jerusalem Easter Eggs	
Knowing Jesus in a New Way	Mystery of Pentecost		
The Greatest Parable	Miracles*		
Good Shepherd and World Communion			
Synagogue/Upper Room			
Circle of the Holy Eucharist		Symbols of the Holy Eucharist	

Parables

Parable Synthesis

Good Shepherd

Great Pearl

Sower

Leaven

Mustard Seed

Deep Well, Parable

Good Samaritan

of Parables

Contemplative Silence

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

After the Biblical Era

The Part that Hasn't Been Written Yet

The Crosses

The Church

The Communion of Saints

Thomas Aquinas

Valentine

Patrick

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

For a full outline of Godly Play's spiral curriculum, see the appendix of *The Complete Guide to Godly Play*, Vol. 2, Revised & Expanded.

Defining the Kinds of Lessons in the Godly Play Curriculum

1. Definitions

“**Core lessons**” are the key sacred story, liturgical action, parable, and silence lessons. An example is “Creation.” The sacred stories follow the key events noted by Samuel Terrien’s *The Elusive Presence* (Harper & Row, 1978), 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, and the whole process of Godly Play.

“**Extensions**” extend the core lessons. 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 so much as enrich or deepen the core lessons. This kind of lesson goes over the same material in a core lesson but from a different angle or in a more detailed way. An example is using a map and model of Jerusalem to retell what was said about Holy Week during the presentation of “The Faces of Easter.”

“**Synthesis**” lessons integrate the key lessons in the four genres.

“**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 Roman cross Jesus died on. Another example is the lesson about “The Church.”

2. Discussion of the Definitions

There are, of course, overlaps in the definitions. “Knowing Jesus in a New Way” is a good example. It is a core liturgical action lesson because it follows the liturgical structure of Eastertide and parallels the way the lessons for “The Faces of Easter” prepare for Easter during Lent. It continues “The Faces” by marking the next 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 different from “The Faces,” because Jesus’ presence is suggested by the *faces of the disciples*. The focus now is on the wonder and awe of the disciples as they slowly begin to understand what the empty tomb means.

Another overlap might be seen in “The Mystery of Pentecost.” It is an extension of “Knowing Jesus in a New Way,” because it extends Eastertide and Pentecost by adding the Tower of Babel to the narrative.

“The Greatest Parable” is a sacred story about the public ministry of Jesus, but it might also be thought of as an extension of “The Faces of Easter.” It extends this core lesson, but it is more importantly the culmination of the sacred story about God’s elusive presence that began with “Creation,” so it is listed as a core lesson.

Another overlap can be illustrated by “Jesus and Jerusalem,” thought of as an enrichment lesson. A schematic model of Jerusalem is used to trace Jesus’ movements during Holy Week. It could be considered an extension of “The Faces” because it adds a few details to Jesus’ journey during Holy Week. The model and map, however, do not add substantially to “The Faces.” Instead, it provides a sensorial telling of what happened, using much the same language of “The Faces,” so it is more an enrichment than an extension lesson.

For a full outline of Godly Play’s spiral curriculum, see *The Complete Guide to Godly Play*, vol. 8: “Core and Enrichment Presentations from the New Testament” (Morehouse Publishing, 2012), pages 161-169.