BIBLICAL METAPHORS FOR GOD IN THE PRIMARY LEVEL OF THE

RELIGIOUS EDUCATION SERIES *TO KNOW WORSHIP AND LOVE*

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STATEMENT OF AUTHORSHIP

This thesis contains no material published elsewhere or extracted in whole or in part from a thesis by which I have qualified for or been awarded another degree or diploma.

No other person's work has been used without due acknowledgement in the main text of this thesis.

The thesis has not been submitted for the award of any degree or diploma in any other tertiary institution.

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DEDICATION

This thesis is dedicated to three generations of people.

May and Geoff Dean, my parents,
who walked ahead of me and taught me the value of both faith and education

Garry Carswell, my husband,
who walked with me throughout this study and held my hand when the going got tough

Stephanie and Jennifer Carswell, our daughters,
who, together with all those who walk after us, are the reason that biblical metaphors for God matter.

ABBREVIATIONS

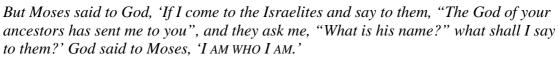|	
CCC	Catechism of the Catholic Church
CS	The Catholic School
CT	Catechesis Tradendae
DAS	Divino Afflante Spiritu
DV	Dei Verbum
GCD	The General Catechetical Directory
GDC	General Directory for Catechesis
GE	Gravissimum Educationis
HTG	Instructio de historica evangeliorum veritate
IBC	The Interpretation of the Bible in the Church
PBC	The Pontifical Biblical Commission
PD	Providentissimus Deus
RDECS	The Religious Dimension of Education in a Catholic School
REF	The Renewal of the Education of Faith
SP	Spiritus Paraclitus
TKWL	To Know Worship and Love

But Moses said to God, 'If I come to the Israelites and say to them, "The God of your ancestors has sent me to you", and they ask me, "What is his name?" what shall I say to them?' God said to Moses, 'I AM WHO I AM.'

<div align="right">Ex 3:13, 14a (NRSV)</div>

ABSTRACT

To Know Worship and Love is the religious instruction curriculum produced and mandated for use by the Archdiocese of Melbourne. The primary series comprises a Teaching Companion and Student Text for every level of education, Preparatory to Year 6. This study undertakes examination of the series to determine if biblical metaphors for God which contain a physical vehicle are used and presented within it in accord with the accepted exegetical practices of the Church.

The study begins by examining Church documents that pertain to both religious instruction and Scripture to determine a set of principles which should guide the use of Scripture. Notable among the six principles elucidated is the expectation that the use of Scripture should reflect accepted exegetical practices of the Church. These are defined as those which enable a clear understanding of the literal sense of Scripture, as ascertained through use of the Historical-Critical method.

In order to come to a sound understanding of the literal sense of metaphors, the study reviews how they work and what results from their use. Such a review is important for two reasons. First, in the finding that metaphors for God prompt the formation of a concept of God, the need for their valid interpretation in religious instruction is stressed. Second, it enables the articulation of eight specific requirements for the interpretation of biblical metaphors for God.

Subsequent examination of the series against what is required reveals that of the eight requirements, only one is provided within the series. No unit or activity identifies the sixty-three biblical metaphors cited in the series and no unit teaches students how they work to communicate meaning. No unit provides information of the vehicles used within their historical setting and no unit explains the historical circumstances which gave rise to the dominance of certain metaphors.

In order to explain why biblical metaphors for God are presented so poorly in *To Know Worship and Love*, the use of Scripture generally in the series is examined against the six principles drawn from Church documents. The finding that the series does not observe the principles which should guide the use of Scripture, in particular, the finding that the series does not use accepted exegetical practices of the Church, provides significant insight into the inadequate presentation of metaphors.

The study concludes by making three recommendations. First, it recommends that a process of rewriting *To Know Worship and Love* must be undertaken immediately. Second, it recommends that the use and placement of Scripture in religious instruction programmes in the future adhere to the six principles of the Church outlined in this study. Third, it recommends that the clear and accurate teaching of what metaphors and how they work be made a priority in religious instruction programmes.

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INTRODUCTION

> 'My God, my God, thou art a direct God, that wouldst be understood literally
> according to the plain sense of all that thou sayest. But thou art also a
> figurative, a metaphorical God, too; a God in whose words there is such a
> height of figures, such voyages, such peregrinations to fetch remote and
> precious metaphors, such extensions, such spreadings, such curtains of
> allegories, such third heavens of hyperboles, so harmonious elocutions…; thou
> are the dove that flies.'[1]

Since the beginning of Catholic religious instruction in the Archdiocese of

Melbourne, the story of a people of faith, presented in the Bible, has been central to

what has been taught.[2] However, the manner in which Scripture has been used in

religious instruction has not always been satisfactory.[3] Difficulties with the overall

presentation of Scripture, with the knowledge of teachers and with prescribed

curriculum materials used in Victorian Catholic Schools have been previously

identified and described by Stead, Grace and others.[4] Although attempts have been

made to bring the use of Scripture in religious instruction into line with the requests of

the Church, a significant gap between what the Church asks for and what is delivered

to students is still apparent. This study, therefore, takes up and continues discussion

on the authentic use of Scripture in religious instruction. In its desire to make a

positive contribution to the presentation of Scripture, it has a clear and specific

interest; the biblical metaphor for God which uses a physical object to speak about

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[1] John Donne, "Devotions upon Emergent Occasions" in Gail Ramshaw, *A Metaphorical God An Abecerdary of Images of God* (Chicago: Liturgy Training Publications, 1995), Introduction.

[2] The term religious instruction is used in this study to refer to that activity of formal education which occurs in Catholic Schools, also known as religious education. It is the term adopted by this study as it is used by the Church in documents reviewed in chapter one. The term, Church, should be understood to mean the Roman Catholic Church.

[3] The term Scripture and Bible are understood to describe the same collection of writing. In this study, the term Scripture is preferred because it is the one used in Church documents. The terms First Testament and Second Testament will be used, unless others are used in a direct quote.

[4] Barbara Stead, *The Influence of Critical Biblical Study on the Teaching and Use of Scripture in Catholic Schools in Victoria.* (Unpublished thesis for the degree of Doctor of Philosophy, La Trobe University, Victoria, Australia, 1996); Michael Grace, *The Use of Scripture in the teaching of Religious Education in Victorian Catholic Secondary Schools,* (Unpublished thesis for the degree of Doctor of Philosophy, Australian Catholic University, Victoria, Australia, 2003); Margaret Carswell, *Educating into Discipleship.* (Unpublished thesis for the degree of Master of Education, Australian Catholic University, 1995).

God.[5] In particular, it seeks to determine if biblical metaphors are presented in the

religious instruction texts produced and mandated for use in Catholic Parish Primary

Schools by the Archdiocese of Melbourne, *To Know Worship and Love,* in accord

with the principles on the interpretation and use of Scripture given by the Church.[6] In

doing so this study commences from three premises.

1. There are metaphors in the Bible

Metaphors are found in most pieces of literature. Not surprising then, their presence

within the Bible is neither debated nor contested. On the contrary, such is their

prevalence that a number of commentators demonstrate interest in them; either as part

of their overall discussion of the Bible or as their singular interest.

 The presence of metaphors in the Bible is acknowledged by those who, like

Frye, Gabel, Wheeler and York, are interested in the literary merits of the writing.[7]

Their intention is to raise awareness that in most of its features, including its linguistic

forms and techniques, the Bible is like any other piece of literature.[8] As a result, many

of the literary forms it contains, including its metaphors, are recognisable.[9] Caird is

also interested in the Bible as a literary work. Caird examines a variety of literary

forms found in the Bible with the aim of determining how each one contributes to the

communication of meaning. Prior to describing the range of biblical metaphors that

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[5] All references to God in this study should be understood as referring to the first person of the Trinity. Inclusive language, for humans and God, is maintained throughout this study. This includes avoidance of the male pronoun for God.

[6] Peter Elliot, (Ed) *To Know Worship and Love* (hereafter *TKWL*) (Melbourne: James Gould House Publications, 2000-2003) The series, *To Know Worship and Love*, is written for students from Preparatory Year to Year 10. This study is only concerned with the seven primary years. The books designed for use in secondary schools were written by a different group of writers using an approach vastly different from the one adopted in the primary series.

[7] John Gabel, Charles Wheeler, and Anthony York, *The Bible as Literature* (Oxford: Oxford University Press, 2000)

[8] Northrop Frye, *The Great Code. The Bible and Literature* (London: Routledge, 1982)

[9] Use of the term literary form requires comment. While more precise classification might suggest that smaller literary devices such as metaphors be labelled as techniques rather than forms, Church documents which call for attention to the literary features of Scripture do not discriminate between smaller techniques and larger whole forms. As such, the term form will be used in this study.

may be found in the Bible, Caird establishes that metaphors are used not only to communicate information and feelings, they are used to bind communities together.[10] A similar approach is taken by Gibson. Gibson's study is confined to the language and imagery of the First Testament. In discussion of the many metaphors found in the First Testament, Gibson notes that the Israelites frequently draw on their experience of war for their metaphors.[11]

The presence of metaphors within the Bible is also noted by those who observe their role in other genres. For example, Berlin examines the place of metaphors in the poetry of the Bible, best demonstrated in the Psalms.[12] There, human life is described as a mere puff of wind, dust and wild flowers, God's opponents are smoke, wax, thistledown, and chaff while God is described as a stronghold for the oppressed, a rock, shield, fortress, light and shepherd.[13] Brown *et al*, Ricoeur, Dodd, Perrin, McFague and Gowler are representative of a long list of commentators who study the parables of Jesus in order to determine their relationship to metaphors.[14] They conclude that although most parables are worded as similes, through inclusion of the word 'like' or 'as', at their heart parables function as metaphors by placing into relationship two different yet somewhat related objects or things.[15] Moreover, they

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[10] George Caird, *The Language and Imagery of the Bible* (London: Duckworth and Company, 1980), 7.

[11] John Gibson, *Language and Imagery of the Old Testament* (London: SPCK, 1998), 12.

[12] Adele Berlin, "On Reading Biblical Poetry: The Role of Metaphor." In J.A. Emerton (Ed) *Congresss Volume Cambridge 1995* (Leiden: Brill, 1997), 311-348.

[13] Gabel, Wheeler and York, *Bible as Literature*, 23.

[14] Raymond Brown, John Donohue, Donald Senior, Adela Collins, "Aspects of New Testament Thought." in *The New Jerome Biblical Commentary* (London: Geoffrey Chapman, 1993); Paul Ricoeur, "Metaphor, Ev Theol Sonderheft." in Claus Westermann *The Parables of Jesus* (Edinburgh: T and T Clark, 1990);
Charles Dodd, *The Parables of the Kingdom* (London: Nisbet and Co. 1935); Norman Perrin, *Jesus and the Language of the Kingdom* (SCM Press: London, 1976); Sallie McFague, *Metaphorical Theology. Models of God in Religious Language* (Philadelphia: Fortress Press, 1982); David Gowler, *What are they saying about the Parables?* (New York: Paulist Press, 2000)

[15] Such is the relationship between metaphors and parables that Macky calls parables metaphorical similes. Peter Macky, *The Centrality of Metaphors to Biblical Thought. A Method for Interpreting the Bible* (New York: Studies in the Bible and Early Christianity. Vol 19 The Edwin Mellen Press, 1990).

alert their readers to the fact that the most common parable of Jesus in which he speaks about the kingdom of God is drawn from the metaphor, God is king.[16]

A further group of commentators narrow their attention to the manner in which the literary style of a single author represents the inclusion of metaphors. Together with Finlan and Williams, Howson's interest is the writing of Paul.[17] Van der Watt's concern lies with the metaphors in the Gospel of John while Rapple selects from among the many metaphors contained in John's Gospel and comments only on the metaphor of city in John's apocalypse.[18] Perdue's focus is the book of Job, Doyle's the book of Hosea and Burke's the kinship metaphor in 1 Thessalonians.[19] The presence of metaphors in the Bible is widely accepted.

2. Metaphors are a specific, definable literary form.

Some writers argue that 'the entire Bible, from the first chapter of Genesis to the twenty second chapter of Revelation is written in the language of myth and metaphor with occasional divergences into other modes.'[20] However, for the overwhelming majority, metaphors appear as a recognisable and definable literary device: a non-literal figure of speech in which some words are used literally while others are used metaphorically, in a sense different from their usual literal one.[21]

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[16] Tryggve Mettinger, *In Search of God.* (Philadelphia: Fortress Press, 1988), 92.

[17] Stephen Finlan, *The Background and Content of Paul's Cultic Atonement Metaphors* (Atlanta: SBL, 2004); David Williams, *Paul's Metaphors, Their Context and Character* (Massachusetts: Hendrickson, 1999); John Howson, *The Metaphors of St Paul* (London: Strahan, 1968).

[18] Jan van der Watt, *Family of the King: Dynamics of Metaphor in the Gospel According to John* (Leiden: Brill, 2000); Eva Maria Rapple, *The Metaphor City in the Apocalypse of John* (New York: Peter Lang, 2004).

[19] Leo Purdue, *Wisdom in Revolt. Metaphorical Theology in the Book of Job* (Sheffield: The Almond Press, 1991); Brain Doyle, *The Apocalypse of Isaiah Metaphorically Speaking* (Leuven: University Press, 2000); Trevor Burke, *Family Matters. A Socio-Historical Study of Kinship Metaphors in 1 Thessalonians* (London: T and T Clark, 2003).

[20] Northrop Frye, *Words with Power. Being a Second Study of the Bible and Literature* (New York: HBJ, 1990), 100.

[21] This study will adopt the term, literally, to mean in their usual matter of fact sense. Metaphorical use will imply a use different from the usual common one. Ricoeur notes that observing that only some words are used metaphorically allows metaphors to be distinguished from other forms of language such

3. Metaphors come in a variety of types.

Although they are both recognisable and definable, examples of metaphors demonstrate that they do not appear in any single structure or form, rather they present in a myriad of ways.[22] Only one type is the subject of this study: the A is a B type metaphor. Perhaps the simplest and most easily recognised, the A is a B type metaphor appears in general conversation in metaphors such as, the man is a wolf, or, the child is a star, or in the disparaging metaphor which refers to police as pigs. In this typology, God as the tenor is explicitly said to be something else, the vehicle.[23]

It is important to note that some A is a B type metaphors display a further significant characteristic. Named root metaphors, these A is a B type metaphors may be developed or extended so that they become an organizing structure or system of thought.[24] As a result, root metaphors prompt the production of off-shoot

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as allegory, riddle and proverb, in which all words are used metaphorically. Paul Ricoeur, *The Rule of Metaphor* (University of Toronto Press: Toronto, 1975), 84, 85. Metaphors can never be either physical objects or thought processes alone, they are always a form of language. Janet Soskice, *Metaphor and Religious Language* (Oxford University Press: Oxford 1985), 17.

[22] Soskice, *Religious Language*, 18, 19. Metaphors do not appear in any particular syntactic form, rather, they can appear where the focus is a verb, noun or participle, or phrased as both assertions and questions.

[23] Ivor Richards, *Philosophy of Rhetoric* (New York: Oxford University Press, 1965). Richards introduces the terms tenor and vehicle for the two parts of the metaphor; this terminology will be used by this study for two reasons. First, it is adopted by the majority of theorists who follow Richards. Moreover, Ricoeur's argument that it is suggestive of the nature of the parts of a metaphor is convincing. Ricouer, *Rule*, 81.

[24] Although the existence of metaphors which prompt and are able to sustain a whole system of thought is not questioned, the naming of such metaphors varies. Black, drawing on Pepper's work, identifies those metaphors that have the ability to convey insight greater than that directly concerning the tenor. Black, uncomfortable with Pepper's naming of these metaphors as root metaphors prefers to call them conceptual archetypes. Black, *Model and Metaphors* (New York: Cornell University Press, 1962). Ricoeur, stressing their ability to systematize knowledge prefers to call them metaphoric networks. Ricoeur, *Rule*, 244. Soskice integrates the concept into her entire theory on how metaphors work, and calls them models. Soskice, *Religious Language*, 50. Caird calls them metaphor systems. He notes that the metaphors such systems give rise to are linked by their common origin, experience or activity and that they generate their own peculiar sublanguage or jargon. Caird, *Imagery*, 155. The term adopted by this study, root metaphors, is preferred as it maintains their identity as metaphors but suggests their ability to produce further metaphors.

metaphors.[25] The metaphor, life is a game of football, serves as a good example of a root metaphor. This root metaphor brings together life and the game of Australian Rules football. In doing so, it prompts an extensive system of thought and the creation of a range of additional, off-shoot metaphors. The exchange of ideas becomes passing the ball, while achievement becomes taking a mark. Those in the game are either team players who can run with it, or failures who are out of their league.[26] What is evident in this example is that off-shoot metaphors are used most often quite independently of the root metaphor which gives rise to them. They are expressed and interpreted apart from the root metaphor from which they come; it functions implicitly, without being said.

A large group of biblical commentators express interest in A is a B type metaphors. Bird, for example, examines the role of gender in her tracing of the development of the metaphor, to play the harlot.[27] Combes examines how the metaphor of slavery operates in the Second Testament, while Akpunonu studies the vine as a metaphor through selected First and Second Testament texts.[28] However, perhaps the metaphor most commented on is the A is a B type metaphor which is used to speak about God.[29] This metaphor, the most prolific and important of all those

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[25] This name was suggested by Dr James McLaren during this study. No name is given to the metaphors produced by root metaphors in the writing.

[26] Off-shoot metaphors from the root metaphor, life is a baseball game, are also familiar. We step up to the plate when we take on a task, an unusual or strange idea or comment is said to have come from out of left field.

[27] Phyllis Bird, " 'To play the harlot': An inquiry into an Old Testament metaphor." in Peggy Day (Ed), *Gender and Difference in Ancient Israel*. (Minneapolis: Fortress Press, 1989), 75-94.

[28] I. A. H. Combes, *The Metaphor of Slavery in the Writings of the Early Church. From the New Testament to the 5th Century* (Sheffield: Academic Press, 1998); Peter Akpunonu, *The Vine, Israel and the Church*. (New York: Peter Lang, 2004).

[29] Those writers which explore metaphors for God include Soskice, *Religious Language*. Soskice's work is concerned specifically with metaphors used to speak about God. In the first section she describes what metaphors are and how they work; in the second section Soskice turns specifically to the application of metaphors to religious language and undertakes a systematic defense of their use when speaking about God, so that the Christian may feel 'justified in speaking about God and that metaphor is the principal means by which he[sic] does.' Soskice, *Religious Language*, Introduction; Marc Brettler, *God is King. Understanding an Israelite Metaphor* (Worcester: Billing and Sons, 1989); Robert Banks, *God the Worker. Journey into the Mind and Heart and Imagination of God* (Valley

metaphors contained in the Bible, is the one about which this study is specifically concerned.[30]

Metaphors for God which use a physical vehicle

Among those who identify the many metaphors in the Bible, Macky's work *The Centrality of Metaphors to Biblical Thought* is arguably the most comprehensive. Given their extraordinary number, Macky groups A is a B type metaphors for God on the basis of the vehicle they use to speak about God. Metaphors for God which use a non-physical, personally experienced reality such as love, anger or friendship as their vehicle form one group. This particular group of biblical metaphors is comparatively small and not the subject of this study.

A second, much larger group uses a physical, concrete vehicle to speak of God. Among biblical metaphors for God which use a physical vehicle, three sub-groups may be distinguished. The smallest of these subgroups use an animal such as an eagle, lion or bear as the vehicle. A more significant, larger group uses an inanimate object such as a rock, a fortress, light, wind, sun, spring or fire as the vehicle. However, the greatest number of metaphors for God use an anthropomorphic vehicle.[31]

The tendency to attach a human characteristic to that which is not human is common. Anthropomorphism is evident in general metaphors such as, the eye of the needle, the mouth of the river and the shoulder of the road. The use of vehicles taken

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Forge: Judson Press, 1994); Nelly Stienstra, *YHWH is the Husband of His People. Analysis of a Biblical Metaphor with special reference to Translation* (Kampen: Kok Pharos House, 1993); Mary Mills, *Images of God in the Old Testament* (London, Cassell, 1998); Johanna Van Wijk-Bos. *Reimagining God. The case for scriptural diversity* (Louisville: John Knox Press, 1995); Erhard Gerstenberger. *Yahweh the Patriarch. Ancient images of God and Feminist Theology* (Minneapolis: Fortress Press, 1996); Bernard Oestreich, *Metaphors and similes for Yahweh in Hosea* (Frankfurt: Peter Lang, 1998).
[30] Macky, *Centrality of Metaphors*, 59.
[31] Caird, *Imagery*, 174.

from the human realm reflects three realities. First, it indicates the manner in which people learn by moving from that which is well known and familiar to that which is less well known. The inclination to speak of God in anthropomorphic terms is, therefore, developmentally appropriate. Moreover, it reflects the view strongly affirmed by Vatican II that God can be and is revealed in the human experiences which make up everyday life.[32] As humans we experience God in our humanity. The ease with which we speak of God as if God were human, and attribute attitudes, behaviours and features to God that come from the human, reflects this reality. Finally, Caird notes that the large number of anthropomorphic vehicles in metaphors for God reflects the human desire to speak of God, not only as we find God, but in ways that are comprehensible to others. Having come to an understanding of God we wish to communicate this to others and to compare and share insights; the best way to do this is through language which speaks of God as like us.[33]

Among the Bible's anthropomorphic metaphors for God, those used most frequently are king, judge, husband, father and master. Less well known are the metaphors which call God a gracious employer, a farmer planting seed, a husband, lover and baker woman, a woman searching for coins, a physician, a midwife, a brother, kinsman, and a homemaker.[34] Caird observes that such is the level of comfort with which the biblical authors use anthropomorphic vehicles that at a most basic level God is said to have a head, face, eyes, eyelids, ears, nostrils, mouth, voice, arm, hand, palm, fingers, foot, heart, bosom, bowels.[35]

> God sees and hears, speaks and answers, calls and whistles, punishes and rewards, wounds and heals, opposes and supports, fights, preserves and rescues, guides and guards, makes and unmakes, plans and fulfils, appoints

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[32] This understanding of revelation is explored further in discussion of *Dei Verbum* in chapter two.
[33] Although Caird is a proponent of the use of anthropomorphic vehicles, he notes that the tendency to attach to gods human attributes has long been fraught with difficulty. Caird, *Imagery*, 172.
[34] Caird, *Imagery,* 174.
[35] Caird, *Imagery*, 174.

and sends. He[sic] displays love, pity, patience, generosity, justice, mercy, jealousy, anger, regret, hatred, pleasure and scorn. He[sic] is potter, builder, farmer, shepherd, hero, warrior, doctor, judge, king, husband and father.[36]

While Caird's claim that 'we have no other language besides metaphor with which to speak about God' may be a little excessive, there is no doubt that biblical metaphors for God are both obvious and plentiful.[37]

There are three major reasons for the large number of metaphors for God in the Bible. First, metaphors are often used to speak about a tenor which can not be known by any literal way. While some, arguably less important metaphors speak about a tenor which is able to be known directly, metaphors for God are stereotypical of metaphors; they offer insight into a mysterious, non-physical, reality.[38] The proliferation of metaphors for God in the Bible is a direct result of the fact that their tenor is unknowable by other, direct means.

In the Judeo-Christian tradition, commitment to the incomprehensible nature of God is as ancient as belief in a single God. In Exodus 3, God is revealed as one who is 'infinitely above everything that we can understand or say.'[39] Indeed, such is the commitment to the unknowable nature of God that the Church uses it as the rationale for insisting that language be constantly purified of anything that suggests

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[36] Caird, *Imagery*, 175.

[37] Caird, *Imagery*, 174, and Gibson, *Language and Imagery*, 18, note that the only language we have to speak about God is metaphor. However, discussion on whether this claim is excessive is present in the literature. Brian Wren, *What Language Shall I Borrow God-Talk in Worship. A Male Response to Feminist Theology* (London: SCM Press, 1989), 95, notes Blosech's argument that the Trinitarian names, Father, Son and Holy Spirit, are ontological symbols and not metaphors. Wren finally concludes that Blosech's argument is flawed and that linguistically, God the rock is no different from God the father. Wren also critiques Blosech's argument that God chooses to be known as male due to the fact that male metaphors dominate. Again Wren finds his argument unsustainable and dismisses it. Wren, *What language Shall I Borrow,* 96. Macky, *Centrality of Metaphors,*195, also finds an argument against Caird and Gibson by arguing that when the biblical authors spoke of God as real and living, they intended to speak literally. Thus, Caird's claim may be excessive.

[38] Macky calls these metaphors prototypes. Macky, *Centrality of Metaphors*, 58.

[39] John Paul II. *Catechism of the Catholic Church* (hereafter *CCC*) (Homebush: St Pauls, 1994), 206. 'In the revelation of YHWH God says who he[sic] is and by what name he[sic] is to be called. This divine name is mysterious just as God is mystery. It is at once a name revealed and something like the refusal of a name, and hence it better expresses God as what he is – infinitely above everything that we can understand or say: he[sic] is the "hidden God", his name is ineffable, and he is the God who makes himself close to men[sic].' *CCC*, 206.

otherwise.[40] God, inexpressible, incomprehensible, invisible and ungraspable must never be confused with our language which is always limited, image-bound and imperfect.[41] St Augustine's statement is insightful: 'If you have understood, then what you have understood is not God.'[42] While this might be frustrating for those who would like to describe God in a systematic and coherent manner, the biblical authors had no difficulty with the concept. Rather, they picked up, used and finally discarded metaphors for God at their whim, to the extent that many appear as contradictory: God is both a warrior and a lover, a bear and an eagle, light and wind.

The second reason for the proliferation of metaphors for God in the Bible is that what metaphors say is always partial. A metaphor is a non-literal figure of speech, it is not a definition. Metaphors are created to express the users' insights into the tenor. They are not intended to define the tenor, neither are they intended to be statements of identity. As a result, the insight they offer about their subject is always partial and incomplete. This feature of metaphors in general is no less true of those metaphors which speak about God. No single metaphor can ever say all there is to be said about God, no one metaphor about God is more correct than another. Zannoni sums up the situation: 'In simultaneously holding many active metaphors for God, we remain aware that any single image is not literally true and so is inadequate to the holy mystery that is God.'[43]

Finally, the abundance of biblical metaphors for God reflects the reality that metaphors are drawn from the experience of their creator.[44] Metaphors speak about

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[40] *CCC*, 42.

[41] *CCC,* 42.

[42] St Augustine. Sermo 52, c 6 n 16

[43] Arthur Zannoni, *Tell Me Your Name. Images of God in the Bible* (Chicago: Liturgy Training Publications, 2000), 68.

[44] Long concludes that the biblical authors knew the literary form of the metaphor and used them quite deliberately. Gary Long, "Dead or Alive? Literality and God-metaphors in the Hebrew Bible" in *Journal of American Academy of Religion* LXII/2 (1994), 509-537.

their subject through the presence, actual or implied, of another idea or thought, called the vehicle.[45] Caird and Gibson stress that those who create metaphors do not just make them up, they construct them carefully, using their experiences as the base from which to select their vehicles.[46] Metaphors reflect the life experience of their user, their understanding of their physical world and their intellectual environment. The enormous variety of metaphors for God in the Bible is, therefore, consistent with the diversity of experience and perspective of the many authors whose work it contains. Zannoni notes that while insisting there is only one God, the biblical authors had no difficulty drawing on a broad variety of objects and experiences to depict God's nature and action. As a result, they provide 'us with a multifaceted approach to God, reflecting many colours in many directions.'[47]

How this study will proceed

Although many commentators express interest in biblical metaphors, including those which speak about God, no-one has yet sought to determine how such metaphors are used in religious instruction materials.[48] This study now does so. It brings together two complementary areas of study, Scripture and religious instruction in a single aim: to determine if biblical metaphors for God are presented in the religious instruction series *To Know Worship and Love*, in keeping with the accepted exegetical practices of the Church. In order to achieve this aim, the following structure is adopted.

Chapter one examines post Vatican II documents which pertain to the field of catechesis and within it, to religious instruction specifically. It does so with three explicit intentions. First, it ascertains the place of Scripture in catechesis generally.

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[45] How metaphors work will be discussed in chapter three.
[46] Caird, *Imagery,* 174. Gibson *Language and Imagery,* 10.
[47] Zannoni, *Tell Me Your Name*, 10.
[48] In researching this thesis, no previous investigation into the manner in which religious instruction materials present biblical metaphors for God has been found.

Second, it identifies the principles that are given to those responsible for catechesis with regard to the use and interpretation of Scripture. Finally, as more recent documents insist that catechesis in the Catholic School has a different role from that offered in the parish it will be noted that the expectations the Church has for religious instruction are as rigorous as they are for other academic studies.

Chapter one establishes the importance of Scripture in catechesis and provides affirmation that the use of Scripture in catechesis should fall within the parameters of all use in the Church. However, it does not uncover any precise guidelines or principles for the use of Scripture. Chapter two, therefore, narrows the focus to determine exactly what constitutes the legitimate use of Scripture within the Church. In its examination of Church documents which have directed study of Scripture over the last 150 years, this chapter stresses the importance of ascertaining the literal sense of a passage in order to establish an authentic interpretation of a passage. As a result, a comprehensive description of the Historical- Critical method, considered by the Church to be indispensable in exegesis is included. Chapter two concludes by outlining six principles for the use of Scripture in religious instruction in Catholic Schools. These six principles provide the broad framework within which the examination of *To Know Worship and Love* will take place.

Chapter three takes up the notion that identification of the literal sense of a passage be used to inform interpretation, by describing both the manner in which metaphors work and the results of their use. Three results are noted: metaphors result in communication of the creators' insight; the formation of a concept of God in the hearer and, as a result of the insights they convey, in the prompting of action in the hearer. Biblical metaphors for God are thus found to be crucial factor in coming to

know God. The need for them to be used correctly, so that what they convey might be interpreted authentically, is essential.

Chapter four takes the findings of chapter three and develops them into eight requirements for the authentic interpretation of biblical metaphors for God. Biblical metaphors for God will be found to require correct identification, accurate knowledge of the vehicle, knowledge of how metaphors work and a clear understanding of what metaphors result in. What occurs when these requirements are not met is also detailed. This chapter thus provides the standard against which the use of biblical metaphors for God in the religious series *To Know Worship and Love* will be placed.

Chapter five turns directly toward the religious instruction materials this study examines, *To Know Worship and Love*. It begins by providing a description of the broad context of religious instruction offered by the Archdiocese of Melbourne over the past one hundred years. A detailed description of the material which constitutes the series; the Teaching Companions, Student Texts and the Web-site, is then given. Chapter five concludes by detailing some of the practical considerations that presentation of the data requires.

Chapter six presents the findings of examination of the fourteen Student Texts and Teaching Companions that make up the primary books of *To Know Worship and Love* in use in Catholic Parish Primary Schools in the Archdiocese of Melbourne in 2005. What is found is critiqued against the eight requirements for the authentic interpretation of biblical metaphors for God named and described in chapter four. The findings of chapter six allow this study to conclude that *To Know Worship and Love* provides only one of the eight requirements and that, subsequently, students using these books are lead to a flawed interpretation of the biblical metaphors for God that

they contain. Students are thus most liable to form a limited, distorted concept of the God the series hopes to introduce to them.

The findings of chapter six provide the rationale for chapter seven. In an attempt to understand more fully why biblical metaphors for God are presented in a manner not conducive to authentic interpretation, this chapter returns to the six principles of the Church for all use of Scripture, articulated in chapter two. It uses these principles as a standard against which all use of Scripture in *To Know Worship and Love* is placed. From such an analysis it is concluded that the use and presentation of Scripture as a whole in *To Know Worship and Love* is flawed and erroneous. In its failure to ensure that even the most basic of the principles elucidated by the Church are adhered to the series provides the ideal context for misinterpretation of much of the Scripture it cites. This reflects a significant failure, one that results in a series which lacks both fidelity to Scripture and academic rigour.

This study concludes by recalling the aims of the study, the process which brought about its findings and the recommendations which flow from them. It stresses that all use of Scripture in religious instruction must adhere to the principles of the Church. Moreover, it recommends that the clear, accurate teaching of a wide range of biblical metaphors for God be made a priority in religious instructions programmes.

CHAPTER 1: THE USE OF SCRIPTURE IN CATHOLIC SCHOOLS

Introduction

Since the first Catholic School opened in Melbourne in October 1842, the teaching of
religious instruction has been central to its mission as an evangelising agent of the
Church.[49] In the years since then, advancements in both theology and education have
brought about changes in the manner in which religious instruction is undertaken.
Particularly significant among these is the understanding articulated by the second
Vatican Council in *Dei Verbum*.[50] The Constitution begins by reaffirming that it is
God's will to be known by all people. God, 'the first principle and the last end of all
things', can be known and wants to be known.[51] In creation, God is revealed as the
one who desires to be known to the first humans, as the God who cares for all
humanity; in the history of Israel God is revealed as the only God and as the father
and judge of all people; and in the life of Jesus, the Word made flesh, God is revealed
as the one who wishes humanity 'to become sharers in the divine nature.' All these
events of salvation history are recorded in Sacred Scripture, the speech of God as it is
put down under the breath of the Holy Spirit.[52] In Scripture 'the Father who is in
heaven comes lovingly to meet his[sic] children', to meet with them and to be known
by them.[53] While God's revelation in history and in the person of Jesus did not
constitute a new understanding for the Church, on its promulgation in 1965, *Dei
Verbum* broke new ground in its claim that God is revealed not only in the events of

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[49] The first school opened on site at St Francis Church, Elizabeth Street, Melbourne. Prior to that, the
parish school teacher, Mrs Coffey gave lessons in her own home. St Francis website
http://www.stfrancismelbourne.org/history-details.htm#1830 Accessed April 10 2006.
[50] Vatican II Council, *Dei Verbum*, (hereafter *DV*) *The Dogmatic Constitution on Divine Revelation.* In
A. Flannery, (Ed) *Vatican Council II: The Conciliar and Post Conciliar Documents* (Collegeville: The
Liturgical Press, 1975), 2.
[51] *DV*, 9.
[52] *DV,* 9.
[53] *DV,* 21.

history but in a personal way in the present.[54] God is found and may be experienced in the everyday events of ordinary people. In this claim, *DV* paved the way for a new direction in religious instruction.[55]

Given the importance of the understanding *DV* contains, this chapter begins its review of Church documents that emanated from the second Vatican Council. It begins with *Gravissimum Educationis* before moving to *The Renewal of the Education of Faith* and the *General Catechetical Directory*. *The Catholic School* is the first of those documents reviewed which has Catholic education as its focus. Review of this document is followed by examination of *Catechesis Tradendae* and *The Religious Dimension of Education in a Catholic School*. Inclusion of *Catechism of the Catholic Church,* the next work reviewed, represents a deviation from documents specifically concerned with catechesis. However, as *The Catechism* is explicitly intended for use by those writing religious instruction materials, what it contains must be considered as informing what is to be produced. Analysis of *The General Directory for Catechesis* concludes the review of Church documents.

The aim of this review is to establish a clear understanding of the place of Scripture in catechesis from which a set of criteria for the examination of *To Know Worship and Love* might be drawn. As a result, each document is reviewed to ascertain how it addresses three specific concerns. First, reference to the revelation of God and to the place of Scripture within catechesis is sought. Second, how Scripture is to be used in catechesis, in particular whether any specific principles for use are given to those involved is found. Finally, as the documents come to differentiate

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[54] *DV,* 6.
[55] *Dei Verbum* claimed that revelation was not a static event; it could and did occur in the lived reality of the present. What this meant for Catholic Schools will be taken up in chapter five in discussion on the approaches to religious instruction taken in the Archdiocese of Melbourne.

catechesis in the parish from that which occurs in Catholic Schools, this review notes how religious instruction is to be undertaken generally.

1.1 *Gravissimum Educationis*

Gravissimum Educationis is a document of Vatican II.[56] In spite of its focus on education, the document makes no reference to the specific place of Scripture in Catholic Schools nor does it direct how Scripture is to be used. In fact it contains no instructions regarding the manner in which religious instruction is to be undertaken at all. The Declaration was only ever intended to elucidate some already widely accepted beliefs.[57] Its significance is two fold. First, in affirming that every baptized person has the right to a Christian education 'illuminated by faith', it grounds the educational endeavours of the Church firmly in Vatican II (*GE* 8). Second, the Declaration directs that the principles it contains be developed more fully in a postconciliar document, a direction that was fulfilled in 1971 with the publication of the *General Catechetical Directory*. As such, it provides the impetus for a later, more detailed examination of catechesis.

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[56] The Declaration was promulgated on 28 October 1965. Vatican II Council, *Gravissimum Educationis. The Declaration on Christian Education.* (hereafter *GE*) In A. Flannery, Gen ed. *Vatican Council II: The Conciliar and Post Conciliar Documents* (Collegeville: The Liturgical Press, 1975), 725-738.

[57] Among the twelve principles affirmed are, that while every person has the right to education, the baptized have a right to a Christian education 'illuminated by faith.' *GE*, 8. Although parents, the 'primary and principal educators' of their children, have ultimate responsibility for their children, the duty of education also belongs to the Church. *GE*, 3. Consequently, the provision of Catholic primary, secondary and tertiary education is applauded. Catholic schools are to offer a message animated by the Gospel values of freedom and charity; children and young people have a right to know and love God more perfectly. Chief among the means designed to ensure this is catechetical instruction. Teachers in Catholic Schools should be 'carefully prepared so that both in secular and religious knowledge they are equipped with suitable qualification and with pedagogical skill.' *GE*, 8. The establishment of Catholic Colleges and Universities which should be outstanding 'for their pursuit of knowledge' should assist in the provision of such teachers. *GE*, 10.

1.2 *The Renewal of the Education of Faith*

The Renewal of the Education of Faith is, in effect, an English translation of an Italian Episcopal document.[58] The Australian edition, promulgated in 1970 by the Australian Episcopal Conference, includes an additional chapter which acknowledges the specific role of Catholic Schools in Australia.[59] *REF* is directed to those engaged in catechetical activity: teachers, educators and especially those who prepare new catechetical material.[60]

In contrast to *Gravissimum Educationis*, *REF* is explicit about both the importance of Scripture in Catholic Schools and about the manner in which it is to be used. Scripture is described as the first and 'most important' of all the sources of revelation (*REF* 105).[61] Valid for all time, it is the inspired Word of God which contains the revelation of Christ and the whole mystery of God.[62] As a result, 'Scripture has always had the first place in various methods of spreading the Gospel and indeed in every pastoral activity. To be ignorant about Scripture is to be ignorant about Christ' (*REF* 105).

Although *REF* provides no specific directions regarding methods to be employed, it notes that the preferred starting point for religious instruction will be the study of Scripture prior to movement to a teaching of the Magisterium, a point of Doctrine or a current issue. Moreover, it makes three important points regarding the use of Scripture in catechesis.

First, it insists that in order that Scripture might be truly revelatory, those using it must keep in mind that it is God's word in human language. Knowledge of

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[58] Australian Episcopal Conference, *The Renewal of the Education of Faith*: (hereafter *REF*) *A translation of the original document from the Italian Episcopal Conference* (Sydney: Dwyer, 1970)
[59] The Italian document was promulgated on February 2 1970, the Australian one on August 21 1970.
[60] *REF*, xvi.
[61] The others mentioned are Tradition, the Liturgy and Creation.
[62] *REF*, 105.

the figures and symbols contained in Scripture and of the different literary forms it contains is necessary (*REF* 108). Interpretation must keep in mind the unity of all Scripture, and must be done 'in the light of accepted exegesis of the Church', the faith and mind of the Church and the Holy Spirit who inspired the writers (*REF* 108). In order to enable this, *REF* encourages the continued work of the theological sciences which 'strive to reflect on the Word of God'. As such, theological research is an indispensable source of catechesis (*REF* 111).

Second, *REF* emphasises that all people, from infants to adults, are entitled to 'the whole of the revealed message, in a form and in terms that they [those being taught] can understand' (*REF* 134).[63] Material should be presented honestly and accurately; teaching which is erroneous or false has serious implications for later education and for personal faith development. Third, regardless of what method is chosen, the fundamental principle of all catechetical method is fidelity to the Word of God and the concrete needs of the faithful.[64] 'This is the ultimate criterion by which catechists must appraise their work as educators'(*REF* 160).

The Bishops acknowledge that *REF* is 'the preparatory phase' in the much larger task of renewal within the life of the Church.[65] It anticipates the production of local catechisms and Teachers Manuals 'worked out along the lines sketched in this document' (*REF* 200).

1.3 *General Catechetical Directory*

Gravissimum Educationis called for a directory for catechetical instruction to be prepared, an instruction fulfilled in April 1971 with the promulgation by the Sacred

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[63] *REF,* 136. *REF* goes on to stress the importance of speaking about God in concrete ways to children who are incapable of thinking in abstract ways.
[64] *REF,* 160.
[65] *REF,* 200.

Congregation for the Clergy of *The General Catechetical Directory.* [66] It is the first international directory on catechesis and represents an attempt by the Church to provide Bishops and, in general, all under their leadership and direction with basic principles to guide the production of local catechetical directories and catechisms (*GCD Foreward*).

GDC uses *Dei Verbum* to emphasise the place of Scripture in catechesis. In addition, it gives general principles on the way in which Scripture is to be presented, including providing specific directions on how it is to be adapted.

The Directory reiterates that catechesis is a Ministry of the Word. As such, it takes its beginning from, and finds its nourishment within, Sacred Scripture. 'God chose to reveal himself so that he[sic] might invite and take men[sic] into fellowship with himself.'[67] *GDC* emphasizes that the whole economy of salvation, including the incarnation, is offered in the hope that all people will be led to God. Catechesis 'must help build an ever-deeper understanding of this plan of love of the heavenly Father, must take care to show that the supreme meaning of human life is this: to acknowledge God and to glorify him by doing his will, as Christ taught us by his words and the example of his life, and thus to come to eternal life.'[68] It ought to take its beginning from this great gift of God, revealed in Scripture.

As an international directory *GCD* contains only general principles about the use of Scripture in catechesis. Local programmes, to suit both the needs of the catechised and the circumstances of catechesis, are necessary and should be developed. They should outline the specific goals to be attained and the methodology

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[66] The direction to produce a catechetical directory is found in *Gravissimum Educationis* in the Preface. *The General Catechetical Directory* (hereafter *GCD*) was promulgated on April 11 1971. http://www.papalencyclicals.net/Paul06/gencatdi.htm Accessed November 30 2004.
[67] *GCD,* 10.
[68] *GDC,* 41.

to be used.[69] Irrespective of whatever method is decided upon, *GCD* states those using Scripture must be mindful of the fact that it is expressed in language which belongs to a particular culture, setting and time (*GCD* 32). Catechesis should begin with a simple presentation of the Christian message and lead to a more developed and detailed study of Scripture so that 'the Christian community may arrive at an always more profound and vital acceptance of the Christian message' (*GCD* 38).

       GCD acknowledges that catechesis occurs in a variety of settings. Where adaptation of Scripture, to the circumstances, age levels, social conditions or culture of people is deemed necessary, it is to be undertaken faithfully.[70] At all times catechesis ought to 'strive to teach [the] word of God with complete fidelity' (*GCD* 34). The Congregation notes that, in a rapidly developing culture, catechesis will not be able to advance without further study. It encourages study into the relationship between catechesis and exegesis, anthropology and the mass media. Where possible, Bishops are urged to consider international co-operation in these ventures.

1.4 *The Catholic School*

In the years following Vatican II the Sacred Congregation for Catholic Education published three documents on the nature and purpose of Catholic Schools to follow up the initiatives of Vatican II begun in *Gravissimum Educationis.*[71] The first of the documents, *The Catholic School,* was published in March 1977.[72] It was intended to outline general beliefs about education which should underpin Catholic Schools rather

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[69] *GCD,* 72. The Directory does not advocate the use of one method over another. Both inductive and deductive approaches are affirmed as are the use of both the life experience of the learner and set formulas.

[70] *GCD,* 34.

[71] The Sacred Congregation for Catholic Education is a Vatican body which has responsibility for overseeing Catholic Education in its various forms: Seminaries, Universities and Catholic Schools. Its current prefect is Cardinal Zenon Grocholewski.

[72] *The Catholic School* was promulgated on 19 March 1977. The Sacred Congregation for Catholic Education. *The Catholic School* (hereafter *CS*) (Homebush: Saint Paul Publications, 1977).

than provide specific directions. As a result, although it continues to affirm the importance of Scripture in the life of the school *The Catholic School* does not give any directives about how Scripture is to be used in schools. However, in its differentiation of catechesis that occurs in the school from that which occurs in the parish, the document signals the beginning of an important trend within the Church.

The Catholic School supports the view articulated by those documents which precede it; as a vital function of the mission of the Church, Catholic Schools 'must be fed and stimulated by its source of life, the saving word of Christ as it is expressed in sacred Scripture' (*CS* 54). Without reference to Scripture, Catholic Schools are in danger of losing their purpose.[73]

The particular significance of *CS* is that it is the first document to articulate how catechesis which occurs in the parish is different from that which occurs in the Catholic School.[74] While the family and the parish are the proper place for catechesis, the importance of, and need for, formal instruction in schools is emphasised. In keeping with other curriculum areas religious instruction is to be critical, explicit and systematic (*CS* 49). Unlike other subjects though, religious instruction should aim not only for intellectual assent but for a commitment to the faith tradition of the Catholic Church.[75] *CS* explicitly avoids making specific comment on the teaching of religion but it directs schools to be alert to developments in psychology, pedagogy and especially in catechetics, and to directives from local ecclesiastical authorities, for support in that activity.

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[73] *CS,* 55.
[74] *CS,* 50.
[75] *CS,* 50.

1.5 *Catechesis Tradendae*

In October 1977 a synod of Bishops convened in Rome under the pontificate of Paul

VI to prepare a statement on catechesis. After the death of Paul VI, Pope John Paul II

supervised the completion of the writing and *CT* was promulgated in October 1979.[76]

True to its title *CT* is concerned with all forms of catechesis, including that which

occurs in Catholic Schools. The place of Scripture in catechesis, established in

previous documents, is maintained, with special emphasis being given to the Gospels.

However, for the first time, Scripture is explicitly named as the source for the content

of catechesis. Furthermore, clear directions on how Scripture is to be used in a

catechetical setting are given. Finally, *CT* insists that catechesis in schools be

systematic and goal orientated.

   CT begins by placing catechesis within the Church's missionary life. It

stresses that at the heart of catechesis 'we find, in essence, a Person, the Person of

Jesus of Nazareth'; the definitive aim of catechesis is to put people in touch with

Jesus, who alone 'can lead us to love of the Father in the Spirit'(*CT* 5). Scripture, and

in particular the Gospels, is critical to the task. However, *CT* takes a further step in

understanding of the role of Scripture in catechesis by explicitly naming Scripture as

the source from which its content should be drawn.[77] Scripture is not only the reason

for catechesis, its nourishment and inspiration. Nor is it simply the document in which

the story of God's interaction with humanity may be found. As a Ministry of the

Word, the Word of God transmitted in Tradition and Scripture constitute the actual

subject matter.[78] Scripture is the very basis of what is to be taught. In its naming of

Scripture as the source of the content of catechesis, *CT* places the Bible into the

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[76] *Catechesis Tradendae* was promulgated on 16 October 1979. John Paul II. *Catechesis Tradendae*.
(hereafter *CT*) (Homebush: Saint Paul Publications, 1979).
[77] *CT*, 27.
[78] *CT*, 27.

forefront of religious instruction. As a result, those who are being catechised must have regular and 'assiduous contact' with the texts themselves (*CT* 27).

 CT makes two important points regarding the use and interpretation of Scripture. First, it insists that the use of Scripture in catechesis be undertaken in line with the broader Church. *CT* stresses that the reading of Scripture is both richer and more effective if done 'with the intelligence and the heart of the Church' (*CT* 27). Those undertaking catechesis have the right to receive ' "the word of faith" not in mutilated, falsified or diminished form but whole and entire, in all its rigour and vigour' (*CT* 30). Second, *CT* confirms the direction of *GCD* that any adaptation of Scripture must be done thoroughly and seriously, 'with patience and wisdom and without betrayal' (*CT* 40). Indeed, such is the importance of fidelity to Scripture that unfaithfulness to the integrity of the message means a dangerous weakening of catechesis.[79]

 Having named Scripture as the content of catechesis, *CT* gives very specific instructions on how catechesis is to be undertaken. Catechesis is to be systematic, 'not improvised but programmed to reach a precise goal' (*CT* 21). While catechetical programmes will not be able to tackle everything, they are to be 'sufficiently complete'(*CT* 21). Programmes must teach the essentials of faith but should be designed to teach more than simply the initial proclamation of the Christian story. Finally, instruction must be an integral Christian initiation; it must be open to all facets of Christian life. *CT* avoids advocating one specific method over another, instead insisting that whatever method is chosen, it will be valid to the extent that it keeps the desired content of catechesis intact; 'it must truly communicate the whole of the "words of eternal life" and not just a part of it'(*CT* 31). It also insists that

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[79] *CT,* 30.

catechetical works must be sound. They 'must really aim to give those who use them a better knowledge of the mysteries of Christ'(*CT* 49). Publications which are ambiguous and harmful should be avoided. Catechetical literature should be linked with the life situation of those being catechized. It should use language that is comprehensible and it must give the whole message of Christ and the Church, without neglecting or distorting anything.[80]

CT notes, with regret, the decreasing number of countries in which it is possible to give education in faith within a Catholic school setting.[81] The Catholic School provides a unique opportunity for catechesis, its role in the education of young people should not be neglected. Indeed, the special character of the Catholic School, the underlying reason why parents should prefer it, is precisely because of the quality of the religious instruction their children will receive.[82] The document concludes with the request that the Holy Spirit bring 'unprecedented enthusiasm' to all whose work in catechesis enables the Church to carry out her universal mission to 'make disciples of all nations' (*CT* 73).

1.6 *The Religious Dimension of Education in a Catholic School.*

The third document published by the Congregation for Catholic Education was intended to address directly the religious dimensions of education in Catholic Schools.[83] The *RDECS* maintains the commitment to the place of Scripture in Catholic Schools established in earlier documents. Although it gives no specific

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[80] *CT,* 49.
[81] *CT,* 69.
[82] *CT,* 69.
[83] The Congregation for Catholic Education. *The Religious Dimension of Education in a Catholic School* (hereafter *RDECS*) (Homebush: Saint Paul Publications, 1988) The second document was *Lay Catholics in Schools: Witnesses to Faith*. By 1980 the majority of teachers in Catholic Schools were lay people. *Lay Catholics* stresses the need for dedicated and competent teachers. In 1988 under John Paul II the Congregation dropped the word 'sacred' from its title.

directions on how Scripture is to be used, *RDECS* is particularly important as it contains the Church's most explicit explanation of the differing roles of religious instruction in Catholic Schools and catechesis in the wider Church.

RDECS begins by reiterating that Catholic Schools find their true justification within the missionary activity of the Church; it guides men and women to human and Christian perfection, and at the same time helps them to become mature in their faith. . . to love God and do his will.'[84] In religious instruction, teachers are able to introduce students to Jesus, who in his words and deeds leads to the mystery of God (*RDECS* 75). Fidelity to the Gospel as proclaimed by the Church is one of the criteria under which schools work.[85]

Part IV of the document is devoted specifically to religious instruction in the classroom. Paragraph 68 begins with discussion on the 'distinct and complementary' nature of religious instruction and catechesis (*RDECS* 68). While catechesis takes place within a community of faith over a whole lifetime, religious instruction occurs in the classroom for a specific period of time (*RDECS* 70). Moreover, while the school can and must play its part in the work of catechesis, the aims of catechesis and religious instruction are different. 'The aim of catechesis . . . is maturity . . . the aim of the school however, is knowledge' (*RDECS* 69). As such, the document calls for religious instruction to take its place alongside other areas of study. It should be integrated into the objectives of the school and utilise its own approved syllabus.[86] Religious instruction classes should be timetabled alongside other subjects and should seek interdisciplinary links with other courses so there is 'coordination between

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[84] *RDECS,* 34, 49.

[85] *RDECS,* 101. This view is stated again in paragraph 31where the school is described as a pastoral instrument whose service is to mediate between faith and culture; 'being faithful to the newness of the Gospel while at the same time respecting the autonomy and the methods proper to human knowledge.' *RDECS*, 31.

[86] *RDECS,* 73. *Renewal* anticipates the writing and publication of a new catechism to assist the writing of syllabus material.

human learning and religious awareness' (*RDECS* 70). Like other course work, religious instruction 'should make use of the best of educational methods available to schools today' (*RDECS* 70).

The Congregation concludes by requesting that all Bishops bring their reflections to the attention of teachers. Further study, research and experimentation into areas that affect the religious dimension of education in Catholic Schools is to be encouraged.

1.7 *Catechism of the Catholic Church*

In 1985 John Paul II called a synod to celebrate the 20th anniversary of Vatican II. At this gathering the Bishops expressed the need for a new catechism, a request fulfilled in October 1992 with the promulgation of the *Catechism of the Catholic Church*.[87] The *Catechism* is a different type of document: while the other documents in this review were intended to address issues of method and rationale, the *Catechism of the Catholic Church* was designed to outline the teaching of the Church on matters of faith. As a result, although it does not comment on how catechesis in schools should be undertaken it does both affirm the place of Scripture in the Church and provide clear direction on how it is to be used. Inclusion of the *CCC* in this review is deliberate and important. As a compendium of faith, the *Catechism* is intended as a 'point of reference' for the composition of local catechisms (*CCC* 11). The view of Scripture it contains and the principles it articulates are important: those preparing catechetical material are arguably more likely to encounter a summary of the teaching of the Church here than they are anywhere else.

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[87] The Catechism was promulgated on 11 October 1992, the thirtieth anniversary of the second Vatican Council.

The *Catechism* is arranged according to the Creed. It begins by recalling

God's desire to be known by people and matches it with the human need to know

God; created by God, people are called to know and love God far beyond their natural

capacity.[88] However, *CCC* notes that knowledge of God will always be limited. God

transcends all and we must be vigilant not to confuse our language 'imagebound or

imperfect' with the mystery of God (*CCC* 42). In particular, we must be conscious

that no matter what we compare God to, there will always be greater dissimilitude

than similitude.[89] Christians can never grasp what God really is, only 'what he[sic] is

not, and how other beings stand in relation to him[sic]' (*CCC* 43)'

Although the *Catechism* cites Scripture often, the section devoted to comment

on it is comparatively small.[90] In general, it recalls the points made in *DV*.[91] Scripture

provides the story of salvation, from creation through the covenants with Noah and

Abraham to the prophets and finally to Jesus, the fullness of revelation. Scripture is

thus the source and strength of the faithful; access to it should be wide. Christian

instruction, including catechetics 'is healthily nourished and thrives in holiness

through the Word of Scripture' (*CCC* 132).[92]

For its instruction on how to use Scripture, *CCC* again cites *DV*. Scripture is

God's word in human language. Interpreters are to 'be attentive to what the human

authors wanted to affirm and what God wanted to reveal to us by their words' (*CCC*

102).[93] Citing Thomas Aquinas, *CCC* reminds exegetes to observe the literal sense,

the sense conveyed by the actual words used, by following established rules of sound

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[88] *CCC,* 52.
[89] *CCC,* 43.
[90] Discussion on Scripture is contained in Article 3, Part One, The Profession of Faith.
[91] Of the fifty citations footnoted, twenty eight come from *DV*.
[92] *CCC,* 132 citing *DV,* 24.
[93] *CCC,* 102 citing *DV,* 12.

interpretation.[94] Exegetes are to take into consideration the culture, models of writing and literary genres used at the time. 'For the fact is that truth is differently presented and expressed in various types of historical writing' (*CCC* 110).[95] The *Catechism* reminds exegetes that it is their responsibility to work toward 'a better understanding and explanation of the meaning of Sacred Scripture' so that the Church might gain a greater sense of what Scripture means *(CCC* 119*)*. Ultimately, the Church, under the guidance of the Magisterium, has the role of watching over and interpreting the Word of God.[96]

1.8 *General Directory for Catechesis*

Publication of the *Catechism of the Catholic Church* necessitated a revision of the *General Catechetical Directory*. Like its forerunner the *General Directory for Catechesis,* published in August 1997, is addressed principally to Bishops, Episcopal Conferences and to those who have responsibility for catechesis.[97] The document defines its own role as offering principles to guide and encourage each diocese as it develops its own guidelines for religious instruction according to its particular circumstance.

Although the document contains the most recent set of directives with regard to catechesis, in real terms it says nothing new. Rather, it affirms what has already been said. It recalls *CT*'s claim that while all Scripture is important, the Gospels have a particular place in catechesis. It also insists that the message of Scripture must not

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[94] *CCC,* 116.
[95] *CCC,* 110 citing *DV,* 12.
[96] It is of note that in spite of containing much of worth about the indescribable nature of God and the limitations of human language, the use of exclusive language both for humans and God throughout the text places *CCC* alarmingly outside its own teachings. Further, the extensive use of single verses to support doctrinal principles also brings into question the extent to which *CCC* itself fulfils the requirements it espouses.
[97] Congregation for the Clergy. *The General Directory for Catechesis* (hereafter *GDC*) (Strathfield: St Paul's Publications, 1998). The document was promulgated on the 15 August 1997.

be corrupted by poor adaptation. Furthermore, it stresses the importance of distinguishing religious instruction from other forms of catechesis and the need for religious instruction in schools to be in keeping with other academic subjects.

Like many of the documents which precede it, *GDC* places catechesis within the evangelising mission of the Church. As a Ministry of the Word, catechesis must give prominence to the economy of revelation; the revelation of God, of God's 'innermost truth', is the true vocation of the human person (*GDC* 41). It reaches its culmination in Jesus Christ, 'the son of God [who] enters human history, assumes human life and death, and brings about the new and definitive covenant between God and man[sic]' (*GDC* 41). It is the task of catechesis to introduce Jesus to those being catechised and to present Christian faith as adherence to his life and ministry.[98] Catechetical activity will, therefore, always have as its content the Scriptures and, in particular, the Gospels (*GDC* 94).[99]

In its directions on the use of Scripture the *General Directory* takes up and strengthens the call in *CT* that adaptation must never corrupt the message. The need to inculturate the message of Scripture into the particular social and cultural world of the learner is acknowledged. However, the 'translation' of Scripture is not without difficulty (*GDC* 94). Scripture is expressed in human words which 'although close to us . . . still remains veiled'(*GDC* 94).[100] Inculturation should never be done at the expense of the integrity and purity of the message. 'It [the Gospel message] may lose its very nature and savour if on the pretext of transposing its content into another language that content is rendered meaningless or is corrupted' (*GDC* 112).[101] A fundamental principle of catechesis is that of 'safeguarding the integrity of the

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[98] *GDC,* 41.
[99] *GDC,* 94 citing *CT,* 27.
[100] As a result, the Magisterium of the Church has the duty of 'giving an authentic interpretation of the word of God.' *GCD,* 96 citing *DV,* 10b.
[101] *GDC,* 111 citing *CT,* 31.

message and avoiding any partial or distorted presentation' (*GDC* 111). This principle should be accomplished by presenting the message gradually, 'more amply and with greater explicitness' in accordance with the abilities of those being taught (*GDC* 112).

Although *The General Directory* does not advocate any particular method or approach, it emphasizes the 'absolute necessity' of distinguishing religious instruction in schools from other forms of catechesis (*GDC* 73). Religious instruction, although an original Ministry of the Word, is intended for a formal educational setting. It must appear 'as a scholastic discipline' which is comparable to other areas of learning (*GDC* 73, 74).[102] Religious instruction must present the Christian message and the Christian event with the same systematic demands, rigour and seriousness as other disciplines (*GDC* 73). Religious instruction should never appear as an accessory to the curriculum, rather it should be integral to it, so that every aspect of the students' personality is touched by it.

1.9 Summary

In this chapter, relevant Church documents promulgated during and since Vatican II have been reviewed in order to establish the desires of the Church with regard to the use of Scripture in catechesis, including religious instruction that occurs in Catholic Schools. Six clear principles for those responsible for catechetical programmes are evident.

1. Scripture is the inspiration for catechesis and the source of the content to be taught. The Church is unequivocal in the view that Scripture is critical to catechesis. As a Ministry of the Word, catechesis finds its inspiration and nourishment in Scripture.

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[102] Religious instruction in schools is to be complemented by liturgical celebration and homilies. However, religious instruction is to be understood as indispensable to the pedagogical function of these other forms of catechesis.

Scripture contains the revelation of a God who desires to be known and loved. In the person of Christ, God's revelation reaches its summit. Scripture thus contains the whole mystery of God; it is valid for all time. Within the context of catechesis, the Gospels, those books which contain the words and actions of Jesus of Nazareth, are particularly important.

Furthermore, an extended understanding of the role of Scripture is expressed in both *CT* and the *General Directory*. In their naming of Scripture as the source of the content of catechesis, they signal an important understanding. God's word, expressed in and through Scripture not only provides the impetus for catechesis, it is the very subject matter. This direction significantly increases the status of Scripture in religious instruction. Scripture is the very substance of the learning; it is the basis of what is to be learned. The need for use of Scripture that is of the highest standard is, therefore, crucial.

2. Those being taught must have regular and assiduous contact with the actual text.
The Church insists that Scripture is both the inspiration for catechesis and its content material. As a result, those being catechised must be provided with regular access to Scripture itself. Catechesis which removes students from the actual text of Scripture denies them contact with the very material which is the basis of their study. Moreover, in calling for assiduous contact with Scripture, the notion that the use of Scripture is to be attentive to its historical and literary facets is implied, if not explicitly stated.

3. Scripture must be read with the intelligence and heart of the Church.
Scripture is the source for the content of catechesis. It follows then that it should be read and interpreted in a manner that enables what it says to be transmitted faithfully.

Three documents, *REF, CT* and *CCC,* explicitly call for interpretation to be done in the light of accepted exegesis of the Church. Others assume the use of exegetical method in the many references to advancements brought about by critical scholarship. Scripture is written in human language; it is the product of a particular time and place. Knowledge of the culture, historical setting and of the literary forms used is necessary for a valid interpretation. It is evident then, that while no specific method or approach to biblical interpretation is named, the use of interpretation in keeping with the Church's current directions is anticipated.

4. Any adaptation of Scripture, necessary to meet the educational and cultural needs of students, should be undertaken with patience, wisdom and without betrayal of the message.

In calling for the adaptation of Scripture to be undertaken with wisdom and patient, the Church highlights that adapting Scripture is a difficult and complicated task. Any adaptation considered necessary should be undertaken by those whose own knowledge and understanding of the processes of interperting Scripture is extensive. What the author intended to convey must remain intact; the adaptation of Scripture should never corrupt or distort the message. Those being catechized have a right to experience Scripture whole and entire, without mutilation or falsification. Indeed, material taught erroneously at one stage of learning has serious consequences for any subsequent learning. At every point in its use fidelity to Scripture and the needs of the faithful is critical; together these comprise 'the ultimate criterion by which catechists', and by extension religious instruction teachers, 'must appraise their work as educators.'[103] Any unfaithfulness to the integrity of the message contained in

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[103]*REF,* 160.

Scripture, either deliberately or unintentionally, means a dangerous weakening of catechesis.[104]

5. Scripture should be introduced systematically to meet the developmental needs and capacities of students.

The Church avoids mandating any particular programme or approach. However, it is adamant that Scripture should be introduced with increasing complexity according to the abilities of students. Scripture use should begin with a simple presentation of the Christian story and then develop into a more detailed and explicit study. Religious instruction should avoid reducing the contents of Scripture to a superficial presentation of people and events; rather it should aim for genuine understanding of texts.

6. Sound educational processes are to be applied to religious instruction; it must appear as an academic study similar to any other subject in the curriculum.

Although the Church still insists that religious instruction is a Ministry of the Word, in Catholic Schools it has a function different from other forms of catechesis: its aim is the acquisition of knowledge. Lessons should be taught with rigour and seriousness and in accord with the stated goals of the programme. The principle that religious instruction function as an academic study adds significantly to the Church's expectations with regard to Scripture. In insisting that religious instruction is a serious scholastic activity, the Church places the authentic, academically sound use of Scripture at the forefront of all religious instruction. Any use of Scripture which does

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[104]*REF,* 30.

not accord it the same seriousness and care as the content of other subjects is totally unacceptable.

Conclusion

The principles of the Church regarding the use of Scripture in religious instruction are encouraging. They stress the seriousness with which the Church takes the use of Scripture in religious instruction. Of the six principles drawn from this review, five provide clear and specific guidelines for the teaching of religious instruction. However, one, the direction that Scripture should be used within the accepted exegesis of the Church, while clear in principle, does not give precise directions regarding method. Perhaps understandably, no document provides a clear description of what accepted exegesis of the Church might entail.[105] Before finally determining a set of criteria by which *To Know Worship and Love* might be examined, clarification of what is understood as accepted exegesis of the Church must be sought. Chapter two, therefore, moves to documents which direct the use of Scripture in all Church activity, to ascertain more clearly the heart and mind of the Church.

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[105] The documents reviewed pertain to catechesis, including that which occurs in Catholic schools. In that sense their focus is on the establishment of general principles rather than specific details. However, in its insistence that catechesis is a Ministry of the Word, the Church places a governing set of rules over catechesis; its use of Scripture is to adhere to the same rules which apply to all those who use God's Word in Church endeavours.

CHAPTER 2: THE USE OF SCRIPTURE IN THE CHURCH

Introduction

Chapter one established the first context within which this thesis proceeds. Six

principles that should direct the use of Scripture in religious instruction were named:

Scripture is both the inspiration and content of catechesis; those being catechized are

to have access to the actual Scripture text; within religious instruction programmes

Scripture is to be adapted faithfully and introduced systematically; religious

instruction in Catholic Schools should appear and function as an academic study; and,

finally, Scripture is to be used in keeping with the accepted exegesis of the Church.

While documents directing catechesis state that the use of Scripture be in

accord with the exegetical practices of the Church, what these practices are is not

spelled out. Chapter two, therefore, now moves to the use of Scripture in the Church,

and specifically to what can be considered legitimate or authentic exegesis. It does so

by reviewing key Church documents which have directed the use of Scripture over the

past 150 years. Each document is examined with the single purpose of gaining an

understanding of what it has contributed to the field of biblical study by way of the

principles it articulates for the use and interpretation of Scripture. The review begins

with *Providentissimus Deus,* the first encyclical specifically concerning the use of

Scripture issued after Vatican I, before moving to examination of *Spiritus Paraclitus*

and *Divino Afflante Spiritu.* The Biblical Commission instruction on the historical

truth of the Gospels, *Instructio de historica evangeliorum veritate* is the fourth

document reviewed. *Dei Verbum* and *The Interpretation of the Bible in the Church,*

the most recent set of Church guidelines on the use of Scripture, conclude this review.

2.1 *Providentissimus Deus*

Providentissimus Deus was published more than in 150 years ago in November 1893, primarily in response to the emergence of biblical criticism that had been prompted by recent archaeological discoveries.[106] Although the encyclical is clearly a document of its time, one which expresses a strong need to protect Scripture, it is the first explicit statement made by the Church on the interpretation of the Bible. Three points are relevant to note for this study. First, *PD* actively affirms and encourages the need for Scripture study, particularly the study of its original languages. Second, it attempts to clarify the purpose of Scripture. Third, it hints at the need for study outside Scripture to determine its historical setting.

Pope Leo XIII begins by placing the encyclical within the context of his own writing and the work of his predecessors. Having already encouraged 'others branches of study' Leo XIII now desires to give impetus to the study of Scripture (*PD* 2). Indeed, the protection of Scripture, against those who are perceived to be attacking it, appears as the primary concern of the document.[107]

Leo XIII's primary line of defense is to direct Seminaries and Academic Institutions to investigate Scripture. Study should be orderly and thorough and follow 'a definite and ascertained method of interpretation' (*PD* 13). It should begin by training students to 'investigate and ascertain the true sense of Scripture and how to meet and refute objections', but it should also pay attention to the interpretation of Scripture (*PD* 13). While the Vulgate is to be the ordinary text, 'the meaning of

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[106] Leo XII, *Providentissimus Deus* (hereafter *PD*) *Encyclical of Leo XII on the Study of Holy Scripture* http://www.papalencyclicals.net/Leo13/l13provi.htm Accessed July 30 2004. The Encyclical was promulgated on 18 November 1893.
[107] *PD,* 10. Among those singled out for rebuke are theologians and Christians who are using a form of rational criticism to question the authority of the Bible. Leo XIII denounces claims that the Scripture narratives are 'stupid fables and lying stories', that the prophecies are made up after the event and that the miracles are tricks or myths. *PD, 10* 'Should not these things . . . stir up and set on fire the heart of every Pastor so that . . . Holy Scripture may find the champions that are needed in so momentous a battle.' *PD, 10.*

words, the connection of ideas, the parallelism of passages and the like' should be explored through the use of other ancient manuscripts (*PD 13*).[108] Study of 'the tongues in which the sacred Books were originally written' is encouraged (*PD* 17). Leo XIII notes that while ancient texts may be difficult to understand, the language of the Bible constitutes a particular problem as it is 'employed to express . . . many things which are beyond the power and scope of men[sic]'(*PD* 14). Scholars are to work with the 'literal and obvious sense' but they should not neglect those passages which the Fathers have understood as allegorical or figurative, more especially when such interpretation is justified by a literal interpretation (*PD* 15).

PD makes two further contributions to the study of Scripture. While Leo XIII argues strongly from the position of the inerrancy of Scripture the encyclical signals the acceptance of two important principles. One concerns the purpose of Scripture. Those who 'minutely scrutinize' Scripture in order to detect scientific errors are foolish (*PD* 18). No discrepancy between theologian and scientist is possible 'as long as each confines himself[sic] within his own lines'(*PD* 18). Scripture was not intended to teach the nature of the universe, 'in no way profitable to salvation' (*PD* 18).[109] It should not be used against those who seek to understand the scientific nature of things. The other contribution concerns a form of 'higher criticism' which judges the origins, integrity and authority of each book by using internal indications alone (*PD* 17). In the observation that internal evidence alone is seldom of great value in answering historical questions, Leo XIII alerts to the need to go beyond the actual texts to 'historical evidence' concerning the origin and handing down of works (*PD* 17).

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[108] The use of other manuscripts is never to be at the expense of the canonical texts which should hold primary place.
[109] Leo XIII observes that greater attention to literary form and the presence of figurative language in Scripture might be a possible avenue of reconciliation in disputes between Scripture and science.

In spite of making significant moves towards a more contextual understanding of Scripture *PD* maintains a conservative approach to Scripture. Ultimately, with God as its author the Bible is free from error (*PD* 15). Interpretation which makes the sacred writers disagree with one another or which opposes the doctrine of the Church is either foolish or false.[110] In matters of Christian Doctrine, the Church is to judge the true sense and interpretation of the Scriptures. Leo XIII concludes by summoning all scholars to adhere to the principles outlined and to exert themselves 'with willing alacrity' so that the study of Scripture might flourish and in due course, 'be extended and widened as the interests and glory of truth may require' (*PD* 25).

2.2 *Spiritus Paraclitus*

Twenty seven years later, in September 1920, the encyclical *Spiritus Paraclitus* was promulgated by Benedict XV.[111] Its purpose was three-fold: to commemorate the anniversary of the death of Jerome, to encourage the work begun by Benedict's predecessors; and, to direct study 'more precisely to the present needs of the Church' (*SP* 1).[112] The encyclical develops Leo XIII's understanding of inerrancy and explains more comprehensively the definition of the literal sense of Scripture. It takes a significantly more conservative approach to the purpose of Scripture than expressed in *PD* though, in that it explicitly warns against study which questions the authorship of the Gospels.[113]

Benedict XV begins by affirming Jerome's adherence to the absolute truth of Scripture. However, his recognition that Scripture is the product of a partnership

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[110] *PD,* 14.
[111] Benedict XV, *Spiritus Paraclitus* (hereafter *SP*) *Encyclical of Benedict XV on St Jerome* http://www.papalencyclicals.net/Ben15/b15spiri.htm Accessed June 29 2004. The encyclical was promulgated on 15 September 1920.
[112] Much of the document is devoted to reflection on the life and work of Jerome which becomes the framework on which Benedict XV structures his directions for the study and use of Scripture.
[113] *SP,* 18.

between God and the author initiates a more sophisticated understanding of inspiration and inerrancy. Even though each author wrote under the Spirit of God, they did so according to their own gifts and powers, evident by their particular manner of composition, language, style and mode of expression (*SP* 9)*. Any discrepancies and errors found in texts therefore do not belong to God, the ultimate author of Scripture, but rather to its human authors, who 'being mere men[sic], sometimes err' (*SP* 14, 17).[114]

In directing areas for attention, *SP* reiterates much of what had been called for by Leo XIII. Study of Scripture should begin by determining what is called its literal sense: that is, what is actually written. Careful study of the actual words is necessary 'so that we might be perfectly certain what the writer really does say' (*SP* 50). Those examining Scripture 'should study the beginning, middle and end and so form a connected idea of the whole of what he[sic] finds written' (*SP* 51). All interpretation of Scripture rests foremost on ascertaining its literal sense.[115]

Although *SP* continues Leo XIII's call for the study of Scripture, Benedict XV takes a more cautious approach than his predecessor regarding its purpose. In particular, he warns against 'rash and false' interpretations of Leo XIII's claim that Scripture is not concerned with historical or scientific realities (*SP* 20). 'If Leo does say that "we can apply to history and cognate sciences the same principle which holds good for science" this is not a universal law' (*SP* 23). Benedict XV also cautions against those who question the authorship and writing of the Gospels. Those who deny 'the things Christ said or did have come to us unchanged and entire through witnesses who carefully committed to writing what they themselves had seen or

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[114] New critical methods to 'discover new ways of explaining the difficulties in Holy Scripture' are to be encouraged. *SP,* 18.
[115] *SP,* 50.

heard' threaten and weaken the authority of Scripture (*SP* 27). While the profane

authors of Scripture might have erred, the Apostles did not.[116]

Benedict XV concludes by hoping that Jerome's example will 'fire both clergy

and laity with enthusiasm for the study of the Bible' (*SP* 58). Bishops are urged to

'hold fast' to the principles laid down in *PD* and this encyclical so that all people

'being saturated with the Bible may arrive at the all surpassing knowledge of Jesus

Christ' (*SP* 69).

2.3 *Divino Afflante Spiritu*

In 1943 Pius XII celebrated the 50th anniversary of *Providentissimus Deus* by

publishing the encyclical *Divino Afflante Spiritu*.[117] The encyclical was intended to

offer support for the critical study of Scripture against those who wanted to move

from a scientific approach toward one which was more meditative or spiritual.[118]

Widely recognised as heralding a new era in biblical scholarship, *DAS* is the first

document to confidently authorise the set of procedures which would eventually

become known as the Historical-Critical method.[119] The contribution of *DAS* comes

in two important assertions. First, *DAS* declares that the authors of Scripture were a

product of their time. Interpretation of Scripture is, therefore, dependent not only on a

clear understanding of what the authors wrote but when, how and why they wrote.

Second, *DAS* insists that correct identification of literary form is integral to a valid

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[116] *SP,* 14.

[117] Pius XII, *Divino Afflante Spiritu* (hereafter *DAS*) *Encyclical of Pope Pius XII on promoting Biblical studies, commemorating the fiftieth anniversary of Providentissimus Deus* http://www.vatican.va/holy_father/pius_xii/encyclicals/documents/hf_p-xii_enc_30091943_divino-afflante-spiritu_en.html Accessed August 11 2004. The encyclical was promulgated on 30 September 1943. Pius XII names *PD* as 'the supreme guide in Biblical studies.' *DAS, 2.*

[118] Fitzmyer, J. A. *The Biblical Commission's Document "The Interpretation of the Bible in the Church" Text and Commentary* (Rome: Editrice Pontificio Istituto Biblico, 1995), 19.

[119] Fitzmyer notes that although it was almost ten years before the effect of *DAS* was felt due to its promulgation during World War II. He calls it a liberating document, one which renewed the Catholic Biblical movement dramatically. Fitzmyer, *The Biblical Commission's Document,* 20.

interpretation of Scripture. In addition, *DAS* provides a definitive answer to the question of purpose which had plagued Leo XIII and Benedict XV.

DAS begins by reaffirming Scripture as the most precious source of faith, and by praising the significant developments in biblical studies and archaeology in the previous fifty years.[120] In particular, it urges that the study of biblical and other oriental languages should be continued. As much remains to be done, work should now proceed without interruption.

More than any of his predecessors before him Pius XII offers clear and specific directions on the manner in which the study of Scripture is to be undertaken. Exegetes are to begin by applying the rules of textual criticism to ensure the biblical text is as near to the original as is possible. Passages are to be freed from corruptions, omissions and the interchange or repetition of words 'which are wont to make their way gradually into writings handed down through many centuries.'(*DAS* 17).[121]

Having determined the most accurate text, exegetes are then to turn to the greatest task of all, that of 'discovering and expounding the genuine meaning of the Sacred Books'(*DAS* 23). *DAS* repeats the call in *PD* and *SP* that interpretation should always begin by defining clearly the literal sense of the words. Scholars are to use every method and aid available to help them; the context of the passage, other similar passages and their own knowledge of languages, all are to be utilized. However, it is Pius XII's specific call to exegetes to take account of 'the peculiar character and circumstances of the sacred writer, the age in which he lived, the sources, written and oral to which he had recourse and the forms of expression he employed' which marks this document as especially significant (*DAS* 33). *SP* had previously accepted that each author wrote according to their own style. *DAS* now insists that knowledge not

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[120] *DAS*, 2.

[121] Pius XII observes that this form of criticism has 'become a most valuable aid to the purer and more accurate editing of the sacred text.' *DAS,* 18.

only of the particular setting within which they wrote but their use of oral and written sources must be ascertained. Interpreters must not limit their study of Scripture to the text they see before them. Rather, they must 'go back wholly in spirit to those remote centuries of the East and with the aid of history, archaeology, ethnology and other sciences, accurately determine what models of writing, so to speak, the authors of the ancient period would be likely to use and did in fact use' (*DAS* 35). In doing so, they will find a variety of literary forms and devices: poetic and figurative language, legal language, approximations, hyperbole or paradox; no mode of expression is excluded from the sacred books (*DAS* 37).

Once the manner of expression or literary form is identified, commentators should then determine how this form is to be interpreted.[122] *DAS* stresses that the identification of literary form is not an isolated academic exercise in itself. Correct identification of literary form is critical in that it informs and enables a valid interpretation of what is being said. The commentator should 'be convinced that this part of his[sic] office cannot be neglected without serious detriment to Catholic exegesis' (*DAS* 38).

Finally, *DAS* takes up and settles the differing views on the purpose of Scripture, expressed by Leo XIII and Benedict XV.[123] Leo XIII was correct to claim that the purpose of Scripture was not to teach 'things of the universe'; rather the Bible's authors were interested in matters 'profitable to salvation' (*DAS* 3). They are, therefore, not to be 'taxed with error' if they spoke of things of the physical order either in figurative language or in terms commonly used at the time (*DAS* 3).[124] 'This

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[122] *DAS,* 38.
[123] *DAS* recalls Leo's claim that the use of figurative language may be used in defense of Scripture against attack by those in the field of science. This principle is now extended to include those in 'cognate sciences and history' who similarly attack the Bible. *DAS,* 3.
[124] Discussion about the debate on whether the Bible can be said to comment on matters of science or history are concluded with this statement.

teaching which our predecessor Leo XIII set forth with such solemnity, We also

proclaim with Our authority and We urge all to adhere to it religiously' (*DAS* 4).

Pius XII concludes by commending the use of all human knowledge in the

search for greater understanding of Scripture.[125] Biblical scholars should work with

zeal, vigor and care so that, 'through their assiduous labours, the faithful may

comprehend all the splendor, stimulating language and joy contained in the Holy

Scriptures' (*DAS* 61).

2.4 *Instructio de historica evangeliorum veritate*

Instructio de historica evangeliorum veritate, the Instruction concerning the Historical

Truth of the Gospels was issued in April 1964, while the second Vatican Council was

in session.[126] It is important to note that Paul VI directed production of this

instruction during significant debate on the contents of *Dei Verbum*. The direction that

the *PBC* should prepare a statement on the Gospels during this discussion can,

therefore, be seen as an attempt to settle some of the questions being raised at the

Council.[127] It is also important to note that this document is an instruction; it

represents an official explanation concerning the implementation of an existing

Church law.[128] Given by the authority which oversees matters concerning the law in

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[125] *DAS,* 41.

[126] Pontifical Biblical Commission. *Instructio de historica evangeliorum veritate* (hereafter *HTG*) Instruction on the Historical truth of the Gospels. http://www.bc.edu/bc_org/research/cjl/Documents/pbcgospels.htm Accessed June 19 2004. The instruction was promulgated on 21 April 1964.

[127] *HTG,* III. The Pontifical Biblical Commission (hereafter *PBC*) is a group of Catholic Cardinals and biblical scholars who are responsible for matters which pertain to the Bible and to biblical interpretation. The Commission is charged with the protection and defense of Catholic Faith in biblical matters; the progression of the exposition of Scripture, taking account of all recent discoveries; determining matters of question; providing answers to specific consultations; ensuring that the Vatican Library is maintained and the publishing of studies on Scripture as occasion may demand. Although the Commission is not an official agent of the Magisterium it enjoys the support and confidence of the Magisterium.

[128] Richard McBrien, (Ed) *Encyclopedia of Catholicism* (New York: Harper Collins, 1995), 670.

question, as an instruction the *HTG* can neither add to nor delete anything; its purpose is explanatory only.

HTG makes three specific contributions to the study of Scripture. Unlike the documents which precede it, *HTG* does not speak of Scripture generally. Rather, it only focuses on the Gospels. While it asks for nothing more than *DAS* did in terms of the study and interpretation of Scripture, *HTG* provides a detailed description of three stages in the development of the Gospels. This makes a clear and significant point; the authors of the Gospels are as much subject to the condition and circumstances of their time as are the other authors of Scripture. The second contribution *HTG* makes concerns the notion of truth. In its claim that the truth of the Gospels is not affected by the fact that the writers record things differently, the Commission articulates a more comprehensive and sophisticated sense of truth than previously expressed. A third contribution relates to what *HTG* demonstrates. By endorsing application of the Historical-Critical method to the Gospels, the Commission encourages, by example, application of its procedures to other areas of Scripture.

It is appropriate that the Commission begins by placing *HTG* directly in line with *DAS*. By opening with a reminder of Pius XII's call to exegetes to 'adhere to the norms of rational and Catholic hermeneutics . . . above all those which the historical method, taken in its widest sense, offers to him[sic]' the Commission make explicit the status of the document as an instruction. What the *HTG* elucidates is neither new nor unreasonable (*HTG* IV). On the contrary, the *PBC* argues it is essential, so that the 'abiding truth and authority of the Gospels [may be revealed] in their full light' (*HTG* IV).

Having established its purpose, the Commission turns immediately to the application of the method in their description of three stages in the development of the

Gospels. Initially, Christ chose disciples who followed him, heard his words and saw his deeds. In his lifetime he spoke in the manner of his day 'using modes of reasoning and of exposition which were in vogue at the time' so that his listeners could understand and remember (*HTG* VII).

The death and resurrection of Jesus marks the beginning of a second stage in the development of the Gospels. In their interactions with people, the disciples, witnesses to the life of Jesus, proclaimed what they had seen and heard. They too used modes of speaking suited to their purpose and to the circumstances of the people to whom they spoke, among them 'catechesis, stories, testimonia, hymns, doxologies, prayers and other literary forms which were in Sacred Scripture and were accustomed to be used by men[sic] of that time' (*HTG* VIII). Eventually, this instruction, 'at first passed on by word of mouth', was committed to writing by the sacred authors (*HTG* IX).

The actual composition of the Gospels represents the third stage in the process of their development. The Commission goes to some lengths to explain why the evangelists wrote accounts which differ from each other. From the many accounts and sayings handed down to them each evangelist selected those events and stories which suited the specific situations of the faithful for whom they wrote. They reduced, adapted, re-ordered and explained passages, all according to the needs of their audience. As a result, it is imperative that exegetes seek out what each evangelist meant in recounting events or sayings as they did. Indeed, 'unless the exegete pays attention to all things which pertain to the origin and composition of the Gospels and makes proper use of all the laudable achievements of recent research, he[sic] will not fulfill his[sic] task of probing into what the sacred writers intended and what they really said' (*HTG* X).

Although this represents a shift in thinking, the Commission is adamant that none of this detracts from the truth and authority of the Gospels. 'The truth of the story is not affected at all by the fact that the Evangelists relate the words and deeds of the Lord in a different order and express his sayings not literally but differently, while preserving its sense' (*HTG* IX). For the Commission, truth is something much more than simple agreement between texts; truth has to do with maintaining the 'sense' of a passage. Difference, in the recording of the life and words of Jesus does not affect the truth of the Gospels. This insistence marks *HTG* as a document which takes a significant step toward a nuanced interpretation of Scripture; one which acknowledges its sources, style, purpose and culture, and away from a fundamentalist one.

The final contribution *HTG* makes is an unwritten one. *SP* had distinguished the authors of the Gospels from other Scripture authors, a separation most likely a result of the deep respect attached to the Gospels. By explicitly demonstrating how use of the Historical-Critical method has enabled better understanding of the Gospels, the *PBC* gives unspoken encouragement to the application of its principles to Scripture in general. If the method is suitable for the Gospels, it must be suitable for all Scripture.

The *PBC* concludes by encouraging all those who teach in seminaries and other similar institutions to practise 'the art of criticism', particularly the art of literary criticism so that all might have a clearer understanding of what God intended through the sacred writer (*HTG* XII). Those who publish for the faithful should proceed with prudence, exploiting 'all the real advances of biblical science which the diligence of recent students has produced' (*HTG* XIV). If these things are observed the study of sacred Scripture will continue to be of benefit to all the faithful.

2.5 *Dei Verbum*

A year after publication of *HTG*, Vatican II finally promulgated *Dei Verbum.* As noted above, *DV* was written in difficult circumstances. Although critical scholarship of the Bible had been recognised in the Church since *DAS,* detractors of the practice considered it an unnecessary and invasive assault on the Sacred Text. As a result, the wording of the document was highly contentious.[129]

DV makes two important contributions to this aspect of study. First, it inextricably links the relationship between truth and literary form. Second, while the document claims little more than either *DAS* or *HTG*, *DV* is a Dogmatic Constitution. In the context of being a Church document, constitutions refer substantially to doctrinal matters.[130] They are the most solemn and formal type of document issued by an Ecumenical Council. *DV* stands, therefore, as the most authoritative of all the documents reviewed.

The Church's directions concerning the interpretation of Scripture are found in Chapter III.[131] In contrast to *HTG*, *DV* offers broad principles only, all of which, although previously articulated, are now stated with the full authority of the entire Church. Scripture has been written under the inspiration of the Holy Spirit. God chose writers who made full use of their human powers and faculties to consign to writing what God wanted written 'and no more' (*DV* 11). The words of God in Scripture are, therefore, 'expressed in the words of men[sic] . . . in every way like human language'

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[129] The original schema was presented under the name *The Two-fold Source of Revelation*, in the first session in November 1962. It was not received well. However, on a vote it did not gain the necessary two third majority needed to send it back for further work. It was finally returned to a special commission for reworking under the direct intervention of John XXIII. After significant rewriting, including another presentation in 1964 which was again rejected, it was finally promulgated in 1965. McBrien, (Ed.) *Encyclopedia of Catholicism*, 425.

[130] McBrien, (Ed) *Encyclopedia of Catholicism*, 1306.

[131] Scripture is the focus of Chapters III, IV, V and VI. Chapters IV and V however focus on the authority of the Old and New Testaments but add nothing to discussion on the interpretation or place of Scripture in the life of the church.

(*DV* 13).[132] As a result, interpretation of Scripture must begin by carefully searching out the meaning 'which God had thought well to manifest through the medium of [the sacred writers'] words' (*DV* 12). *DV* reiterates that attention must be paid to the culture and time of writing and to the particular literary form employed, 'both [to] the customary and characteristic patterns of perception, speech and narrative which prevailed at the age of the sacred writer' (*DV* 12).

More than any previous document *DV* is insistent about the reason for careful study of the language of Scripture. While *HTG* noted that the truth of the Gospels was not affected by any difference in detail, *DV* goes further to finally and openly link the truth of a message to its literary form. Attention to literary form does not constitute a nicety in the study of Scripture, it is crucial to it; 'for the fact is that truth is differently presented and expressed in the various types of…literary expression' (*DV* 12). *DV* reiterates that both Scripture and the Tradition constitute a single entity and that the task of giving an authentic interpretation will always belong to the Church.

The Council conclude by reiterating the importance of Scripture in the Church: 'The Church has always venerated the divine Scriptures as she venerates the Body of the Lord…Scripture [is] the supreme rule of her faith' (*DV* 21*)*. All Christian activity, including 'preaching, catechetics and all forms of Christian instruction' should be nourished and ruled by sacred Scripture (*DV* 24). Catholic exegetes are called to work 'zealously', according to the rules laid out in *DV* towards a better understanding of Scripture so that 'as many as possible of those who are ministers of the divine Word may be able to distribute fruitfully the nourishment of the Scriptures to the People of God' (*DV* 23).[133]

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[132] This point is first made in paragraph 12 where the document states that God speaks 'through men[sic] in human fashion.' *DV,* 12.

[133] Schneiders notes that the call to work zealously was taken up almost immediately. Summer schools, seminars, lecture circuits, retreats and in-services designed to explore the new place of Scripture

2.6 *The Interpretation of the Bible in the Church*

In 1993 The Pontifical Biblical Commission released *The Interpretation of the Bible in the Church* to commemorate the 50th anniversary of *Divino Afflante Spiritu*.[134] Like most of the documents which precede it *IBC* was released in response to criticism, in this case that the Historical-Critical method was giving rise to a plurality of interpretations and was devoid of faith.[135] The Commission replied by outlining and assessing current methods and approaches, and finally, by determining 'more precisely the direction which best corresponds to the mission of exegesis in the Catholic Church.'[136]

As the most recent publication of the Pontifical Biblical Commission, the *IBC* contains the current directives on the use and interpretation of Scripture in the life of the Church. Indeed, it contains the most thorough description of methods of biblical interpretation given by the Church. What follows, therefore, is considerably more detailed than the comments regarding the previous documents. Comment is divided into three areas, each one reflecting a particular contribution of the document. Clearly the most significant contribution is that *IBC* confirms the use of the Historical-Critical method. This review begins by thoroughly examining the method considered best for determining the literal sense of Scripture. It describes the procedures the Historical-Critical method employs, limitations which surround its use and the achievements it has allowed.

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quickly emerged. Catholic biblical scholars plunged into their work in earnest, quickly becoming a force to be reckoned with; previously held away from the text they became a 'people of the book.' Sandra Schneiders, "The Bible in Feminism" in La Cugna, C. (Ed.) *Freeing Theology* (New York: Harper Collins, 1993), 33.

[134] Pontifical Biblical Commission. *The Interpretation of the Bible in the Church. Address of His Holiness John Paul II and Document of the Pontifical Biblical Commission.* (hereafter *IBC*) (Rome: Libreria Editrice Vaticana, 1993). It was promulgated on 15 April 1993.

[135] *IBC*, 31.

[136] *IBC*, 32.

In direct contrast, the second area of comment pertains to the only method of interpretation rejected by the Commission. A fundamentalist interpretation ignores every feature of Scripture to which the Historical-Critical method draws attention. It is, therefore, incompatible with a legitimate and valid interpretation. As such, the second contribution *IBC* makes is that it clearly explains what is to be avoided. Finally, *IBC* is the only document reviewed to offer an opinion of what the presentation of Scripture in catechesis should aim to achieve. As a result, the third area of this review focuses on how Scripture is to be used in catechesis.

Fifty years earlier *DAS* had instructed exegetes to determine the literal sense of Scripture; 'the precise meaning of the texts as produced by their authors'.[137] To enable this, Pius XII had directed study of the languages in which Scripture was written and examination of the literary structure and form of passages. Moreover, Pius XII had insisted that account of the historical circumstances of writing be given due consideration. The Commission now reiterates this call in its insistence that 'it is absolutely necessary to seek to define the precise meaning of texts as produced by their authors - what is called the "literal" meaning.'[138] The Commission makes it clear that a literal sense is very different from a literalist one. Ascertaining the literal sense of a passage is not simply a matter of conducting a word for word translation. It is about ascertaining what has been expressed by the author, through undertaking careful analysis of the passage using all the resources of historical and literary criticism available.

> One must understand the text according to the literary conventions of the time. When a text is metaphorical its literal sense is not that which flows immediately from a word to word translation, but that which corresponds to the metaphorical use of these terms. When it is a question of a story the literal sense does not necessarily imply that the facts recounted actually took place,

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[137] *DAS,* 23.
[138] *IBC,* 78.

for a story need not belong to the genre of history but be instead a work of imaginative fiction.[139]

Ascertaining the literal sense of a passage is enhanced by determining its genre and subsequently how what is written should be interpreted. It leads to a 'more precise understanding of the truth of Sacred Scripture.'[140] The Historical-Critical method is the means deemed the best at determining a literal sense and thus to facilitate a valid, legitimate interpretation.[141]

In description of the method *IBC* begins by noting that the name reflects the manner in which study of Scripture is undertaken. The method is historical, not just because Scripture is an ancient text, but because the method attempts to situate Scripture within the historical context in which it was composed. The method also attempts to gain a sense of the historical processes which have given rise to the text of Scripture we have today. The Historical-Critical method is called a critical method as it operates with the help of 'scientific' criteria that 'seek to be as objective as possible.'[142] 'As an analytical method it studies the biblical text in the same fashion as it would study any other ancient text and comment upon it as an expression of discourse.'[143]

Investigating Scripture from an historical critical perspective involves examining it from a variety of distinct but complementary perspectives. Textual criticism compares different manuscripts of the same work in order to determine

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[139] *IBC,* 79.
[140] *IBC,* 39.
[141] The *IBC* describes and affirms a range of approaches to Scripture interpretation including those based on the Tradition, the Human Sciences and Contextual interests. Each of these is considered to offer an added understanding of the text when used in conjunction with the Historical-Critical method. *IBC*, 41-68.
[142] *IBC*, 37. Use of the phrase 'seek to be' is important. In stating that the Historical-Critical method attempts to be as objective as possible, the commission acknowledges that no method can claim to provide a totally objective interpretation of Scripture. Indeed, while the Historical-Critical method is considered the best at ascertaining the literal sense of a passage, other methods for studying the Bible are considered necessary. 'No scientific method for the study of Scripture is fully adequate to comprehend the biblical texts in all their richness.' *IBC*, 41.
[143] *IBC,* 37.

which versions are the oldest and, therefore, likely to be the closest to the original.[144] Textual criticism also seeks to establish if manuscripts belong to a particular tradition or group of people. It provides interpreters with a biblical text as close to the original as possible with which to work. Once the most original version is determined, study of the structure and grammar is undertaken. Linguistics, sometimes called Philology, subjects a passage to intense examination of the parts that make up its whole.[145] The particular phrases and words used in the text are identified as is the overall structure of the work. Linguistics also notes the grammar of a passage and tries to gain a sense of its meaning within the broader context of the paragraph and work. Literary or source criticism is then able to determine where an individual passage begins and ends. Literary criticism pays particular attention to the 'internal congruence' of a work so that anything which suggests that the writing is a composite work or has been edited or adapted might be noted.[146] It also attempts to identify any sources on which a passage might depend.

Having determined the structure and size of a passage, genre criticism then ascertains its literary form. By identifying the specific genre of a passage, whether, for example it is a poem, speech, saying or narrative, exegetes are then able to determine how it should be interpreted. While each of the methods is important in their own right, the significance of genre criticism in assisting an authentic interpretation of a passage is not to be overlooked. Genre criticism also seeks to ascertain the particular social context or life setting of a work. Tradition criticism focuses on the development of a particular form within the living tradition of a community.[147] It seeks to understand how the traditions of the Bible are used by other biblical writers; how the

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[144] *IBC*, 38.
[145] *IBC*, 38.
[146] *IBC*, 38.
[147] *IBC*, 38.

Gospel writers for example draw on traditions in the First Testament. Finally, Redaction criticism attempts to determine if a passage has been modified or altered since its original writing. It helps to distinguish what was written by the actual author from what was added by editors, or redactors, in later editing. Redaction criticism thus assists in determining the particular circumstances surrounding the production of a work. 'At this point the text is explained as its stands on the basis of the mutual relationships between its diverse elements and with an eye to its character as a message communicated by the author to his[sic] contemporaries.'[148]

The Commission notes that while the Historical-Critical method represents the best possible way in which to examine Scripture, it does have limitations. When used in an appropriate manner the method provides the foundations necessary for an authentic interpretation.[149] However, interpretation may be rendered corrupt and tendentious if use of the Historical-Critical method is 'accompanied by a priori principles.'[150] Tendentious interpretation results when Scripture is used to promote or support a particular predefined cause or viewpoint. Instead of being respectful of Scripture in its own right, tendentious use exploits it for its own preset, narrow purposes only. It is incompatible with correct use of the Historical-Critical method and with an authentic interpretation.[151]

The Commission observes that sound use of the Historical-Critical method has resulted in significant advancement in the understanding of Scripture. It has revealed that the Bible is a collection of writings and not a single unified publication.

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[148] *IBC,* 38.

[149] *IBC,* 39.

[150] *IBC,* 39. In claiming that interpretation should be undertaken without a priori principles, the document gives the impression that a totally objective reading of Scripture is possible. However, exegetes using the Historical-Critical method will naturally come to the text with their own world view: their culture, religious experience and gender will be brought to their reading. What is important is that, first, those engaging in exegesis recognise their own predispositions in their interpretation, and, second, that they remain open to interpretations which may challenge or contradict their own mindset.

[151] The document gives a number of examples of tendentious use; that used by Jehovah's Witnesses; to justify racial segregation or sexism and that used to justify hatred of the Jews. *IBC,* 117.

Similarly, it has shown that each of the writings found in the Bible has a long pre-

history, one intimately tied to the community from which it came. It has also enabled

the development of biblical theology and the publication of commentaries. The most

important advancement brought about by use of the Historical-Critical method is that

it has enabled a more comprehensive understanding of the literal sense of a passage.

Its use has, therefore, 'made it possible to understand far more accurately the intention

of the authors and editors of the Bible, as well as the message which they addressed to

their first readers.'[152] The method is to be given 'importance of the highest order.'[153]

The second contribution *IBC* makes is that it clearly identifies the kind of use

of Scripture that is to be avoided. While many approaches are considered appropriate

when accompanied by the Historical-Critical method, one approach is considered

inappropriate at all levels: fundamentalist interpretation.[154] Fundamentalist

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[152] *IBC,* 37.
[153] *IBC,* 37.
[154] In total, the document reviews five other groups of approaches. Approaches that take a literary focus include Rhetorical analysis, Narrative analysis and Semiotic analysis. Rhetorical analysis attends to two aspects of a text. First, attention is paid to the manner in which persuasive language and techniques are used. Noting the rhetorical features found in Scripture is normally part of examining its philological characteristics, so this type of analysis does not constitute a new method. However, more recently a style of rhetorical analysis has developed which attempts to investigate how a passage acts upon and influences its audience. Such analysis has enriched critical study of the Bible by focusing on Scripture as an important means of communication. A second literary approach, Narrative Analysis, is also described. Narrative analysis considers Scripture from the point of view of a story or personal testimony. Attention is, therefore, paid to the plot, characters and stance of the narrator, as well as how a passage engages its audience in a 'narrative world.' *IBC*, 45. Semiotic Analysis, the third literary approach, is based on three principles. First, each text forms a unit of meaning that is complete in itself. Attention to the history of a text, for example the audience for which it was intended, is therefore, irrelevant. Second, meaning of a given passage is found through consideration of the internal relationships it contains. Analysis of elements of a passage, and in particular those elements of difference, enable interpretation. Third, the grammar of a passage, the ways in which it conforms to rules or established structures is noted. Semiotic analysis has made a positive contribution to the field of biblical study by directing attention to the fact that each biblical text is a coherent whole. A second group of approaches draw on the tradition of Scripture. The Canonical approach begins from the premise that the Historical-Critical method may not result in interpretation which has deeper theological meaning. The Canonical approach, therefore, interprets each individual text in the light of the single plan of God as expressed in the Bible as a whole. The Canonical approach is considered valuable in that it cautions against excessive attention to finding the most original example of a passage. This approach reminds that it is the final form of a passage, as part of a much larger whole, which constitutes Scripture. A further traditional approach draws on Jewish sources and interpretation. This approach follows the example given by Origen and Jerome who sought to acquire a better understanding of Scripture from Jewish biblical learning. A final traditional approach considers the

interpretation is defined as one that begins from the premise that Scripture is free from all error and that it should, therefore, be read and interpreted verbatim. While the Commission recognises that much fundamentalist interpretation results from an intense desire to be faithful to the text, such a 'naively literalist interpretation' refuses to acknowledge that the Bible has been expressed in human language by human authors 'possessed of limited capacities and resources.'[155]

A fundamentalist interpretation fails to accept that the language of the Bible has been conditioned by the society which produced it; 'it pays no attention to literary form and to the human ways of thinking to be found in the biblical text.'[156] In contrast, it treats Scripture as if it has been dictated word for word by God to a human author who recorded it. As a result, it places undue emphasis on the inerrancy of details contained in the text, especially those concerning history and science.[157] A fundamentalist approach therefore, is dangerous. Rather than leading towards the true meaning of Scripture, fundamentalism leads away from it, to a kind of 'intellectual

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history of a text through examining how a passage has given life to a community through its appropriation in life, art and literary works.

Approaches that use the human sciences constitute a third group. Sociological approaches complement the need for information on the social circumstances that gave rise to a text, by providing a sociological explanation of what occurs and what is said. Such explanation is able to outline the implications of a given social structure on a passage and is thus considered valuable. An approach closely aligned with a sociological approach is that which considers the cultural anthropology of a passage. This approach is concerned with the ethnography of a text; of ways in which humans of a particular cultural and social world operate. This approach has enabled a more comprehensive understanding of the people identified in Scripture to be gleaned. For example, the role of women in Israelite society has been highlighted in this approach. Finally, an approach which focuses on the psychological and psychoanalytical aspects of a passage has allowed Scripture to be examined for norms of behaviour and common experiences of life. This approach has enabled a greater understanding of the value and role of symbols found in Scripture to be explored.

A final group of approaches acknowledges interpretations drawn from the particular context of its readers. Two contexts are named by *IBC*: The Liberationist and the Feminist. While both approaches are affirmed for drawing attention to specific issues of power and oppression, *PBC* advocates a more cautionary role regarding their use in the seeking of social change within and outside the Church. The fifth approach, and the only one dismissed by *IBC*, is the fundamentalist approach.

[155] *IBC,* 69.

[156] *IBC,* 71.

[157] Pius XII determined that matters of science and history were outside the intentions of the authors of the Bible. *DAS,* 3.

suicide' which destroys authentic interpretation.[158] Those who wish to genuinely understand the Word of God must show proper respect for Scripture by undertaking the study required for a thorough grasp of its meaning.[159]

The third and final contribution *IBC* makes relates to the role of Scripture in the life of the Church. While exegetes have a particular role in the interpretation of the Bible, 'academic analysis' is not the sole activity of the Church.[160] Exegesis finds its rationale in enabling a more valid understanding of Scripture to be given to the faithful.[161] Unlike any of the documents which precede it in this review, *IBC* is notable in that it explicitly names catechesis and catechetical teaching as activities as those through which a legitimate understanding of Scripture, brought about primarily through use of the Historical-Critical method, should be made available. Indeed, one of the goals of catechesis should be to 'initiate a person into a correct understanding and fruitful reading of the Bible.'[162] This explicit request further emphasises the importance the Church places on the sound use of Scripture. Programmes of religious instruction should not only ensure their use of Scripture reflects application of the Historical-Critical method, they should deliberately aim to bring those they educate to a correct and fruitful reading of the text.

The Commission concludes by reiterating that biblical exegesis, undertaken through use of the Historical-Critical method, fulfills an 'indispensable' task for the Church and the world, one that contributes to an 'evermore authentic transmission of the content of Scripture.'[163] To attempt to by-pass exegesis demonstrates a real lack

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[158] *IBC,* 72, 128.
[159] *IBC,* 128.
[160] *IBC,* 113.
[161] *IBC* reiterates that catechesis should avoid superficial commentary on the Bible which reduces the Bible to a simple chronological presentation of events and people. Rather, it should move from the historical context of Scripture to its salvific meaning.
[162] *IBC,* 123.
[163] *IBC,* 130.

of respect for Scripture. 'Whatever be the context – catechetics, preaching or the biblical apostolate – the text of the Bible should always be presented with the respect it deserves.'[164]

2.7 Summary

This chapter has outlined what the Church intends in asking those involved in catechesis to use accepted exegesis. In reviewing Church documents pertaining to the study, interpretation and use of Scripture since 1893, it has established that the Church is committed to understanding, as best it might, an ancient text it calls both true and inspired. In particular, it has described the Historical-Critical method, the method named by the Church as indispensable in the study and interpretation of Scripture.

Scripture is the most precious source of faith; it contains the revelation of God for all time. It is to be venerated as the Body of Christ is venerated. However, understanding and interpretation of Scripture is not without difficulty. In Scripture, God's word is written in the limited realm of human language by truly human authors who wrote in the specific circumstances and conditions of their time. With the encouragement and support of successive Popes, biblical scholars have worked zealously to increase understanding of Scripture.[165] Their study of ancient languages, of archaeology and anthropology has lead to an increased understanding of both the

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[164] *IBC,* 135.

[165] Francis Moloney notes that interest in the biblical text began with critical study of the Bible in Germany in the 19th century. 'The new age of post-Enlightenment reason rejected a religion based upon a book full of so many non-sequiturs and contradictions. Committed Christian scholars began to work hard to show that the Bible was the presence of the Word of God, transmitted in the fragile and limited words of men and women.' *"Vatican II: The Word in the Catholic Tradition"* http://www.catalyst-for-renewal.com.au/moloney.htm Accessed August 10 2006. At first, the Roman Catholic Church rejected critical biblical scholarship. However, with the promulgation of *Divino Afflante Spiritu*, the notion that critical biblical scholarship could be of benefit to the faithful was accepted. *"Vatican II: The Word in the Catholic Tradition"* http://www.catalyst-for-renewal.com.au/moloney.htm Accessed August 10 2006.

historical situations in which writing took place and to the literary forms used. Furthermore, it has enabled development of a method described by the church as indispensable in the study and subsequent interpretation of Scripture. In the Historical-Critical method exegetes are provided with a tool which demands recognition of both the historical setting of Scripture and its commonality with other forms of literature. Used objectively, the method has made it possible to explore the intention of the biblical authors and the message they addressed to their first audience. All use of Scripture is to proceed from application of the Historical-Critical method.

The Historical-Critical method proceeds through a series of processes. First, it allows the most accurate version of a text to be determined. Ascertaining the literal sense of a passage is then examined through the application of a series of philological techniques; identification of the grammar of a passage, of the meaning of the words it contains, individually and within the context in which they are placed. Clarification of when passages begin and end and of whether they have been added to or adapted by later authors is also undertaken. Importantly, philological criticism has allowed the genre of a passage to be identified; what its literary form is and whether it represents the metaphorical use of language. Finally, the manner in which a form developed and was used within a community or adapted by later editors is discussed.

Furthermore, description of the method considered essential in the use of Scripture is matched by identification of an approach considered totally unacceptable. Fundamentalism, in its avoidance of all that the Historical-Critical method alerts to, is named by the Church as dangerous. In its failure to consider either the historical or literary characteristics of Scripture, it leads to interpretation which is seriously flawed. As a result, fundamentalist interpretation stands outside those practices accepted by the Church.

In describing the method of exegesis considered essential, the Church makes clear why its application is vital: in its focus on explaining the literal sense of a passage, it enables a genuine understanding of Scripture to be gleaned, and thus a valid interpretation to be made available to the faithful.[166] The Church maintains vigourously that the study of Scripture is never an end in itself; exegesis is always to enable the most authentic interpretation of the message Scripture contains to be made available to the faithful.[167] In *IBC* this expectation is explicitly stated to include those being catechised; one of the aims of catechesis should be to initiate people in and to lead them to, a correct understanding and fruitful reading of Scripture. While only one document on Scripture speaks explicitly about its use within catechesis, it is significant that this document is the most recent. Catechesis, a recognised Ministry of the Word, should have as one of its very aims the correct introduction of Scripture to those being catechised. 'If the "words of God…are like human language" it is so they can be understood by all people'; the faithful, including those being catechized, have this as a fundamental right.[168]

Conclusion

This chapter and the preceding one form the foundations from which this study proceeds. Six principles for the use of Scripture in religious instruction are now apparent.

1. Scripture is the inspiration for catechesis and the source of the content to be taught.

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[166] Use of the term, valid, requires clarification. A valid interpretation, used in this study, is to be understood as an authentic or genuine interpretation. It is interpretation which notes all that the Historical-Critical method alerts to. An invalid interpretation might occur if the literary form of a passage were not noted, for example, if metaphors were interpreted in a literal manner.

[167] In his introduction to the *IBC,* Pope John Paul II stresses that the authentic interpretation of Scripture is of 'capital importance' for Christian faith and for the life of the Church. While the first task of exegetes is, therefore, to arrive at an authentic sense of Scripture, the second equally important task is to communicate this meaning to every human person. *IBC,* Introduction.

[168] *IBC*, 19.

2. Those being catechised must have regular and assiduous contact with the actual text.

3. Accepted exegesis of the Church establishes the literal sense of a passage as a core part of its interpretation. The method considered best to articulate the literal sense of Scripture is the Historical-Critical method. All use of Scripture, including that in religious instruction, is to proceed from an understanding drawn from its findings.

4. Any adaptation of Scripture is to be done carefully, with patience and wisdom.

5. Scripture should be introduced systematically to meet the developmental needs and capacities of students.

6. Sound educational processes are to be applied to religious instruction; it must appear as an academic study similar to any other in the curriculum.

These six principles will now be used as the criteria by which *To Know Worship and Love* will be examined. However, prior to introduction of the series and examination of its use of Scripture, one further aspect of this study must be considered; the metaphor. Indeed, consideration of metaphors as a specific literary form is required by attention given to literary form in the Historical-Critical method. Chapter three, therefore, turns to the specific literary form about which this study is concerned: the metaphor.

CHAPTER 3: HOW METAPHORS WORK

Introduction

The Interpretation of the Bible in the Church stresses the need to establish the literal sense of a passage so that a valid interpretation might be made. In order to do this, its genre or literary form must be determined, for the 'truth is differently presented and expressed in different types of literary expression.'[169] This chapter provides the theoretical background to the specific literary form under consideration in this study, the metaphor. It will establish two features critical to their use: how metaphors work; and, the results of their use.

In the first instance, metaphors work as all words do. This chapter, therefore, begins by describing how all words work before moving to describe the particular and unique working of metaphors. Two aspects fundamental to the working of metaphors are widely accepted. However, much debate surrounds what to call the central activity through which metaphors operate. In particular, debate focuses on whether the activity might reasonably be called comparison. As there is no viable alternative, discussion is structured around theories which argue that it is comparison.[170]

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[169] *DV,* 12.

[170] It is to be noted that discussion on the working of metaphors in this chapter is limited to theories which argue their cognitive value. This decision, which places a clear boundary around this study, is deliberate. It is based on identification of the specific metaphor of interest. Non-cognitive theories, such as the Substitution and Emotive Theories, propose that metaphors are deliberately included by their user to add interest or appeal to their communication. Black, *Models and Metaphors,* (New York: Cornell University Press, 1962). 27. Beardsley, M. "Metaphor", in *The Encyclopedia of Philosophy*, vol 5. (New York: Macmillan Company and the Free Press, 1967), 284-289.
According to these theories, metaphors work by substitution. Those who wish to create a metaphor call to mind what they want to say about the tenor and then substitute what could be said literally for something more decorative or interesting. The purpose of metaphors is to entertain rather than to inform; metaphors are ornaments or decorations in discourse, not central to what is being communicated. As a result, what metaphors convey can be rewritten or paraphrased with no loss to the cognitive content of what is being said. Where the Emotive and Substitution theories differ from each other is that the Emotive theory allows for the communication of feelings and attitudes. There is no doubt that some metaphors do appear as decorations in discourse. Such metaphors can be rewritten with little loss to their meaning. Indeed, the previously cited man is a wolf could, if necessary, be reworded to form a literally true statement. In addition, frequent use means that some metaphors take

The second part of this chapter shifts the focus to what results from the use of metaphors. In the naming and description of three results, the role of metaphors as a powerful tool of cognition, one which prompts the creation of a concept of the tenor to be made, is demonstrated. This finding firmly establishes the value and usefulness of metaphors for God in religious instruction that seeks to introduce young people to the God who wants to be known by them.

3.1 How words work

Metaphors are a specific and identifiable literary form. However, in the first instance they work as all words do to communicate meaning. Prior to establishing the specific manner in which metaphors work, a few brief comments regarding the way all words work are appropriate. Two points are agreed upon.

3.1.1 *Words have no universally fixed or proper meaning*

In 1936 Richards offered a description of the manner in which words work to convey meaning.[171] His theory, drawn on repeatedly by successive scholarship, offers a clear explanation of the way words work.

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on standard or established meaning so that they can be paraphrased or rewritten in a literal form. A theory of substitution, therefore, does explain the working of some metaphors. However, just as it is apparent that some metaphors are used primarily to decorate or embellish discourse, some are patently not. Neither the Substitution nor the Emotive theories account for the many metaphors, including those used in the Bible to speak about God, which are used to speak about a subject which can not be known through physical literal ways. As a result, metaphors for God can be neither decorative nor ornamental; their purpose is to convey understanding and insight, not to embellish language. This marks metaphors for God as both important and serious; of the very type significant in the fields of politics, sociology, psychology, and philosophy. Therefore, neither the Substitution nor the Emotive Theory can account for how metaphors for God work.

[171] Richards, *Rhetoric*. The theory of metaphor proposed by Richards appears as a series of lectures given in February and March 1936 and gathered together for publication nearly thirty years later in 1965. Richards states that his purpose is to revive the field of rhetoric which he defines as the study of misunderstanding and its remedies. Rather than proposing a set of regulations on the correct use of words, Richards offers a thorough examination of the way words work in discourse and in particular, how they interact with those around them to give meaning.

Richards' fundamental insight is that words do not have a single correct or proper meaning which people recognize and adhere to in every age and situation.[172] Rather, words carry with them a cluster of possible meanings made up of all those thoughts, feelings and ideas that have come to be associated with them through their use. As a result, the words we use in everyday discourse 'commonly take meaning through the influence of other words which we may never think of but which in the back of the mind co-operate in controlling them.'[173] The network of association for each word is extensive. It includes words which could have been used instead of the ones chosen, even those which sound or look like the words being used. It also includes positive or negative attitudes or feelings that have come to be associated with a word because of their connection with unpleasant or unappealing things or events.[174] Importantly though, the network of association for a word will also include any metaphorical associations that have been attached to a word. The word sea serves as an example. In common usage, the word literally refers to a large defined body of salt water.[175] However, it may also carry a range of other associations, including metaphorical ones: expansive, endless in motion, being a barrier, hungry, frightening and wild.

Three aspects of the network of association of a word are important for the subsequent interpretation of a statement. The first is that each person's network of association will be different. Because it is built up through use, the network of association a word has, the thoughts, knowledge, views and feelings the user

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[172] Richards, *Rhetoric,* 69, 72. Richards offers a number of proponents of this theory. However, he cites as representative, the writing of J. Gardiner, George Kittredge and Sarah Arnold in the *Manual of Composition and Rhetoric* (Boston: Ginn and Co., 1907). Richards, *Rhetoric*, 53.

[173] Richards, *Rhetoric*, 75.

[174] Racial terms, such as coon, or black may have affective attitudes attached to them.

[175] Munroe Beardsley, *Aesthetics. Problems in the Philosophy of Criticism.* (New York: Harcourt, Brace and Company, 1958), 129. Beardsley describes the purpose of the work as to examine the manner in which people critique the arts, including literature. His intention is not to comment on the arts themselves, but to raise questions about how they are commented on and thus improve thinking about them.

associates with a word, will be different for each person. There is no fixed or rigid, pre-ordained set of associations for each word. This feature, recognised by Beardsley as a feature of living language, has two consequences. Initially it means that the network of association for a word is never static; it is added to and changed through use.[176] However, it also means that an utterance may be interpreted differently by different people.

Second, the network of association for a word may include information that is factually incorrect. Because the network of association is built up through use, it may contain information that, although it is believed to be so, is not literally true. This is particularly the case when the network of association relates to a noun; something that has a widely accepted common application. An example is helpful. Use of the noun pig is likely to prompt a network of association which is quite large. Associations, about the physical appearance of pigs, their size, colour and smell and even taste are likely to be prompted. The metaphorical use of the word as a term of derision may also be prompted. What is clear is that the network of association may contain information about pigs which is factually erroneous. Perceived knowledge about pigs, acquired through past uses of the term, may be, in fact, incorrect. Black stresses that this does not matter; even if the network contains errors or 'downright mistakes', these thoughts will be part of the whole range of possibilities considered when any interpretation is made and may influence the overall interpretation of a statement.[177]

Finally, the network of association will include the affective. As well as carrying knowledge and thoughts, the network of association will include attitudes, opinions and feelings that have come to be associated with the word. Developing the

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[176] Beardsley, *Aesthetics*, 135.
[177] Max Black, *Models and Metaphors,* 40. *Models and Metaphors* is a collection of essays and papers. The range of topics is wide, each being connected by the main thrust of the work; to explore the relationship of language upon philosophical problems.

example above, use of the term pig is likely to prompt a range of affective associations: distasteful, unclean in a religious sense, perhaps even cute or friendly. These affective associations, both negative and positive are taken into any interpretation when an utterance is considered. This feature of language means that what is uttered has the ability to affect the way people feel as well as think.

3.1.2 *Interpretation of an utterance*

Abandonment of the view that words have a single fixed or rigid meaning enables a more accurate understanding of how interpretation takes place. Rather than being an activity in which individual pieces of fixed shape and colour are taken apart, interpretation is a sophisticated process in which the network of association for the words used are called to mind and those associations considered most appropriate in the given context are found. What each individual word means is determined with respect to the other words with which it is placed.[178] Those used first must wait for the whole statement to be completed before their final meaning may be deduced. Interpretation of the whole utterance is established once the hearer has considered the interplay or the interinanimation of all the possible interpretations of each word.[179] With these preliminary observations in mind, attention now turns to consideration of how metaphors, as a specific literary form, work.

3.2 How metaphors work

Three features distinguish the manner in which metaphors work from the way in which words work in general: the role of the tenor; disparity action; and, the process of engagement and discernment.

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[178] Richards, *Rhetoric*, 70.
[179] Richards, *Rhetoric*, 47. Richards uses the term interinanimation to describe the process by which the associations of the words interact.

3.2.1 *The role of the tenor*

First, in the interpretation of ordinary literal language, meaning is determined through consideration of all the words in the utterance. In a metaphor, however, the tenor assumes a dominating role which assists in determining the meanings to be attributed to individual words and, ultimately, to the whole metaphor. In interpreting a metaphor, the hearer brings together the networks of association for both the tenor and vehicle and through a process of thought, of engagement and discernment, the tenor acts as a sieve or filter through which each of the attributes in the network of association of the vehicle are sifted. Associations, those connected to the literal physical make up of the vehicle which have no bearing on the tenor are ignored, while other metaphorical associations that might have application to the tenor are emphasized and transferred to it. This process of discernment and sorting, in which metaphorical associations of the vehicle are applied to the tenor, is what identifies metaphors as non-literal figures of speech.

3.2.2 *Disparity action*

The second feature which distinguishes the interpretation of metaphors from other literary forms concerns those associations judged by the discernment process to be unsuitable for transfer to the tenor. Although they are considered and then discarded, those associations of the vehicle which have no application to the tenor and are, therefore, considered irrelevant, must be held in active consciousness. The process of discernment which considers the network of association of the vehicle must actively take note of those associations that can not reasonably be applied to the tenor. Again, the example of the pig is helpful. To call a person a pig is to invite consideration of

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the networks of association of people, in particular the person named, and pigs. The physical features of pigs, their size, shape and general appearance are not able to be transferred to the tenor, a person. Simply, pigs do not look like people. However, what is critical is that these differences are noted and held in active consciousness. Indeed, it is the conscious presence of these differences which prevents the metaphor from being interpreted as a literal statement which claims the person is, literally, a pig.

Called disparity action by Richards, awareness of difference is critical in maintaining the non-literal nature of metaphors. It is what leads to a feeling of tension or 'general confused and reverberated strain', a result of the minds' conscious effort to find points of connection between two, often very different, things.[180] The fewer the associations of the vehicle able to be applied to the tenor, the greater the tension.[181]

What results from this unique intellectual activity in which the mind holds thoughts of two things together at one time, is a new conception of the tenor, brought about by its consideration with the nominated vehicle.[182]

3.2.3 *The process of engagement and discernment*

While there is no dispute about the fundamental manner in which metaphors work, what is most often debated in the literature is what to call the activity of engagement and discernment through which metaphors work, in particular whether it is an activity of comparison.[183] Indeed, those who argue that metaphors work through something

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[180] Richards, *Rhetoric*, 127.
[181] Richards, *Rhetoric*, 124.
[182] This feature is discussed more extensively later in this chapter during description of the results of using metaphors.
[183] It would be possible to simply call the activity one of engagement and discernment and avoid giving it a name at all. However, as a clear understanding of how metaphors work will be used to formulate

other than comparison invariably include enthusiastic explanation which attempts to differentiate comparison from the activity in metaphors.[184] Ultimately, their arguments are unconvincing; each one eventually includes the skills which comprise a comprehensive definition of comparison. This review, therefore, begins with the argument for comparison before brief description of the arguments against it, the alternatives suggested and the reasons why they are considered inadequate.

3.2.3.1 *The argument for comparison*

That the skill at the heart of the interpretation of metaphors is comparison is argued initially by Richards and later supported by writers such as Caird, Gibson, Gabel *et al*. Richards' argument is simple and straightforward: metaphors are the verbalisation of the mind's natural inclination to connect things and make comparisons.[185] In a metaphor, the attributes in the networks of association for tenor and vehicle are compared. Indeed, any occasion in which we compare and then subsequently think or feel about one thing in terms of another, while not being a verbal metaphor, may be called metaphoric.[186] Richards' definition of what he considers comparison is comprehensive.

> Comparison may be several different things: it may be just a putting together of two things to let them work together; it may be a study of them both to see how they are alike and how unalike one another; or it may be a process of calling attention to their likeness or a method of drawing attention to certain aspects of one through the co-presence of the other. As we mean by comparison these different things we get different conceptions of metaphor.[187]

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the requirements for their authentic understanding, the application of a name which is descriptive of the activity is important.
[184] Caird, *Imagery*, 143; Gibson, *Language and Imagery*, 26; Gabel, Wheeler and York, *Bible as Literature*, 22.
[185] Richards, *Rhetoric*, 94.
[186] Richards, *Rhetoric*, 116. Richards notes that looking at a building and noting that it appears to have a face is metaphoric. Richards, *Rhetoric*, 117.
[187] Richards, *Rhetoric*, 120.

Comparison is a complex and varied activity. From the informal 'putting together' of things to see what happens, through a more detailed and structured 'study' of things, to the use of one thing to 'draw attention to' properties of another; all these activities are involved in what is reasonably called comparison.[188] Significantly, Richards notes that comparison includes noting the ways in which the things being compared are like and unlike, a feature that is crucial in the valid interpretation of metaphors.

Richards' basic argument for comparison is affirmed and further developed by Ricoeur. Although Ricoeur names the activity resemblance, his use of Richards' definition of comparison to explain resemblance indicates his substantial agreement about the characteristics of the activity if not its name.

> And what is comparison? To compare can be to hold two things together in order to let them act together; it can also mean perceiving their resemblance [Richards' direct quote says 'it may be a study of them both to see how they are alike and how unalike one another'] it can mean apprehending certain aspects of one thing through the co-presence of the other. [189]

Ricoeur's modification of Richards' definition to include the term resemblance for the action which finds out how alike or unalike two things are is drawn from Aristotle's description of a moment in cognition when the characteristics appropriate to one entity are transferred to another in the hope of finding new understanding.[190] Aristotle claimed that this transference rested on an ability to perceive how the things being observed resembled one another. Thus, 'to metaphorize well is to see – to contemplate, to have the right eye for – the similar.'[191] Ricoeur proposes that the

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[188] Richards observes that while the characteristics the tenor and vehicle have in common is often easily identifiable, this is not always the case. A metaphor may work quite well without the user being able to say what the ground of the shift is. Richards, *Rhetoric*, 120.

[189] Ricoeur, *Rule*, 82. *The Rule of Metaphor*, published originally in French in 1975, began as a series of eight independent but related studies developed for use at a seminar in 1971. Ricoeur's work is subtitled *Multi-disciplinary studies of the creation of meaning in language,* an indication that his scholarship draws on his studies in philosophy, literature and theology.

[190] Ricoeur, *Rule* 195. Ricoeur notes that Aristotle calls it epiphora. *Rhetoric* 3.

[191] Ricoeur, *Rule*, 195.

ability to see how things resemblance each other, seen explicitly in similes, is what operates implicitly in metaphors.

Ricoeur's preference for the term resemblance is interesting. It gives insight into what might guide the initial production of a metaphor and may determine the choice of associations to be transferred to the tenor. However, it does not adequately acknowledge the importance of noting how tenor and vehicle are different. Ordinary use of the word resemblance implies finding out how alike two things are; attention is directed to the ways in which they are similar or the same. Difference is noted only incidentally and then ignored. Ricoeur's terminology, therefore, diminishes the importance of holding both the is and the is not feature of metaphors in tension. To say that metaphors work through resemblance is likely to lead to interpretation which overlooks the critical importance of difference. Use of the term does assist in providing a fuller sense of what is meant in the term comparison. What Richards calls observing how alike and unalike things are may be understood as noting how they resemble one another, how they are similar and dissimilar. Comparison may be, therefore, defined as a process which puts things together to see how they work. To compare things might mean to bring them together informally, to see what happens, or to place them alongside each other for deliberate and systematic study. The act of comparison always includes noting the ways in which things resemble each other, that is how they are similar or alike, and how they are different, dissimilar or unalike.

3.2.3.2 *The argument against comparison*
The argument against comparison, a 'mundane pairing of similars', centres fundamentally on the premise that it is too simple an activity to be worthy of what

happens at the heart of metaphors.[192] Calling the process of engagement and

discernment comparison, it is argued, denies its inherent complexity.[193] Comparison,

even when done the first time with very different objects can not be responsible for

the unique cognitive ability that metaphors have.[194]

Black's critique of comparison, in which he describes its inherent

inadequacies, is representative of the position.

> To suppose that the metaphorical statement is an abstract or précis of a literal
> point-by-point comparison, in which primary and secondary subjects are

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[192] Soskice, *Religious Language*, 43.

[193] Soskice also dismisses comparison on the basis that it reduces metaphors to a type of ornamental language usage in which two like things are compared. What recourse to comparison forgets is that a good metaphor enables the observation of similarities in what is ordinarily regarded as the dissimilar. Soskice's criticism is unjustified. In limiting comparison to the observation of similarity alone, Soskice has ignored Richards' description of a tension common to metaphors, a result of attempts to bring very different things together.

[194] In addition to the fundamental complaint that comparison does not account for why metaphors are special, Beardsley notes a number of other faults with comparison. None of them are warranted, indeed all suggest poor understanding of Richards' theory. Beardsley calls the Comparative Theory the Object Comparative Theory, a reflection of his belief that the theory stems from a 'thing' approach to metaphors rather than a 'word' approach. Beardsley's initial objection to the place of comparison concerns the network of association connected to the vehicle. In theories which advocate comparison, the associations of the vehicle are limited to those literally associated with the vehicle. Consequently, the full range of associations is not available for consideration. Attitudes, feelings and metaphorical associations not literally associated with the vehicle but which have come to be believed about it, including those that are untrue, are lost. Comparison therefore leads to meaning which is limited and distorted by an incomplete understanding of the vehicle. Munroe Beardsley, "The Metaphorical Twist", *Philosophy and Phenomenological Research Journal.* (Philadelphia: University of Pennsylvania, September 1961 – June 1962), 294-296. Beardsley's claim is unsupportable. It rests on a faulty understanding of the theory of how words work, in which a broad range of ideas including the affective are carried into each use. Beardsley's second concern is that the use of tenor/vehicle language in Richards' theory of comparison demands invention of a vehicle when none is apparent. Beardsley, "The Metaphorical Twist", 295. This claim is difficult to understand. Beardsley's definition of a metaphor claims it has two distinct parts, those he calls modifier and subject. If there is no vehicle, that is, no thought or idea through which the tenor is described, no metaphor can exist. Beardsley's objection may be that Richards' theory cannot account for metaphors in which only one term is actually present in the verbal statement. Soskice observes that this structure of metaphor sometimes occurs when a metaphor is worded as a question. The example, the man is a wolf is explanatory. When worded as the question, Is that wolf here again?, while the term man is not actually in the verbalized statement, thought of him still exists and is taken into understanding of the metaphor. Unfortunately Beardsley does not offer a clear explanation of this objection, so it is difficult to determine exactly what he means. However, the example cited indicates that if this is his basic tenet, it is unfounded; comparison of the man and the wolf can still take place even if the man's presence is implicit. Beardsley's third objection is that the use of comparison leads to a doctrine of appropriateness which focuses on whether the comparison is appropriate or reasonable. As a result, metaphors which are perceived to be far fetched or offensive may be rejected. Beardsley, "The Metaphorical Twist", 295. Beardsley's complaint is again unsustainable. His own Principle of Congruence invites the user to select all connotations of the tenor and vehicle and then by the principle of Plenitude to select those that fit the tenor. Beardsley, "The Metaphorical Twist", 302. Those that do not fit, that is, those that are deemed to be inappropriate, are disregarded. Beardsley's own theory, therefore, contains a process of appropriateness no different from the one he uses to dismiss theories which advocate comparison.

juxtaposed for the sake of noting dissimilarities as well as similarities, is to misconstrue the function of metaphor. In discursively comparing one subject *with* another, we sacrifice the distinctive power and effectiveness of a good metaphor. The literal comparison lacks the ambience and suggestiveness, and the imposed "view" of the primary subject, upon which the metaphor's power to illuminate depends.[195]

Black speaks about comparison as a point by point juxtaposition, of 'discursively comparing one subject *with* another.'[196] For Black and for those who support his view, comparison is a fixed, rigid exercise which lacks ambience and suggestiveness. Use of the word implies an activity which is simplistic and bland, one that places the two networks of association against one another only for clinical, systematic study.[197] Black's inherent discomfort with the notion of comparison is evidenced by his repeated claim that the working of metaphors must not be 'reduced' to comparison, that comparison 'sacrifices' the power of metaphor. However, what is apparent is that while comparison is considered inadequate by some, nothing viable is offered in its place. Alternatives either eventually reduce to comparison or they are unsustainable in their ambiguity.

Three alternative names for what occurs are suggested: interaction, interanimation and selection.

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[195] Max Black, "More About Metaphor" in A. Ortony, (Ed.) *Metaphor and Thought* (Cambridge: Cambridge University Press, 1979), 32. This, the second of Black's works comes in the form of a paper delivered in 1977 at the University of Illinois conference on metaphors and subsequently published in 1979. The conference gathered together a multidisciplinary team of speakers to examine specific topics related to metaphor. Black's paper, described in the preface as the one intended to set the scene, is the first presented. As the title *More About Metaphor* suggests, Black's intention is to supplement his original work, but in particular to explore the cognitive aspects of metaphors 'and their power to present in a distinctive and irreplaceable way, insight into how things are.' Black, "More About", 21.

[196] Ricoeur explicitly counters the inclination that some writers have to consider comparison a point by point précis. Ricoeur, *Rule*, 82.

[197] It appears that Black's network of association for the word comparison clearly has a number of negative affective associations. Black's dislike of the word appears to be based more on his feelings about it rather than any cognitively based theory.

3.2.3.2.1 *Interaction*

Black argues that metaphors work through a process that is best described as interaction.

> In the context of a particular metaphorical statement, the two subjects "interact" in the following ways: a) the presence of the primary subject incites the hearer to select some of the secondary subject's properties; and b) invites him to construct a parallel implication-complex that can fit the primary subject; and c) reciprocally induces parallel changes in the secondary subject.[198]

Black offers six descriptors of the manner in which the two networks of association interact: identity, extension, typically ad hoc, similarity, analogy or metaphorical coupling.[199] Unfortunately, Black fails to explain or develop these categories, above asserting that there will be some similarity, or more generally, an identity of structure between the networks of association, to the extent that every metaphor may be said to contain some level of correspondence.[200] Black's explanation, in its vagueness, seems to depend on similarity, that is, on how tenor and vehicle are alike and unalike, a key activity of comparison. Black's own admission that metaphors work through similarity makes it ultimately an explanation of what is essentially, another theory of comparison.[201]

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[198] Black, "More About", 29.

[199] Black, "More About", 31. In his first work, Black does not describe the process by which metaphors work other than to name it interaction. However, in "More About Metaphor", while insisting that ambiguity is a essential component of a metaphor's suggestiveness, he names these six activities. Black, "More About', 31.

[200] Black, "More About", 31.

[201] Black's theory, does in fact fail his own test. Black defines a Comparative Theory as one in which a writer holds that a metaphor consists in the presentation of an underlying analogy or similarity. Black, *Models and Metaphors,* 35. Yet, following his inclusion of both similarity and analogy as components of interaction in "More About Metaphors" he fails to either modify his definition of a comparative theory or define his own use of similarity and analogy against it. In spite of maintaining inherent opposition to comparison throughout both his works, Black's admission that both analogy and similarity are the basis of the interaction process brings his own theory into question. By his own definition Black's theory becomes exactly what it seeks not to be, a comparative theory.

3.2.3.2.2 *Interanimation*[202] [sic]

Soskice argues that metaphors work through a process she calls interanimation[sic]. A metaphor works by initially prompting the interinanimation of the networks of association of the tenor and vehicle. However, a theory of interinanimation alone does not explain fully the workings of metaphor. 'At a secondary level, metaphorical construal is characterized by its reliance on an underlying model or even on a number of such models.'[203]

Soskice insists that while models and metaphors are not one and the same, they are directly related. Models are what occur when we think of one thing, or state of affairs, in terms of another. Metaphors are what occur when we then come to *speak* of one thing, or state of affairs, in language of another.[204] What is important in coming to understand how metaphors work is that models need not be constructed literally; theoretical models, which occur when one thing is used to stimulate thought about another exist in thought alone. Used for the same purpose as concrete models, theoretical models help make sense of complex ideas and concepts. Soskice explains her theory with an example. 'If we use the concept of fatherhood as a frame on which to develop our understanding of God, then "fatherhood" is the model.'[205] When we go on to *speak* on the basis of this theoretical model, by referring to God as father and to humanity as God's children, we are using metaphors based on the fatherhood model. 'Talk based on models will be metaphorical, so model and metaphor, though different categories and not to be – as frequently they are by theologians – equated, are closely linked; the latter is what we have when we speak on the basis of the former.'[206]

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[202] Soskice names her theory in deference to Richards' theory of how words work. However she miscites his theory, calling it interanimation rather than interinanimation.
[203] Soskice, *Religious Language*, 50.
[204] Soskice, *Religious Language*, 50. Italics added.
[205] Soskice, *Religious Language,* 55.
[206] Soskice, *Religious Language,* 55.

Soskice's observation is important. Although it describes the working of metaphors in reverse, from thought to subsequent speech, it does demonstrate the intimate link between cognition and metaphors. In paralleling the working of a model with that of a metaphor, Soskice admirably demonstrates how metaphors prompt a thought process which invites the transfer of associations of the vehicle to the tenor; the reading of attributes from the model and the predication of them onto the subject.[207] What is missing from her theory though, is that having described how metaphors work as a theoretical model, Soskice does not give a clear description of how models work in practice. Rather, she only offers passing incidental comment.[208]

At one point she claims that 'an object or state of affairs is a model when it is viewed in terms of its resemblance, real or hypothetical to some other object or state of affairs.'[209] Later in discussion on specific models used in science and religion, Soskice notes that the paramorphic model, one of which she names as 'God's relation to man[sic] as that of father', suggests 'candidates for similarity.'[210] Finally, in discussion on the use of billiard balls to observe properties of light Soskice notes a third option. 'A good model suggests possibilities. The comparison of the action of billiard balls to that of light considered as particles will result in some positive analogies.'[211] It would appear then that models work through resemblance, through the observation of similarities and even through comparison. These albeit passing references make Soskice's own theory difficult to distinguish from the theories of comparison that she rejects. In arguing the place of resemblance, similarity and finally

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[207] Soskice *Religious Language*, 101.
[208] Soskice, *Religious Language*, 101.
[209] Soskice, *Religious Language*, 101. Soskice notes that an object or occurrence does not need to be constructed deliberately as a model but may function as one when its relationship to something else is observed. She notes that a computer may be used as a model for the brain or a billiard ball may become the model for a molecule of gas when they are viewed as sharing aspects, properties or behaviour of the subject. Therefore, a model is defined not by its construction but by its use.
[210] Soskice, *Religious Language*, 103.
[211] Soskice, *Religious Language*, 114.

comparison, Soskice appears to concur with those she dismisses.[212] Soskice might well argue that metaphors work initially by interanimation[sic], but ultimately, in her description of the process, they depend on the very activity she denies, comparison.

3.2.3.2.3 *Selection*

Beardsley is simply unable to offer anything in place of comparison. His Verbal-Opposition Theory argues that a metaphor works as a poem in miniature.[213] First, the hearer recognizes that on a literal level the metaphor is impossible. Second, they 'select from the modifier's repertoire or marginal meaning (and from the non-conflicting part of the central meaning) those properties that can sensibly be attributed to the subject-thing, and so read the metaphor as making that attribution.'[214]

Beardsley proposes that two principles assist in the finding of meaning. The Principle of Congruence invites the hearer to feel out or select from among the attributes or features, Beardsley calls them connotations, of the vehicle and tenor, guided by logical and physical possibilities.[215] Beardsley calls this process a metaphorical twist. Where no connotation exists, the metaphor is considered nonsense. The Principle of Plenitude then insists that all connotations of the vehicle that fit the tenor be taken as possibilities. As a result, many viable interpretations of a

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[212] Soskice dismisses the theories of both Ricoeur and Black as she argues that ultimately they reduce the activity through which metaphors work to one of comparison. Soskice, *Religious Language*, 42, 89.

[213] Beardsley, "The Metaphorical Twist", 298. In *Aesthetics* Beardsley called his theory a Controversion Theory. Beardsley states his intention in "The Metaphorical Twist" is to drive a wedge between two differing theories of metaphor. Consequently, he provides an extensive critique of the Comparative Theory of metaphor before further explaining his own.

[214] Munroe Beardsley, "Metaphor*"* in *The Encyclopedia of Philosophy*, vol 5. (New York: Macmillan Company and the Free Press, 1967), 286. This third description of Beardsley's theory appears as one written by him for the entry on metaphors in *The Encyclopedia of Philosophy.* True to its genre the discussion is not as detailed as that found in either *Aesthetics* or *The Metaphorical Twist.* Theories are not attributed to any one author; indeed Beardsley's own theory is presented anonymously.

[215] The terminology used here is that of Richards. What Richards calls the vehicle, Beardsley actually calls the modifier; Richards' tenor, Beardsley calls the subject.

single metaphor are likely, none of which should be considered wrong. A metaphor 'means all it can mean, so to speak.'[216]

What is difficult about Beardsley's theory is that it fails to reveal what the basis of this selection process is; throughout three works it remains a mystery. No particular skill or activity is ever named; what guides the selection of logical or physical possibilities is never described. Beardsley simply asserts that the attributes of tenor and vehicle are 'referred to so that some of their relevant properties can be given a new status.'[217] In the absence of a clear description of a process or skill Beardsley's theory cannot be considered to provide an answer to the central question of how a metaphor works.

3.2.3.2.4 *Summary*

It is apparent that although whether the activity through which metaphors work can be called comparison is debated, theories which propose an alternative to comparison are unconvincing. No sustainable grounds as to why comparison is unworkable are offered. Neither is an alternative proposed which is able to be reasonably distinguished from comparison.[218] Therefore, metaphors may be said to work through a process of engagement and discernment which is effectively described as comparison. Crucial to this is Richards' insistence that comparison is a multifaceted activity which ranges from simply observing how things are alike and different, to their systematic study. In defining comparison as such, Richards more than

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[216] Beardsley, *Aesthetics*, 144.
[217] Beardsley, "Metaphorical Twist", 302.
[218] Black's caution about the nature and diversity of metaphors is worthy of mention. Although Black maintains an attitude of confident authority throughout his papers, his final words in *Models and Metaphors*, that it is easy to overstate the conflicts between the theories of substitution, comparison and interaction, leave space for a more general acceptance of the theories of others. Black, *Models and Metaphors*, 45. Black is correct to suggest that it is possible to classify metaphors as instances of substitution, comparison or interaction rather than attempt to find a process through which all metaphors work.

adequately allows for the immense variety found in the structure and complexity of metaphors; from the simple, in metaphors which can be reworded quite successfully, to the sophisticated, where it is hard to determine the grounds of the comparison. Furthermore, Ricoeur is correct to argue that a theory in which comparison plays a role need not be a theory which reduces metaphor to a type of substitution.[219] Having determined how metaphors work, attention now turns to what results from their use.

3.3 The results of using metaphors

Even though considerable debate surrounds what to call the activity through which metaphors work, the view that metaphors prompt a unique thought process that ultimately contributes to the formation of a new view of the tenor is accepted without question. The use of a metaphor brings about three distinct and important results: metaphors allow their creator to communicate an insight they have had about the tenor; in the thought process they prompt, they lead the hearer to form a new conception of the tenor; and, as a consequence of the insights they offer, metaphors bring about action in the world.

3.3.1 *Communication of the creator's insights*

Metaphors are a specific form of language. They function as all language does in that they enable their creator to express and communicate their insights and thoughts. Three specific points about the nature of the insight communicated by a metaphor are important.

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[219] Ricoeur, *Rule*, 86.

3.3.1.1 *The insight is always partial*

Metaphors are created to express the users' insights into the tenor. They are never intended to either define their tenor, or to be statements of its identity. Indeed, the thought process any single metaphor prompts is neither endless nor without boundaries; it is tightly contained by the defined parameters of what is uttered. By their very working, metaphors can never offer a definitive statement on their tenor.

The manner in which metaphors convey only partial knowledge of their tenor is best demonstrated in an example. To call God a warrior, fortress or shield, for example, is to initiate a thought process which is framed by notions of warfare, enemies and battle. To think about and subsequently come to conceive of God as tenderness, compassion and forgiveness through the use of these metaphors is unlikely. Metaphors which call God a midwife, mother or lover might better frame that thought process. What is crucial is that individually, not one of these metaphors can convey all that can be said about God, at best they offer only partial insight into their tenor.

3.3.1.2 *The depth of meaning varies*

Metaphors vary from the simple, in which two concrete objects or activities are compared, to the complex in which an unknown tenor is the subject. It follows then that the depth or intensity of the insight which metaphors communicate also varies. Those metaphors which are the focus of this study communicate cognitive insight that is not attainable without the interaction of the tenor and the vehicle. Such metaphors, variously called the 'most important', 'Class Two', 'strong' or 'emphatic' metaphors, are able to reach beyond 'the restrictions of literal speech' so that they are a

distinctive mode of achieving insight.[220] Metaphors of this sort are an indispensable and irreplaceable tool in the communication of knowledge.

3.3.1.3 *Metaphors may be interpreted a number of ways*

It has been noted previously that the absence of a rigid or fixed network of association for every word for all people means that different interpretations of an utterance can be expected. Different networks of association will give rise to different interpretations.[221] This reality of language creates a specific issue for the interpretation of metaphors. It is self evident that those who create a metaphor intend to communicate something. Equally, their choice of a metaphor as their means of communication indicates that they do not intend that all attributes of the vehicle should be transferred to the tenor. Metaphors are a non-literal figure of speech, to apply all the attributes of the vehicle to the tenor is to literalise the metaphor and turn the tenor into the vehicle. Therefore, not all interpretations of a metaphor are valid. What is difficult to determine conclusively is which interpretations are valid and which are not, particularly given that some metaphors are not able to be paraphrased easily and that the insight they contain is irreducible.[222]

Although it is impossible to stipulate universal rules for the valid interpretation of all metaphors, some interpretations of metaphors for God are clearly not valid. The God of Christianity, first person of the Trinity, is pure spirit.

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[220] Richards calls those metaphors which are irreplaceable, the 'most important'. Richards, *Rhetoric*, 100. Beardsley refers to these metaphors as 'Class Two' metaphors. Beardsley, "Metaphorical Twist", 300. Black refers to such metaphors as 'strong' and 'emphatic.' Black, "More About*", 26.
[221] Beardsley calls the fact that metaphors may be interpreted authentically in a number of ways the Principle of Plenitude. Beardsley, *Aesthetics*, 144. Black refers to it as the indeterminacy of metaphors. Black, "More About*", 25.
[222] The extraordinary variety in metaphors means it is not possible to determine a universal criteria for 'fit'. No work consulted in the completion of this study described how to determine when interpretations are far fetched or inappropriate. All simply claim that choice should be determined by logical and physical possibilities.

Transcendent and invisible, God has no body or physical construct.[223] Any

comparison in which the physical features of the vehicle are emphasized, or which

applies to God literal physical properties or attributes is, therefore, inappropriate and

wrong.[224] Soskice is correct to note that to push the notion of God as father so far as

to 'say that he[sic] has a wife' is absurd.[225]

3.3.2 *Thought which results in a concept of the tenor*

Since Richards' initial observation that metaphors are 'fundamentally a borrowing

and intercourse of *thoughts*', successive scholars have sought to explain and describe

the relationship between metaphors and thought.[226] Described variously as a device

which aids thought, steers thought, organizes thought and enables thought, metaphors

are universally acknowledged as a tool in cognition.[227] Indeed, it is precisely because

they prompt a thought process in which the tenor and the vehicle are considered

simultaneously which leads to the conviction that metaphors are more than simply a

tool of communication, their use results in the hearer forming their own concept of the

tenor.

Soskice's description, in which she parallels the working of a model with that

of a metaphor, offers the clearest description of how the use of a metaphor brings

about the formation of a concept of the tenor.[228] In using the metaphor God is father,

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[223] *CCC*, 42.

[224] Macky, *Centrality of Metaphors*, 230. Macky observes that since God is invisible, God cannot literally ever be anything physical.

[225] Soskice, *Religious Language*, 116.

[226] Richards, *Rhetoric*, 94. 'Thought is metaphoric, and proceeds by comparison, and the metaphors of language derive therefrom.' Richards, *Rhetoric*, 94.

[227] Beardsley describes metaphors as an aid to thought. Beardsley, *Metaphor*, 287. Richards concludes that the way in which metaphors work actually steers thought about the tenor. Richards, *Rhetoric*, 92. Wren claims they are a tool which organise thought. Brian Wren, *What Language Shall I Borrow?*, 92. Black, that metaphors enable thought about the world. Black, "More About", 39, 40.

[228] Soskice is not the first to claim a link between metaphors and models. Black makes a tentative observation that every metaphor is the tip of a submerged model. Black, "More About", 31. Ricoeur also explores the relationship between models and metaphors, concluding that it adds significantly to the discussion. Ricoeur, *Rule*, 239.

fatherhood becomes the model, or frame, within which all thought about God takes place. The networks of association for both God and for fathers, brought together in the metaphor, become the scaffold for thought. Thinking of God as a father enables the nature of God to be explained and understood while allowing the qualities of fathers to be projected onto God. Questions about God can be asked and answered within this framework. As a result, a concept of God is formed by the hearer.

Furthermore, Soskice's use of the father-God metaphor, by definition a root metaphor, demonstrates the length to which such metaphors may be extended.[229] Use of the father-God metaphor initially enables the hearer to form a concept of God. However, just as it prompts insight into the nature of God, the relational vehicle in this metaphor also prompts and fosters a sense of self in the hearer: God is the father, I am the child. Understanding of God through the father-God metaphor enables the subsequent formation of a concept of self. Humans are perceived of as children, as siblings of the one parent and the world as the place of God's presence and activity, as home. Sin is the failure of humanity to live in God's world as loving children; redemption as the acknowledgment of failure and as the return to the family. Use of the root metaphor father-God, therefore, results in the formation of concepts much wider than simply those that pertain to the tenor God; through extension it assists in forming a conception of self, of humanity and of the world.

Soskice's example is both enlightening and powerful. It exemplifies dramatically how metaphors for God initiate a thought process which enables Christians not only to think about the God they believe in but ultimately to form a concept of God's essence and nature. As a result, metaphors must be considered a

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[229] Root metaphors have been previously defined as those which may be developed or extended so that they become the organizing structure or system of thought. The father-God metaphor functions as a root metaphor in that it has allowed a range of off-shoot metaphors to develop. To call humanity God's children or God's family is to create an off-shoot metaphor from the father-God root metaphor.

critical tool in religious instruction that seeks to introduce young people to the God of Christian faith. Metaphors for God, used correctly in religious instruction, provide the means through which the nature of God may be explored and considered. Not only does this feature single metaphors out from other literary forms it marks them as an essential part of any activity which invites people to know, as best they might, the God who created them, who loves them and who desires to be known by them.[230]

3.3.3 *Action in the world*

Black notes that the understandings brought about by many strong metaphors result in the user and hearer acting in a certain way; that they empower people to make changes in their world.[231] Soskice's explanation of the father-God metaphor elucidates how this feature of metaphors is seen in metaphors which speak about God. Thought of God as a father, prompted by use of the father-God metaphor, enables a hearer to explain and understand the nature of God and to form a concept of God. The manner in which they might then act in relation to God is therefore also established. 'How shall we come to God? Without fear, because he[sic] is our father.'[232] Moreover, as a root metaphor, the father-God metaphor also allows an understanding of humanity to be formed: If I am a child of God then so are others. As a child of God I am called to treat others as my siblings, as children of the one father. My actions within creation are also affected; earth is the place of God's presence which I am expected to respect, protect and preserve.

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[230] *CCC*, 52.
[231] Black, "More About", 40.
[232] Soskice, *Religious Language*, 112.

Soskice's explanation of the action which arises as a result of understanding the father-God metaphor is, if somewhat naive, important.[233] Metaphors which speak about God induce action towards God and towards others. In offering a sense of God, of self and of the world, they provide the basis from which Christians might act. This feature of metaphors cannot be understated. It signifies metaphors not only as a means through which people might come to know God, but one which prompts and engenders a subsequent response. Metaphors for God ultimately allow the hearer to know and take control of the world in which they live.[234] Being able to use and interpret metaphors correctly is, therefore, significantly more than being skilled in one means of communication; a command of metaphor means a command of life.[235]

Conclusion

In response to the requirement that establishing the literal sense of Scripture is assisted, in part, by sound understanding of the literary forms used, this chapter has determined both how metaphors work and what results from their use. Metaphors, figures of speech in which some words are used literally while others are used in a sense different from their usual literal one, work by inducing a process of engagement and discernment which is best described as comparison. Comparison is not to be thought of as a simple unsophisticated activity which juxtaposes objects so that a point by point examination can be made. Rather, comparison is a diverse and complex activity, perhaps best summarised as the 'putting together of two things to let them work together.'[236]

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[233] Soskice's comment is naïve in that it assumes the relationship between human fathers and their children is universally positive. She gives no thought at all to what occurs to the action which results from an understanding of God as father if the hearer has a negative attitude towards fathers.
[234] Richards, *Rhetoric*, 135.
[235] Richards, *Rhetoric*, 95.
[236] Richards, *Rhetoric*, 120.

In the comparison of tenor and vehicle, knowledge, thoughts and feelings, including metaphorical ones, are brought together. The ways in which the tenor is like the vehicle are noted, as are how it is different from the tenor. Those metaphorical associations of the vehicle that might be reasonably applied to the tenor are emphasised and transferred to it, while those that seem inappropriate are suppressed but held in tension. Indeed, the importance of noting how the vehicle is unlike the tenor, places metaphors for God in complete accord with the observation in the *Catechism of the Catholic Church* that no matter what we compare God to there will always be greater dissimilitude than similitude.[237] This unique process, in which the tenor acts as a sieve or filter for associations of the vehicle, means that metaphors result in not only communication about God, but in the hearer forming their own concept of God, one which leads to response and action. This ability marks metaphors as a crucial tool not only in the acquisition of knowledge about God but in all thought about God. Put simply, the metaphors used to speak about God directly impact on how Christians think about God and as a result, come to perceive of God.

The implications of how metaphors work and subsequently what they result in are far reaching. This study is concerned with the manner in which biblical metaphors for God, a literary form through which young people are being invited to think about, to know and to act towards the God of our faith, are being taught. That it be done faithfully, in accordance with the directions of the Church regarding all use of Scripture, is critical.

Chapter three has provided a sound theoretical understanding of metaphors. In doing so, it has satisfied the need for clear and accurate understanding of one of the genres or forms contained in Scripture. Moreover, it has provided the basis for the

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[237] *CCC,* 43.

formulation of a set of requirements for the authentic interpretation of biblical

metaphors for God. Chapter four, therefore, takes up this task.

CHAPTER 4: REQUIREMENTS FOR THE VALID INTERPRETATION OF BIBLICAL METAPHORS FOR GOD

Introduction

It has been established that metaphors for God are a powerful literary form which communicate the insights of their creator, result in the formation of a concept of God, and, subsequently lead to action in the hearer. However, the interpretation and use of metaphors is not without difficulty. More than any other form of language, metaphors require careful interpretation by the hearer, and in the 'chronological, physical and psychological space that intervenes between the original user and the receiver of the metaphor, there can arise an almost infinite opportunity for misunderstanding'.[238] Failure to acknowledge how metaphors work and what they result in may lead to misinterpretation.

This chapter, therefore, draws on the preceding discussion of how metaphors work and what they result in, to outline eight clear requirements for the authentic interpretation of biblical metaphors for God. What occurs when the requirements are not met is also detailed as part of discussion.

4.1 Correct identification of the literary form

Within the Historical-Critical method, genre criticism requires the correct identification of literary form so that an authentic interpretation can be made. Two realities make the correct identification of a metaphor for God difficult. [239]

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[238] Combes, *Metaphor of Slavery,* introduction.
[239] Caird describes five techniques the Bible's authors use to avoid confusion between metaphors and other literary forms. Some authors explicitly name the form, while others make the literalisation so impossible it could never be considered anything other than a metaphor. Some authors use metaphors with extremely low correspondence; where the similarities between vehicle and tenor are very small.

4.1.1 *Literary inexperience*

Soskice alludes to the first difficulty in her insistence that metaphors need to be read by competent readers.[240] Macky takes this allusion further to name explicitly those groups most likely to overlook or misidentify metaphors for God. Fairly standard, common metaphors, such as God is father or God is shepherd may be misidentified by less experienced readers who do not know the form at all. Even new or novel metaphors which call attention to similarities previously un-noticed may be overlooked by less discerning, prosaic readers. However, the metaphor most likely to be unrecognised by even competent readers is the root metaphor.[241]

Soskice's description of the root metaphor father-God has been cited previously; through extension it enables the production of a number of other off-shoot metaphors which are able to comment more extensively on humanity and the world. The importance of root metaphors, in prompting and enabling a whole system of insight is important. What is even more crucial though, is that when off-shoot metaphors are encountered, the root metaphor on which they depend is not stated explicitly; it remains hidden, implied but not expressed. If the relationship between the off-shoot metaphor and its hidden root metaphor is not recognised by the hearer, the metaphorical nature of the off-shoot metaphor is likely to be overlooked.[242] Conversation which refers to God as just, as justifying sinners, or which claims that

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Others extend the metaphor to such an extent that its nature can not be avoided. Some juxtapose a list of metaphors while a final group use novel and original vehicles. Caird, *Imagery*, 190.

[240] Soskice, *Religious Language*, 15. Discussion on the age at which metaphors may be understood is undertaken in the writing of Winner. Winner notes that an ability to understand metaphors is one of the last facets of language to develop. Ellen Winner, *The Point of Words. Children's understanding of metaphors and Irony* (Cambridge: Harvard University Press 1997), 35. Winner cites data which suggests that 30% of eight year olds and 48% of ten year olds will be able to interpret metaphors in a 'genuine[ly]-metaphoric' manner. Winner, *The Point of Words*, 41.

[241] Macky calls it a hidden metaphor but a reading of the description identifies it as the metaphors previously named a root metaphor in this study. Macky, *Centrality of Metaphors*, 79.

[242] Macky, *Centrality of metaphors*, 79.

God's justice will be revealed all draw on the root metaphor God is judge. Similarly, every reference to God's reign or God's kingdom comes from the metaphor God is king.[243] Failure to observe that these off-shoot metaphors are indeed metaphors none the less may lead to their interpretation as literal statements.

4.1.2 *Death of some metaphors*

The second reality which inhibits the correct identification of metaphors concerns the inclination for frequently used metaphors to change their status and in effect, to die. The neck of a bottle and the eye of the needle may be considered dead metaphors. Dead metaphors are those in which the vehicle is interpreted literally.[244] Bottles are considered to actually have a neck, needles to have an eye. While the existence of dead metaphors often draws comment, the issue of whether any metaphor can be definitively declared dead is difficult. [245]

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[243] Macky also cites the secular expressions 'attacking an opponent', 'defending your position' and 'shooting someone down' all of which, when used to describe techniques in debating and argument, come from the root metaphor 'argument is war'. Macky, *Centrality of metaphors*, 143.

[244] Richards, *Rhetoric*, 101.

[245] Although there is general agreement surrounding the existence of dead metaphors, determining either a criteria for death or a conclusive list of dead metaphors is almost impossible. Beardsley considers a metaphor dead when a property of the vehicle becomes part of its standard meaning. Beardsley, "The Metaphorical Twist", 303. Neither Black nor Ricoeur offer criteria for determining a dead metaphor from a live one. Soskice on the other hand offers two criteria. First, the tension which alerts to the presence of a metaphor and distinguishes it from its wider context is no longer evident. Dead metaphors therefore seem quite appropriate. Second, dead metaphors are so commonplace that the web of implication associated with the metaphor is lost or at least forgotten. Dead metaphors are therefore easy to paraphrase. Neither of these criteria are convincing. Some of the most common 'A is a B' type metaphors, such as 'The child is a star' or 'That man is a rat' create little, if any tension, due to their familiarity. Moreover, they are both easy to paraphrase. Soskice, *Religious Language*, 73. However, neither of these metaphors are likely to be interpreted literally; the absurdity of a literal interpretation keeps them both alive and fresh. The metaphorical nature of what is being said is retained in spite of the metaphor's familiarity and ease of paraphrase as it is totally dependant on the hearer and their understanding of language and its forms. Thus Richards' definition of a dead metaphor as one in which the vehicle has come to be literally associated with the tenor is accepted. In spite of differing view about what constitutes a dead metaphor, what is clearly apparent is that what one hearer might perceive as a live and vibrant metaphor another might not consider a metaphor at all. Soskice, for example, has no difficulty in recognizing and defining the metaphor God the father. Soskice, *Religious Language*, 116. Whether other Christians would though, is highly debatable; frequent use of this metaphor, without doubt the most used in Liturgy, prayer and in general discussion about God, probably raises little thought about literary form or appropriate interpretation. Determining whether a metaphor is dead at any given point in time is, therefore, impossible; death or life are too dependant on the individual hearer, their knowledge of language and their particular circumstances. Moreover, dead

However, for metaphors which speak of God, the issue is comparatively simple. Dead metaphors, by definition, metaphors in which the vehicle is interpreted literally, would claim that God is, literally, the vehicle. Dead metaphors for God would claim that God was literally a judge, a shepherd, a potter, king and a father; human, definable and knowable. This would stand as contrary to what we know of God's nature as unknowable, invisible and ungraspable.[246] While the tendency to literalise metaphors for God is undisputed, to accept that metaphors which speak about God are dead and new literalisms is to tamper with the essence of God. It is to change the very nature of the God we believe in, from an unknowable, incomprehensible entity to a human role or figure. It is, therefore, untenable.

Failure to correctly identify a metaphor for God as a figure of speech in which some words are used literally while others are used metaphorically has two consequences. First, if the hearer recognises the non-literal status of the metaphor but does not know how to interpret it, a complete breakdown in communication will occur and the metaphor will have communicated nothing. Second, if the reader does not recognise the metaphor as non-literal speech and simply reads over it, they will interpret it as no different from the literal text around it. The metaphor will then be interpreted as a standard literal utterance. When literalised, metaphors change their literary form completely and become a totally new form, a definition. God literally becomes the vehicle. Instead of providing a scaffold for thought about the tenor, literalised metaphors restrict and contain the imagination of the hearer and as a result,

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metaphors can always be brought back to life. Indeed, the very naming of a metaphor as dead alerts to its metaphorical origins and reinstates it as an active metaphor. Dead metaphors are, therefore, never more than a comment away from life; what is dead at one moment might be very much alive in another.

[246] *CCC*, 42.

can lead to the formation of a grossly distorted and limited view of God, one far from that taught and proclaimed by the Church.[247]

4.2 Knowledge of the vehicle

In their initial interpretation, metaphors work as all language does: through consideration of the network of association of the words used. If the hearer has no knowledge at all of some or all of the words contained in an utterance, they will be unable to construct the required networks of association and unable to interpret what is being said. This feature of all language is true for the interpretation of biblical metaphors for God. If the hearer has no knowledge of the vehicle used in a metaphor, the comparative process on which interpretation relies will not function. The metaphor will fail completely and the meaning intended by the user will not be communicated.

4.3 Accurate knowledge of the vehicle

By its very name, the Historical-Critical method acknowledges that Scripture is a work of history. Scripture, including the metaphors for God it contains, is not timeless; it is both linguistically and culturally bound.[248] Authentic interpretation of biblical metaphors for God demands accurate understanding of the original historical and cultural setting which prompted its creation.

The need for accurate knowledge of the historical setting of Scripture is particularly evident in the interpretation of the metaphors for God about which this

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[247] Schneiders, *Woman and the Word*, (Mahweh: Paulist Press, 1986), 27. Schneiders argues that the tendency to literalise God metaphors is particularly strong as God is not able to be known in literal ways. How absurd the metaphor is when it is interpreted literally is, therefore, lost sight by the hearer.
[248] Bernard Lee, *Jesus and the Metaphors of God. The Christ's of the New Testament* (New York: Paulist Press, 1993), 20.

study is concerned. The world from which the biblical authors drew the vehicles for their metaphors is not the world of today. Shepherding and viticulture of the first century are not the same as shepherding and viticulture of the twenty-first century across the globe; the social setting in which kings, fathers, masters and judges of the biblical era operated is not the same social setting within which they operate now.[249] 'It is their [the creators] conception of the universe, not ours, their reaction to the geography and flora and fauna of Palestine, not ours, their experience of human existence . . . their social organization and customs, not ours.'[250]

Authentic interpretation of metaphors for God which use a physical vehicle relies on a factually accurate understanding of the vehicle within its original historical setting.[251] Those items, roles and activities which the biblical authors use as vehicles must be accurately contextualized so that what the author intended to convey in their use might be discerned. Those who bring a contemporary understanding of viticulture or sheep farming to their interpretation of a biblical metaphor for God that calls God shepherd or vine-keeper, will quite likely be lead to an interpretation never imagined by their author. What the original author intended to convey to a people very familiar with the vehicle being used will be lost.

The need for accurate information about the vehicles of metaphors for God is easy to overlook. The comparative process through which metaphors work will not occur if the hearer does not know the vehicle of the metaphor at all; the metaphor will fail, communication will be lost. However, what is important to note is that even if the

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[249] McFague observes that contemporary readers are all somewhat excluded from the Biblical world of shepherds, vineyards, demons and Pharisees. McFague, *Metaphorical Theology*, 8.

[250] Gibson, *Language and Imagery*, 10.

[251] Furthermore, the use of a vehicle from an ancient setting also means that modern readers should not be surprised if they find metaphors for God which are either offensive or unhelpful. As well as calling God a man of war (Ex 15:3) who acts both for and against Israel, Gibson notes the presence of many metaphors which attach to God attributes normally considered unattractive; jealousy, vindictiveness, and injustice. Gibson, *Language and Imagery* ,123.

network of association for the vehicle contains grossly incorrect information, the comparative process will still be engaged; the metaphor will be perceived to have communicated something and a concept of God, albeit distorted by error, will be formed.

4.4 Recognition that metaphors have one subject only: the tenor

Metaphors are designed to speak about one subject only, the tenor. They work through a process of comparison in which attributes from the network of association for the vehicle are transferred to the tenor so that a new conception of it may be formed. However, failure to recognize that metaphors have a single subject may lead to an interpretation which works in reverse and applies to the vehicle attributes of the tenor.[252] In metaphors where the tenor is God, this misinterpretation, often called a two way effect, means that the vehicle used appears more like God than it otherwise would.

There is considerable scholarly discussion on a two way effect. Indeed, even whether a two way effect is a positive result of using a metaphor or an undesirable consequence of their misinterpretation is debated. Therefore, brief comment is required.

There is no doubt that some metaphors are believed to have worked in reverse and as a result, brought about increased status or value of the vehicle. For Macky, both the metaphor God is love and the metaphor God is father have shaped and formed the human understanding of love and 'the Judeo-Christian view of what the

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[252] Black claims in *Models and Metaphors* that metaphors work both ways: that the interaction of the two subjects 'reciprocally induces parallel changes in the secondary subject.' Black, *Models and Metaphors,* 29. This means that just as metaphors result in the formation of a concept of their tenor they also change perception of the vehicle.

good father/child relationship should be.'[253] Caird cites the metaphor God is king as being responsible for the idealisation of human kingship 'in order to make it conform to the standards of divine monarchy', while Stienstra argues that the status of husbands has been raised by the use of this vehicle in a metaphor for God.[254] Both Black and Caird consider a two way effect to be a positive result of using a metaphor. Desirable and helpful, it makes metaphors for God a powerful tool in establishing an ideal or standard which is useful in remaking humans in God's image.[255] Despite such suggestions, however, a two way effect is discussed more commonly in negative terms.

Concern about a two way effect is not based on whether it is useful in establishing an ideal, but on the basis that the ideal it establishes is one which is almost exclusively open to men. Most of the vehicles in biblical metaphors for God are male. Scripture presents male experience as the norm and male figures as the primary focus of attention. Female metaphors for God, although present, are rarely given prominence.[256] While some men might, therefore, 'gain in stature and take on divine qualities by being placed in an interactive relationship' with God, the subsequent effect of this on those who are not is grim.[257] Any gain in the stature of kings, fathers and husbands comes at a cost to those who are none of these, and who are consequently perceived to be less like God than the vehicles used. Fathers can be perceived as being more like God than both mothers and those without children, kings closer to God than their subjects and husbands nearer to God than their wives.

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[253] Macky, *Centrality of Metaphors*, 62.
[254] Caird, *Imagery*, 178. Stienstra, *YHWH is the Husband of His People*, 24.
[255] Caird argues that a two way effect is useful in positively shaping the nature of humanity. 'Man[sic] is created to become like God and the ultimate justification of anthropomorphic imagery lies in the contribution it makes to the attainment of that goal.' Caird, *Imagery*, 178.
[256] Schneiders notes that even the personification of God as Wisdom, a female image, is subordinated to the male image of 'Father.' Schneiders, "The Bible and Feminism" 35.
[257] McFague, *Metaphorical Theology,* 38.

It is apparent that in a patriarchal society male roles are generally afforded greater esteem than their female equivalents. However, whether the status or esteem of these roles is maintained or extended by their use in God metaphors is difficult to determine. What is clear is that any interpretation which reverses the way metaphors work and which, as a result, reflects onto the vehicle attributes of the tenor is a misinterpretation of the metaphor in the first place.[258] In order to work in reverse, the hearer must have lost sight of the fact that metaphors are intended to speak only about the tenor. Any interpretation which reflects anything back onto the vehicle, therefore, constitutes failure to understand what a metaphor is and how it works; to interpret any metaphor as saying something about the vehicle is to misinterpret its form.[259] A two way effect, therefore, cannot be considered to be an inherent characteristic of metaphors. Rather, it must be seen as a potentially dangerous consequence of failure to take heed of how metaphors work.[260] It can be avoided by clear articulation of how metaphors work in bringing about a new concept of their subject, the tenor.

4.5 Emphasis of metaphorical associations

IBC insists on the need to determine the literal sense of a passage, including its literal or metaphorical status. Any comparison which fails to recognise the metaphorical

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[258] Three of the metaphors for God cited by Caird and Macky as examples of a two way effect are among those used most frequently in contemporary Christian thought. Caird, *Imagery*, 177. Macky, *Centrality of Metaphors*, 60. The metaphor God is king is not only the most used in the First Testament, it is the root metaphor which gives voice to the expectation of God's ultimate reign. Although it is never used explicitly in the Gospels, it stands behind every one of the many references to the kingdom of God made by Jesus or his followers. Similarly, the metaphor God is father clearly dominates the Second Testament, if not the First, and contemporary thought and liturgical practice. Familiarity with these vehicles, indeed the dominance of these vehicles, may have led users to forget that these metaphors for God are still metaphors, and, as a result, to allow them to say something never intended by their creator.

[259] Support for the view that a two way effect is a result of faulty interpretation is found in the fact that not all vehicles used in metaphors for God are believed to have gained status; only some metaphors for God are said to result in a two way effect. Shepherds, for example, appear to have benefited little from a two way effect.

[260] The sincerity with which commentators express their concerns is not in question. Neither is the harm this faulty interpretation does to both men and women. Indeed, it serves to emphasise the critical importance of correct knowledge of how metaphors work in coming to understand metaphors for God.

nature of biblical metaphors for God and which, as a result, transfers to the tenor the literal physical attributes of the vehicle ignores the literary form used by the original author. It can not be considered an authentic interpretation.

Metaphors work by comparing the networks of association of tenor and vehicle so that some attributes of the vehicle can be emphasized and transferred to the tenor, while other attributes are noted but suppressed. In this activity, a new concept of the tenor is formed. However, what is crucial about this process is that the attributes the creator intended to be transferred to the tenor are, in fact, the ones selected by the hearer. Like all metaphors, those which speak about God have an 'intended point of comparison on which we are being asked to concentrate to the exclusion of all irrelevant fact[sic]; and communication breaks down . . . if we wrongly identify it.'[261] Incorrect identification of the associations of the vehicle the creator intended to be emphasised results in the wrong attributes being transferred to the tenor.[262] The insights the author intended the metaphor to convey, therefore, will be lost and miscommunication will occur.

Interpretation of Deuteronomy 32:11 where God is referred to as an eagle serves to demonstrate the importance of transferring only metaphorical associations. In coming to an understanding of this metaphor, the hearer constructs networks of association for God and eagles and then compares the two. Any literal features of eagles which have no metaphorical association should be noted but then immediately suppressed. God has no physical body or matter, so comparison which focuses on the

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[261] Caird, *Imagery,* 145. Caird describes three areas of comparison used by Biblical metaphors; the senses, the emotions, and the final activity of the vehicle. Correct identification of the area of comparison is essential if the metaphor is to convey the intended meaning. As a result, Gibson encourages readers to search for the salient point of biblical metaphors for God and if they cannot find it due to its strangeness 'to leave it at that', remembering that 'the ancient Israelites could and did understand it.' Gibson, *Language and Imagery*, 26.
[262] Caird, *Imagery,* 145. Caird notes that many of the Biblical metaphors are placed in parallel or juxtaposed one against another to allow the hearer to more accurately locate the correct point of comparison.

physical attributes of eagles and which suggests that God has a physical construct with wings, feathers and a beak is inappropriate and wrong.[263] Eagles have other characteristics though, many of which although based on the physical construction or behaviour of eagles, have well established metaphorical meanings. Like most birds, eagles fly. With no body it is not possible for God to literally fly. However, fly has strong metaphorical associations; among other things, it means to move quickly, to dash or hurry somewhere. To take flight means to run away or avoid. To draw on such metaphorical associations and to interpret the metaphor as saying that God can come quickly or race to a situation is quite plausible. Similarly, a hearer might interpret the physical strength or power of an eagle metaphorically and interpret the metaphor as saying that God is strong and powerful. Indeed, a hearer could even note that eagles can literally be aggressive in the protection of their young and suggest that God might metaphorically also be aggressive in our care. Any of these multiple interpretations, drawn from a metaphorical understanding of a literal term, would be authentic and, therefore, valid. However, any comparison which emphasises the physical characteristics of the vehicle and then applies them literally to God, is incorrect. It will result in a distorted interpretation of the metaphor, one which leads to the formation of a concept of God with literal physical features and which promotes the literalising of a non-literal form.[264]

4.6 Active awareness of difference

Metaphors work through initiating a process in which the tenor and vehicle are compared; that is, how tenor and vehicle are similar and dissimilar, alike and unalike

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[263] *CCC*, 40 explains that the God of Christianity is invisible. God can therefore have no physical construct.

[264] Winner notes that a major stumbling block to children understanding metaphors is their inclination to transfer to the tenor the physical attributes of the vehicle. Winner, *The Point of Words*, 35.

is observed. What is crucial about this process is that how the tenor and vehicle differ from one another is noted and held in consciousness. Indeed, metaphors cease to be metaphors if the ways in which tenor and vehicle are different is forgotten. If metaphors about God are to function correctly, how God is both like and unlike the vehicle must be noted and held in active awareness. Lee notes 'the imperfect fit' of tenor and vehicle is what causes the powerful disclosure metaphors bring about.[265] 'The "is like" guides, clarifies and satisfies at the same time the "is not like" whispers an interrogation.'[266] Failure to hold in tension how the tenor and vehicle are different results in the corrective side of the metaphor being lost and unintended attributes of the vehicle being applied literally to the tenor. What was a statement of relationship based on comparison becomes a statement of definition and identity.[267] The literary form of the metaphor is changed and it becomes a statement of simply what is; in other words, a literal statement.

4.7 Awareness of partiality

Although the use of a single metaphor for God will convey insight into the nature of God, what metaphors convey is always partial; the thought process they prompt is tightly contained by the parameters of the vehicle. Those who wish to interpret metaphors for God validly must be fully aware that the metaphor they are considering does not attempt to define all that there is to know about God. The God of Christianity is above and beyond what can ever be known, God transcends all that can ever be imagined.[268] An authentic interpretation of metaphors for God necessitates the hearer being fully aware that no single metaphor for God offers complete insight into God's

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[265] Lee, *Jesus and the Metaphors of God*, 5.
[266] Lee, *Jesus and the Metaphors of God*, 5.
[267] McFague, *Metaphorical Theology*, 41; Macky, *Centrality of Metaphors*, 137.
[268] *CCC*, 40.

dynamic and incomprehensible nature. Failure to make clear that the insight offered

by an individual metaphor is partial, no better or more accurate than that carried by

another, may lead the hearer to form a concept of God which is flawed in that it limits

God to the constraints of the metaphor. It is, therefore, not only contrary to the nature

of metaphors but to the nature of an omnipotent God who is beyond and above all. In

turn, a limited view of God may subsequently lead to action in the world which is

similarly restricted.

Reference to the working of the father-God metaphor offers an exemplary

explanation. When used, this metaphor initially prompts thought of God within the

defined parameters of male parenthood. However, failure to observe that what the

metaphor says only reveals some of what can be said about God may lead to a concept

of God which is limited to those ideas associated with the term father. Notions of God

who gives birth, who soars as an eagle or who battles as a warrior are unlikely to be

considered. In addition, by extension, the father-God metaphor, a root metaphor,

prompts the hearer to construct a view of self as the child. As such, thought of God as

father does not encourage a concept of oneself as leader, as decision maker, as adult

who is able to take control of their world.[269] Van Wijk-Bos, who finds a profound

connection between humanity and the God in whose image we are made, concludes,

'when we deny God the freedom to be who God will be, we also deny ourselves the

freedom to be who and what we can be in the gracious free presence of God.'[270]

Any interpretation which results from a failure to note that metaphors for God

convey only partial insight into the nature of God and which imply that God is finite,

able to be fully understood and contained, is not valid. Metaphors for God must be

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[269] Mettinger claims that incorrect interpretation of this metaphor has bred a kind of infantilism and submission, particularly in women, who are universally considered children of their father. Mettinger, *In Search of God*, 207.

[270] Johanna Van Wijk-Bos, *Reimagining God. The case for scriptural diversity*. (Louisville: John Knox Press, 1995), 101.

allowed to remain what they are: 'not solid prison walls, but the fragile stained glass windows of transcendence.'[271]

4.8 Historical Contextualisation

Metaphors communicate the insights and understandings of their creators. When they are sourced from an historical work, one set in a specific time and place, the circumstances of their formation needs to be acknowledged so that misinterpretation of what they are saying does not occur.

The importance of recognising the historical nature of the Bible has been stated with regard to establishing accurate knowledge of the vehicles used in biblical metaphors. However, an accurate understanding of the physical environment of the biblical authors is not sufficient for authentic interpretation of the metaphors for God they use. Interpreters must be attentive to both the social and political situations in which specific metaphors arose, and that, in particular, this led to the dominance of some metaphors for God at certain times in history.

Even though the Bible provides its readers with an extraordinary number of metaphors for God, some metaphors are used more often than others.[272] Those which use a physical vehicle dominate those which use a personally experienced reality. Metaphors which use an anthropomorphic vehicle dominate those which use an inanimate or animate vehicle. Among the group of anthropomorphic vehicles, king, judge, husband, father and master dominate vehicles such as potter, shepherd and

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[271] Mettinger, *In Search of God*, 207.
[272] The abundance of metaphors for God in the Bible is unequivocal. Placed side by side within a single work, or appearing in a range of different books, such metaphors are able to comment on each other, even contradict one another, so that the depth and ambiguity of the nature of God is evident. Mills cites as an example of contradictory metaphors the metaphor of God as divine leader of armies and of a woman giving birth. Mills, *Images of God in the Old Testament,* 146. 'Beneath the monotheism of the Bible there is great deal of diversity . . . the single nature of God is stretched by competing metaphors.' Mills, *Images of God in the Old Testament*, 2.

physician. Within the group of king, judge, husband, father and master, the vehicle

king dominates the First Testament while the vehicle father dominates the Second

Testament.[273]

The prevalence of male anthropomorphic vehicles within the biblical corpus

can be easily explained. The vehicles chosen for metaphors are taken from the

everyday experiences of the people creating them. Written in a patriarchal culture by

men, the Bible's authors naturally describe God through their experiences of male

ruled societies.[274] The large number of male vehicles in biblical metaphors for God,

therefore, reflects the historical reality of the time and the personal experiential choice

of the authors.

Moreover, different eras give rise to different preferences. In the First

Testament the authors display a clear preference for the vehicle king.[275] References to

God as father are rare.[276] Indeed, within the forty-six First Testament books which the

Roman Catholic Church accepts as canonical, God is only referred to as father twelve

times, and never in direct address.[277] Gibson claims that this is most likely a result of

the observation by the Israelites that the application of the vehicle father to gods

within neighbouring religions resulted in a literal interpretation.[278]

In contrast, in the Greco-Roman world of the Second Testament, the vehicle

father clearly dominates the Gospels. While some proponents of the vehicle account

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[273] Celine Mangan, *Can we still call God Father? A woman looks at the Lord's Prayer today*. (Wilmington: Michael Glazier, 1984), 12.
[274] Schneiders cites the use of female vehicles as a clear sign that the Biblical authors did not intend to claim that God is male. Such God metaphors make it 'quite clear that the male metaphors are not to be literalised or absolutised'. Schneiders, *Women and the Word*, 41. Gibson agrees. In a society in which 'male children were more valued than female ones and where wives were little more than the chattels of their husbands' metaphors which speak of God through female vehicles are astonishing. Gibson, *Language and Imagery*, 12. They serve as a strong reminder that, in spite of preferring male vehicles, the Bible's authors knew that no single metaphor, male or female, could ever be adequate to describe the God they called YHWH. Soskice, *Religious Language*, 77.
[275] The vehicle, king, is used sixteen times in the book of Psalms alone.
[276] Van Wijk-Bos, *Re-imaginaging* God, 43; Gibson, *Language and Imagery*, 132; Schneiders, *Women and the Word*, 32.
[277] Schneiders, *Women and the Word*, 29.
[278] Gibson, *Imagery of the Old Testament*, 132.

for this dominance on the basis that it was Jesus' preferred metaphor, this is very difficult to substantiate. In Mark's gospel God is referred to as father only four times and in the Gospel of Luke, seventeen times. Matthew's liking for the vehicle is evident in that it appears more than forty-five times. It is the Gospel of John where dominance of this metaphor becomes absolute; God is called father at least 113 times. Mangan, in her tracing of the development of the vehicle, observes the domination of the father-God metaphor which began early in Church history to allow Christianity to conform to and work within a Roman world view was probably inevitable. 'The divinity is after all neither male nor female but we have only human language in which to speak of God. It was probably inevitable, therefore, that male language dominated down the centuries.'[279]

Plotting the use and development of metaphors for God serves to demonstrate that the personal preference, audience and circumstances of the various biblical authors are significant factors in their use. The dominance of some metaphors for God at particular times in history must be recognised and acknowledged as a consequence of the specific circumstances and understandings which gave rise to writing, equivalent to the Bible's reference to Samaritans, Levites, shepherds, fishermen and vineyards. It must be understood as historical and cultural, rather than theological. Failure to recognise that the dominance of some biblical metaphors reflects their historical setting may lead to four specific problems.

First, it may promote the view that some metaphors offer better or greater insight into God than others. This contradicts the nature of metaphors which is to offer partial insight into their tenor. As stated previously, it leads among other things,

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[279]'With the raising of consciousness among women the balance can be redressed and a whole new depth of our heritage rediscovered, not only for women but for men as well. This can only be of benefit to all of us in our search for the reality of God.' Mangan, *Can we still call God Father?* 17. Mangan notes that such was the totality of domination that by the formulation of the Apostles Creed God was being understood as father alone.

to a limited view of God. Second, failure to acknowledge that the dominance of some metaphors reflects the historical circumstances of writing fosters belief that God is better or best known in some experiences. The increased number of metaphors for God which use male anthropomorphic vehicles may result in a lessening of the value of the experiences of women and to the view that the experiences or roles of men are more useful in knowing God. Ultimately, it may lead to the view that God is more like or closer to men than to women.[280] Third, an unreflective use of biblical metaphors for God may lead to the view that God is irrelevant. The use of vehicles from the human realm enables users to communicate and share insight with others. If biblical metaphors for God are not placed within the historical setting of their creator, the hearer, unfamiliar with the experiences or unable to fit them into their own world view may decide that God too is outside their experience, has no relevance to them and, therefore, is of no interest.

Finally, failure to situate biblical metaphors for God within the ancient world may lead to the view that God is abhorrent. Attitudes, feelings and opinions associated with the vehicle form part of its network of association and are transferred to the tenor in the process of understanding the metaphor.[281] Gibson notes that many of the bible's metaphors draw on the Israelites experience of war, something that may be repugnant to some contemporary readers. Similarly, Mangan describes the problems associated with calling God father to people for whom the word has strong

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[280] McFague, drawing on comments from third world and black women, notes that restricting the vehicles used in metaphors for God to those from only one social class, race or culture significantly devalues the experiences of those not used. McFague, *Metaphorical Theology*, 8.
[281] Caird argues strongly that this feature of metaphors justifies the large number of anthropomorphic vehicles. Caird, *Imagery*, 178. However, Caird's view is based on the assumption that the attitude held toward the vehicle is overwhelmingly positive. He gives no thought to what occurs to perception of the tenor if the vehicles in dominant metaphors for God are all drawn from a group that is considered unattractive or repulsive to the hearer.

negative associations of 'vindictive and drunken' men.[282] If biblical metaphors are not placed within the historical experience of the community which gave rise to them, contemporary hearers may transfer their own dislike for the vehicle to God. God may be considered distasteful and unappealing.

Conclusion

Metaphors for God are a potent literary form. Their valid interpretation results in the communication of insights about God, in the formation of a concept of God and, in subsequent action towards God and in the world. However, metaphors for God are complex and require clear understanding of how they work and what they result in, if authentic interpretation is to be achieved. Eight requirements for the valid interpretation of biblical metaphors for God have been identified and described, and, in the process, the consequences of failure to meet the requirements have been outlined.

1. Biblical metaphors for God must be correctly identified. Failure to correctly identify a metaphor will lead to either a breakdown in communication or to the metaphor being missed and interpreted as no different from the text around it. It results in literalised metaphors that turn the tenor into the vehicle; in this case, God becomes what God is not.

2. Knowledge of the vehicle contained in a biblical metaphor for God is required. Without such knowledge, the metaphor will fail to communicate anything.

3. Accurate knowledge of the vehicle is required. Incorrect information about the vehicle will lead to interpretation which is distorted. What the author intended by their use of the metaphor will not be communicated.

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[282] Mangan, *Can we Still call God Father?*,16. Mangan notes the comments of prison officers whom she claims often find young people who display a real dislike for fathers.

4. Biblical metaphors for God have only one subject: the tenor. Interpretation which ignores this may inadvertently apply God-like qualities to the vehicle being used.

5. Only metaphorical associations of the vehicle must be emphasised and transferred to the tenor, God. The emphasis and transfer of physical attributes denies the metaphorical status of the form. It leads to the formation of a distorted conception of God, and promotes the literalising of a non-literal form.

6. The ways in which tenor and vehicle are different must be held in active consciousness. Failure to actively note how the tenor and vehicle differ results in the corrective side of the metaphor being lost and in unintended attributes being transferred to God. It leads to the metaphor changing its literary form completely, so that it becomes a statement of definition and identity.

7. The partial nature of what metaphors convey must be made clear. Interpretation which does not acknowledge that metaphors convey only some of what could be said results in the formation of a limited conception of God and of limited action in the world.

8. Biblical metaphors for God must be historically contextualized so that the dominance of some metaphors is explained. The use of biblical metaphors for God that are not placed within the social and political context in which they were created may promote the view that dominant metaphors say all that can be said about God. Moreover, it may foster belief that God is better known in some experiences, lead to the view that God is irrelevant and, or, abhorrent.

In this chapter, the eight requirements for the valid, authentic interpretation of biblical metaphors for God have been named. Used and interpreted correctly, biblical metaphors for God enable thought about a tenor who can not be known by any literal means. They assist in the formation of a concept of God, which in turn, leads to

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response and action in the world. However, use outside the clear requirements articulated in this chapter leads to a range of undesirable and unhelpful consequences. Most importantly, it may lead to the formation of a concept of God which is limited, distorted and erroneous.

This chapter concludes the theoretical underpinnings of this study. Chapters one and two combined to provide six clear principles on the use and interpretation of scripture in religious instruction in Catholic Schools. Chapter three provided a comprehensive understanding of the way in which metaphors work and what they result in. The recognition that metaphors for God prompt the formation of a concept of God was highlighted. Chapter four used the way in which metaphors work to identify and describe eight requirements for the valid interpretation of biblical metaphors for God. These requirements will be used as the framework for examination of the fourteen Teaching Companions and Students Texts which make up the seven years of primary education of *To Know Worship and Love*. Before moving to examination of the material, chapter five will provide an introduction to the series.

CHAPTER 5: THE RELIGIOUS INSTRUCTION SERIES, *TO KNOW WORSHIP AND LOVE*

Introduction

The series of books known as *To Know Worship and Love* are the religious instruction texts produced by the Archdiocese of Melbourne and mandated for use in Catholic Parish Primary Schools in the Archdiocese. The series provides the religious instruction curriculum for every year of primary and secondary education through the publication of yearly Student Texts and Teaching Companions.[283] This chapter provides a detailed introduction to the primary series, that is, those books intended for use in Catholic Schools in the first seven years of formal education. It begins by outlining the historical context of *To Know Worship and Love* through a description of the religious instruction programmes used in the Archdiocese since the commencement of Catholic education in Melbourne. A detailed description of the actual series, its philosophy, structure and contents then follows. The chapter concludes by identifying some of the practical considerations that examination of the series must address. It is important to note that this chapter does not attempt critique of the material.[284] Rather, its purpose is to provide a thorough introduction to the series through establishing its context, educational underpinnings, rationale and practice.

5.1 Historical Context

The history of religious instruction in Catholic Primary Schools in the Archdiocese of Melbourne is one which admirably demonstrates the Church's desire to see that new

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[283] Peter Elliot, "Shaping a new Text Based Religious Education Curriculum," *Journal of Religious Education*, Vol 50, (2002), 20.
[284] Analysis and critique of the series will be undertaken in chapters six and seven.

understandings and developments in theology found their way into religious instruction.

When the first Catholic Primary school opened at St Francis Church, Elizabeth Street, Melbourne, in October 1842, the principal method employed in education was rote learning. Students were expected to learn, by rote, the facts and figures of each subject, including religious instruction. Detailed in *The Red Catechism* and later *The Green Catechism*, religious instruction followed a strict question and answer format in which teachers would ask set questions and students would learn predetermined answers. Thus, the systematic teaching of some of the basic doctrines of the faith took place.[285]

Emphasis on the acquisition of knowledge seen in schools in Melbourne followed a worldwide trend which emerged after the Reformation in the early 1500s. Convinced that its children were pivotal in the retention of true faith, The Council of Trent directed bishops to provide catechesis for children each Sunday.[286] Catechisms provided both the content and the method. Eventually the approach found its way into schools. In its reliance on memory, the approach paralleled those used in other curriculum areas and allowed for the reality of large classes and few teachers, mostly religious, whose task it was to explain and embellish the given answers. However, although the approach was used for almost a century, dissatisfaction with its perceived narrowness and lack of relevance, together with the Church's growing interest in Scripture set the scene for a new approach.

In 1943 *Divino Afflante Spiritu* directed that Catholic scholars should work with zeal, vigor and care in their study of Scripture so that the faithful might be led to

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[285] John Kelly, in "Religious Education", *Catholic Education Victoria. Yesterday, Today and Tomorrow* (Melbourne: Catholic Education Office, 1985), 168.
[286] Michael Buchanan, *Pedagogical drift: the evolution of new approaches and paradigms in religious education.* http://www.findarticles.com/p/articles/mi_qa3783/is_200501/ai_n13486949#continue Accessed August 11 2004.

a more authentic understanding of the Bible. The encyclical marked the beginning of a time of great interest in Scripture as the Church sought to clarify, to affirm and finally to direct the application of historical and literary methods of criticism to the Bible. Although *DAS* was intended to direct biblical scholars and not to inform practice in schools, by the mid 1960's concern that too much emphasis had been placed on intellectual assent to the truths of the Church, coupled with widening interest in Scripture among the faithful, brought about the introduction of a radically new approach to religious instruction.[287] Named after the Greek word kerygma, meaning to proclaim or preach, the Kerygmatic approach saw 'the salvific message contained within the scriptures as a key to evoking similar experiences of glory and joy commonly associated with the Early Christian period.'[288] The approach was implemented in Catholic schools through a series of religious instruction text books prescribed by the Australian Catholic Bishops Committee for Education in September 1962. Called *My Way to God* the series comprised four Student Texts and an accompanying Teacher Manual. Student Texts were large, big print books with bright illustrations to accompany the Scripture stories they contained.

The move to a new approach demanded new teaching skills: rather than simply helping their students memorise set answers, teachers were now expected to use the same variety of teaching strategies they were using in other areas of study in religious instruction. While most managed to include the storytelling and artwork the approach demanded, the Kerygmatic approach, with its focus on Scripture, exposed a lack of knowledge among teachers. Commitment to study of Scripture on the part of the Church did not make up for the ignorance of many, particularly lay people, asked

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[287] Maurice Ryan *Foundations of Religious Education in Schools* (Wentworth Falls: Social Science Press 1997) 36.
[288] Buchanan, *Pedagogical drift,2*.
http://www.findarticles.com/p/articles/mi_qa3783/is_200501/ai_n13486949#continue
Accessed August 11 2004.

to teach the approach. In the end though, it was another shift in Church thinking which finally led to the demise of the Kerygmatic approach.

Between 1962 and 1965 the Catholic world watched as the Church met in Rome to debate and finally determine matters of faith. For those involved in religious instruction, *Dei Verbum* was arguably the most influential document of the Vatican Council. Its declaration that revelation was not just an event of the past but that it continued in the everyday lives of ordinary people was momentous. People could now know God, not only in Scripture and in the Tradition of the Church but within the experiences of everyday which constituted their lives.[289] The implications for religious instruction were obvious; if catechesis was to be meaningful for contemporary students it would need to emphasise and take account of both their life experience and interests.[290] At the international catechetical study week at Medellin in 1968 calls for this new understanding of revelation to be brought to religious instruction were widespread; a new approach to religious instruction was imminent.

In the Archdiocese of Melbourne the new experiential approach was seen in the abandonment of *My Way to God* and the introduction of new materials. *The Guidelines for Religious Education in the Archdiocese of Melbourne* were the first in Australia to outline the experiential approach.[291] In the first version of 1977, *The Guidelines* was a comparatively small book which provided teachers with a clear statement of a process and a range of classroom strategies and learning activities. The approach cultivated awareness of four areas of life; self, others, the world, and the faith community through a teaching process, the same for every year.[292] During the course of a unit teachers were expected to articulate the common or individual

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[289] This new understanding of revelation is also referred to in *GCD* 10. Catechesis ought to take its beginning from this gift of divine love.
[290] Ryan, *Foundations,* 48.
[291] Hereafter called *The Guidelines*.
[292] The process was known colloquially as the four point plan.

experiences of the group and to reflect on them and thereby come to a deeper awareness of them. They were then expected to express an understanding of the presence of God found in the experience, probably through reference to Scripture or to Church practice or belief, and finally, to reinforce any insights gleaned.[293] Although *The Guidelines* were prescribed for use in the Archdiocese, from the outset teachers had considerable choice in what they taught. As the name suggests, *The Guidelines* provided a range of learning and teaching activities from which teachers were expected to choose. As a result, to a certain extent each teacher determined their own curriculum.

Both the Catechism and Kerygmatic approaches adopted a catechetical model, one explicitly intended to ellicit a commitment to faith from the young people taught through it. *The Guidelines* maintained this approach. However, in the eighteen years in which *The Guidelines* directed religious instruction in the Archdiocese of Melbourne, the call of *The Catholic School* that religious instruction be brought into line with other educational subjects gathered momentum. By its final publication in 1995, *The Guidelines* appeared as a voluminous work with a multi-layered system of Goals, Key Learnings and Core Objectives, the latter of which were to be formally assessed and reported. One year after their final publication though, George Pell became Archbishop of Melbourne.[294] One of his first acts was to determine 'that the time had come for a more focussed approach to religious education by way of a text-

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[293] Maurice Ryan and Patricia Malone, *Sound the Trumpet. Planning and Teaching in the Catholic Primary School* (Wentworth Falls: Social Science Press, 1994) 33. In the first publication they were worded as Sharing Experience, Focusing Reflection, Christ experience and Life synthesis. Although the names of each section changed, the process remained constant throughout each re-publication of the series.

[294] Bishop George Pell was installed as Archbishop of the Archdiocese of Melbourne on August 16 1996. On March 26th, 2001, he was appointed the eighth Metropolitan Archbishop of Sydney. Archbishop Pell's elevation to the Sacred College of Cardinals was announced by Pope John Paul II on the 28th of September, 2003. http://www.sydney.catholic.org.au/Archbishop/bio.shtml Accessed June 29 2006.

based curriculum', one which would become known as *To Know Worship and Love*.[295]

5.2 *To Know Worship and Love*

Three resources make up the series: The Student Texts, their accompanying Teaching Companions and a Web-site. The Student Texts are soft covered books, with many illustrations and large clear print. The year or level each book is intended for is identified by its title.[296] Student Texts have between eighteen and twenty two units in them. Prayers are included at the back of each Student Text; in Level 3a and beyond, summaries of Catholic teaching are added.[297] The Teaching Companions which accompany each Student Text are described as 'a professional guide to resource educators and assist them to develop strategies in using the primary texts.'[298] Each one begins with the underpinnings of the series before moving to the teaching material for each of the units. The Teaching Companions are intended for use by parents and catechists as well as teachers. The web-site is intended 'to enrich the use of the text materials.'[299] The use of this site for 'video sequences, music, hymns, visual presentations set to music' and photos is anticipated in the Teaching Companions.[300]

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[295] *TKWL*, TC Level 3a, 5. For ease of referencing, all quotes from the Common Material will be cited according to their appearance in the Teaching Companion for Level 3a/Year 3. References to the *Good Shepherd Experience* will be taken from Level 1.

[296] Books are called variously Year 'n' or Level 'n'. The difference in naming is explained in the later part of this chapter. Books given the title Level are intended for use in one of the two years that encompass that level.

[297] A composite class is one in which two or more years of education are grouped together in the one class.

[298] *TKWL*, 6.

[299] *TKWL*, 6. http://www.kwl.com.au/

[300] *TKWL*, 6.

5.2.1 *The Teaching Companions*

The Teaching Companions comprise a section of background information in which the common underpinnings of the series and the units of work are found.

5.2.1.1 *Common Material*

The front of each Teaching Companion contains the principles, philosophies and theological basis of the whole series.[301] Most of this information, grouped under headings within a section entitled Background Material, is common to all Teaching Companions.[302]

The Teaching Companions describe the texts as the main resource of religious instruction for young people in the Archdiocese. Their use is intended as 'part of the Church's contribution and service to each person's integrated education and development.'[303] Six principles underpin the entire writing and publication: belief that formation in faith is a lifelong journey and must be seen as that; the need to meet the differing capacities of students; that religious instruction, presented through learning and teaching processes should be catechetical; strategies that respect the cultural diversity of the students and families are important; that, as the family is the basic community of the Church links between home and school are crucial.[304]

The relationship between revelation and religious instruction is the subject of the next section.[305] Revelation is defined as a two fold activity. Natural Revelation is the capacity all people have to reason that there is a God. Divine Revelation the 'self revelation of God in human history' enables people to know who is God. Divine

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[301] Some of what is contained in this section is either taken directly from, or is an adaptation of, what appeared in the 1995 publication of *The Guidelines*. For example, the Educational Goals.

[302] The series uses two Learning and Teaching Processes so the material referring to these is different. Hereafter this section will be called 'The Common Material'.

[303] *TKWL*, 9.

[304] *TKWL*, 9.

[305] *TKWL*, 10. This section is called 'Revelation and Religious Education.'

Revelation, 'is embodied in the Scriptures and Tradition, the two sources of the Word of God.'[306] The task of religious educators is to draw on these 'fields of revelation and make them meaningful for students.'[307]

The curriculum schema used in the series is represented in diagrammatic form.[308] It shows that three source documents, *The Catechism of the Catholic Church*, Scripture and *The General Directory for Catechesis*, have been used to form the Doctrinal Overview which frames the series.[309] According to the diagram, the Doctrinal Overview, which is provided in full at the back of each Teaching Companion, is then used as the basis for Foundational Catechetical Goals for all Levels/Years and for Educational Goals for Years 3-6. However, in their introduction later in the series, the Foundational Catechetical Goals are listed as having come directly from the *General Directory for Catechesis*. Equally, the Educational Goals are claimed to have been formulated from a set of insights drawn from other related disciplines.[310] Regardless of their source, these two sets of goals, together with the Doctrinal Overview, are subsequently used to formulate the specific learning outcomes which appear in each unit.

Following the curriculum schema the Teaching Companions for Levels 1, 2a and 2b list the Foundational Catechetical Goals. These six goals, taken directly from paragraphs 85 and 86 of *The General Directory for Catechesis* are described as the 'motivating vision' of the series which go 'hand in hand' with the educational process.[311] Each of the Foundational Goals identifies a general aim for students using the series: awareness and then knowledge of Jesus through Scripture and Tradition,

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[306] *TKWL*, 10.
[307] *TKWL*, 11.
[308] *TKWL*, 13.
[309] Elliot, "Shaping", 23. Elliot notes that in addition other documents were used; The US Bishop's *Protocol on the Catechism of the Catholic Church*, *The Guidelines* and curricula from other Dioceses.
[310] *TKWL*, 15.
[311] *TKWL*, 14.

participation in the Sacraments, personal transformation in light of the Beatitudes and the ten commandments, prayer, and cooperation in the evangelising activity of the Church. The goals claim that, while the entire series is catechetical, in Years 3-6 'the focus becomes more educational.'[312] In the Teaching Companions for Years 3-6 the Foundational Goals are followed by the Educational Goals. These fifteen goals are derived from insights from a number of areas of academic study.[313] They read as broad statements or aims and are arranged into the same thematic headings used in the Doctrinal Overview.

A diagram is again the explanatory tool at the centre of the section entitled Linking the Vision of Religious Education with the Learning and Teaching Process.[314] The title of the series is derived from a statement in *Gravissimum Educationis*, that 'children should be taught how to know and worship God and to love their neighbour.'[315] 'To Know' is described as the cognitive dimension of religious instruction; 'To Worship' as the faith dimension; and, 'To Love' as the life dimension. Commitment to a catechetical framework is expressed in the description of the methodology of the series which integrates both faith and life, both of which are found in the learning and teaching processes used in the series.[316]

True to its principles, the series utilises two different Learning and Teaching processes 'according to age groups, developmental phases and spiritual needs.'[317] In Levels 1, 2a and 2b a method called the *Good Shepherd Experience* is used. Inspiration for the *Good Shepherd Experience* is taken from *Catechesis of the Good*

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[312] *TKWL*, 14.
[313] *TKWL*, 15-23. The areas of study are Theology, Philosophy, Psychology, Sociology, Religion in Society and Education.
[314] *TKWL*, 24-25.
[315] Elliot, "Shaping" 20. According to Elliot use of this phrase also reflects the three phases of religious education of the late 20th century.
[316] *TKWL*, 25. The manner in which these dimensions might be integrated is described. The starting place may be either life or faith; in any case both are essential.
[317] *TKWL*, 21.

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Shepherd, a Scripture based model of religious instruction developed by Cavalletti and Gobbi.[318] It is supported by Berryman's model, *Godly Play*.[319]

The process used in the *Good Shepherd Experience* has four distinct but consecutive parts. It begins with the teacher telling the Scripture story either using the picture story which is provided in the Student Text or in their own words. The teacher is directed to give particular attention to the illustrations in the Student Text if students are not yet at reading age. They are then to invite reflection on what the passage might mean through the proposing of a number of 'I wonder' questions to students. These questions are open-ended and generally have no right or wrong answer. The third part of the process returns to the 'Scripture selected as appropriate' for the unit and asks the teacher to again read the selected passage, this time from the Bible or from the back of the Student Text.[320] This second reading should be done reverently, slowly and reflectively. It may be aided by the use of the three dimensional models and concrete materials. The process concludes with students responding in silent prayer after which they do some of the teaching activities suggested in the Teaching Companion.

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[318] Cavaletti's model was never intended for use in a classroom. Rather, it was designed for a parish catechetical setting. Sofia Cavalletti et al., *The Good Shepherd and the Child. A Joyful Journey* (Chicago: Catechesis of the Good Shepherd Publications, 1994). The writers of *To Know Worship and Love,* therefore, had to adapt the series, hence the name change to the *Good Shepherd Experience*. Elliot acknowledges there were some problems in the adaptation. Normally, the programme would not 'rely upon or even need a text book' however, it was felt one was necessary to 'anchor' the children and teachers. Elliot, "Shaping", 21.
The imagery for the approach comes from John 10:1-8; Jesus is the shepherd who cares for his sheep. Elliot describes the imagery as one which provides an ideal introduction to Jesus and hence to the mystery of God as it suggests the qualities of security, care, safety, guidance, nourishment, tenderness and concern. Elliot, *TKWL*, Level 1, 6.
[319] One significant difference between Cavalletti's method and its adaptation developed for *TKWL* is who the good shepherd is said to be. In Cavalletti's model the good shepherd is God; in *TKWL* it is Jesus. Whether this difference represents a misunderstanding on the part of the writers is not able to be determined. *TKWL*, Level 1, 6. Berryman worked under Cavalletti in the development of his own model for religious instruction which he calls *Godly Play*. Jerome Berryman, *Godly Play. An Imaginative Approach to Religious Education* (San Francisco: Harper San Francisco, 1995). Berryman's approach, which retains most of what is included in Cavalletti's, including its setting in parish catechesis, is modelled on the Eucharist. Rather then telling the story twice, Berryman tells the Scripture passage once only and uses concrete materials while doing so.
[320] *TKWL*, 28. The actual passage is provided at the back of the student text.

In Levels 3a, 3b, 4a and 4b/Years 3, 4, 5 and 6 a three phase Learning and Teaching process is used. The first, Orientation phase, is designed to allow teachers to ascertain students' existing knowledge on the unit of work that is being undertaken. Having established what students know, teachers then present new material in the second, Development phase. During this Development phase students 'will come to hear and respond to the Word of God.'[321] The final phase, the Synthesis phase, provides opportunities for students to reflect on the learning they have done and to respond personally and communally.

The final section of the Background Material is titled 'Elements Integral to the Learning and Teaching Process.' It includes the involvement of family and community, Prayer and Liturgy, and a small section on Scripture. The Scripture section in the Teaching Companions of the Levels 1, 2a and 2b contains just three sentences.

> Students need to become familiar with the story of God's people through the telling and reading of Scripture, and have opportunities to reflect on the Scripture in relation to their own lives. "The sacred scriptures are the living word of God, read by believers through the eyes of faith. In interpreting the texts of scripture we are called to be attentive to what the human authors truly wanted to affirm and to what they wanted to reveal to us by their words."[322]

In the Teaching Companions for Levels 3a, 3b, 4a and 4b/Years 3, 4, 5 and 6 these same three sentences are followed by,

> as students grow in their appreciation of the Old[sic] and New[sic] Testament texts, the unique and pre-eminent place of the Gospels require emphasis. "The Gospels are the heart of all scriptures, because they are the source for the life and teaching of the incarnate Word, our Saviour".[323]

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[321] *TKWL*, 29.

[322] *TKWL*, 28 citing *DV*, 12. The actual quote is 'Seeing that, in Sacred Scripture, God speaks through men[sic] in human fashion, it follows that the interpreter of sacred Scriptures, if he[sic] is to ascertain what God has wished to communicate to us, should carefully search out the meaning which the sacred writer really had in mind, that meaning which God had thought well to manifest through the medium of their words.' It is interesting that this is one of the quotes also cited in the *Catechism of the Catholic Church*. *CCC*, 102.

[323] *TKWL*, 35 citing *DV*, 18.

A three stage method for exploring scripture, 'drawn from current research and good practice', is then provided.[324] In the first stage, Learning about the Word, 'strategies are used to inform students about the text's background: geography, history and culture of the biblical world. Also information about the Scripture writers and their intended audience will be found.'[325] Teachers are required to familiarize themselves with the biblical texts and to 'make good use of the Scripture notes in the *Teaching Companion*, Catholic Biblical commentaries and other similar resources.'[326] During this first stage students may have the opportunity to analyse the literary styles found in the passage and to study the characters and how the plot unfolds. Learning about the Word is designed to assist students to 'listen and respond to the text at a deeper level.'[327]

The second stage invites students to listen and respond to the passage. Teachers are to provide students with strategies, including prayer, to help them interact with the chosen text. Finally, stage three asks students to consider ways of Living the Word. This stage asks students to reflect on how they might take the Scripture message into their everyday lives. The whole process, together with the *Dei Verbum* quote, is repeated in dot-point form on the next page.

Following the Scripture section, details of how student progress is to be assessed and reported on, together with how teachers are to evaluate their units of work, is given. The Common Material finishes by emphasizing the need for professional development of teachers and by listing the many components of a religious instruction programme.[328]

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[324] *TKWL*, 35.
[325] *TKWL*, 35.
[326] *TKWL*, 35.
[327] *TKWL*, 35.
[328] This page is headed 'Features of Religious Education in Catholic Primary Schools.' It lists such things as the school vision statement, the Learning and Teaching Statement as well as Sacramental

5.2.1.2 *The Units of Work*

The bulk of each Teaching Companion is taken up with the units of work. All units begin by stating the Doctrinal Focus of the unit, taken from the Doctrinal Overview of the series.[329] Background Notes for the teacher are then provided. These comprise quotes from the *Catechism of the Catholic Church,* a short reflection for the religious educator and, under the heading The Word of God, the reference for the Scripture chosen for the unit, together with a short commentary. Most units contain more than one Scripture reference. Directly after the Word of God section, a long list of what are called Related Scripture passages are then cited. No comment is made on any of them.

Because two Learning and Teaching processes are used, what is provided in the actual teaching notes for Levels 1, 2a and 2b is different from that provided for Levels 3a, 3b, 4a and 4b/Years 3-6. In Levels 1, 2a and 2b this section is called Lesson Notes. It repeats the Foundational Goals for the lower levels and the learning outcomes of the unit. The I Wonder questions to be used in the catechetical process are then listed. A section which names eight types of prayer is also included. This same list is placed in every unit in Level 1, 2a and 2b. The activities suggested for the unit are headed Unit Design and Activities. The unit concludes with an activity for use in the students' home and with a list of assessment and evaluation questions. Again, most of these are the same in each unit for these levels.

In Levels 3, 3b, 4a and 4b/Years 3-6 the actual teaching material is gathered under the heading Learning and Teaching Process. It begins by stating the learning outcomes for the unit and the teaching activities, under the three phases of the process used in these years. Some units then provide Black Line Masters for the use with the

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practice and the physical and human resources available. There is no explanation about what teachers should do with the list.

[329] In Levels 1, 2a and 2b this small section is called the Doctrinal Overview.

activities.[330] The units finish with the activity suggested for use at home. No mention

of assessment or evaluation is included in the unit details.

The final pages of the Teaching Companion contain a Glossary and the Doctrinal

Overview. The Doctrinal Overview expresses the content of the entire series arranged

into sixteen themes under the headings of the *CCC*.[331] Teachers are, therefore, able to

determine what students have learned in previous levels/years and what they will

learn in subsequent levels/years.

5.2.2 *The Student Texts*

Unlike some educational material produced for students, the Student Texts of *To

Know Worship and Love* contain material intended for reading, discussion and

reflection only. No Student Texts contain worksheets or activity pages on which

students are expected to write. Again, the content of the Student Texts differs

according to Level/Year.

For Levels 1, 2a and 2b the unit begins with a picture story, generally drawn

from the Scripture selected for the unit. Following this story, the list of I Wonder

questions, identical to those in the Teaching Companions is provided. The Home

Activity, again taken from the Teaching Companion, is described, followed by a

prayer for the unit. In Levels 2a and 2b, the reference for the selected Scripture is

included after the I Wonder questions in a section headed The Word of God.[332] Each

passage is provided in its entirety at the back of all Student Texts for Levels 1, 2a and

2b.

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[330] Black Line Masters will be referred to in footnotes as BLM's.
[331] Elliot claims the Doctrinal framework 'largely define[s] the units in the books.' Elliot, "Shaping", 23.
[332] No reference to the Scripture used in the unit is made in the Student Texts of Level 1.

Each of the units in the Student Texts for Levels 3a-4b/Years 3-6 begins with a list of statements To Remember. These statements are the 'points of doctrine to be gradually understood in depth.'[333] It is hoped that these points will become 'part of each person's memory and the collective memory of the Church.'[334] In the Student Texts for these levels/years, the picture story of the lower Levels is replaced with a short Doctrinal Exposition intended to explain the Doctrine the unit is based on 'at the appropriate reading level.'[335] While some of these expositions contain reference to Scripture, the Scripture chosen for the unit is presented in full in the Word of God section. Following the Scripture, the prayer for the unit is found before a section of 'interesting information' related to the theme of the unit.[336] The unit concludes with the activity for use at home. Years 5 and 6 include two further sections not found in other Levels/Years. These are Living the Gospel, a narrative which 'relate[s] to the basic text' and Our Heritage which details reflections and devotions on the theme.[337]

5.3 Practical Considerations

There are three practical matters which are important to note prior to analysis of the material.

5.3.1 *The status of To Know Worship and Love*

Each Teaching Companion contains a letter from the Archbishop of Melbourne.[338] In his letter Archbishop Pell directs that *To Know Worship and Love* be used at all levels

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[333] *TKWL*, 28.
[334] *TKWL*, 28.
[335] Elliot, "Shaping", 22.
[336] *TKWL*, 28. The section is called 'Did You Know?'
[337] *TKWL*, 28.
[338] For books published early in 2001 this was Archbishop Pell.

in all Catholic Schools in the Archdiocese of Melbourne.[339] He reiterates the

compulsory nature of the texts in the video made to support their introduction.

Archbishop Hart, who became Archbishop of Melbourne in June 2001 reaffirms this

direction in his letter, found in later publications.[340] 'In reaffirming the mandate for

these texts' he adds the direction that 'each student has access to a personal copy of

the appropriate text and that the texts are used widely at home as well as at school.'[341]

This direction has been followed; every one of the 263 Catholic Parish Primary

Schools in the Archdiocese of Melbourne currently uses the series.[342] The compulsory

nature of the series calls attention to the need for this material to be written well. The

understanding of Scripture it teaches, including the presentation of God it highlights,

will influence the understanding of a whole new generation of young Catholics.

5.3.2 *The writing of the series*

The initial writing of the material for use in primary schools was undertaken in

Melbourne by a group of people under the supervision of the General Editor,

Monsignor Peter Elliot. Each writer was assigned to a development team who were

responsible for the material for a particular Level or Year. To begin with, writing was

begun by Gerard O'Shea, Mary Helen Woods, and Monsignor Elliot as the writer of

Levels 4a and 4b. Later, additional writers from the Catholic Education Office,

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[339] George Pell in *TKWL*, 5.
[340] Denis Hart in *TKWL*, Level 3b/Years 3 and 4, 5. The compulsory nature of the series is stressed in a number of publications. In the video produced to introduce the series, *To Know Worship and Love. Religious Education Text Project*, Archbishop Pell refers to the books as being 'mandated for all students and all classes in the Archdiocese.' *To Know Worship and Love. Religious Education Text Project* (Melbourne: James Goold House Publications, 2001). Elliot also describes the books as the mandated text of the Archdiocese. Elliot, "Shaping" 20.
[341] Hart in *TKWL*, 5.
[342] Mary Rumney, Personal Assistant to Peter Elliot. Personal email August 5 2005. Rumney notes the Student Texts are also used in the Archdiocese of Sydney and the Diocese of Lismore, Armidale and Wollongong.

Melbourne, were added.[343] According to Bernard Daffey, Project Manager, there were 'no rigid rules' for the writing process; generally writers worked as a group but some sections of units were written by individual writers according to their expertise and availability.[344] Where units were the responsibility of one person, writers met with others in their team to consolidate the material. The final content of each unit, and ultimately the series, was determined by the General Editor and the writers on the basis that it 'matched the appropriate sections of the Doctrinal Overview.'[345]

The resulting books, seven Student Texts and their accompanying Teaching Companions, were released over a period of three years. In 2000 the Student Texts for Levels 1, 2a and 4a were published.[346] The following year, the Student Texts for Levels 2b, 3a and 3b were added, as were the Teaching Companions for Levels 1, 2a, 3a, and 4a.[347] In 2002 the final Student Text, Level 4b was published, as were the Teaching Companions for Levels 2b, 3b and 4b.[348]

In mid 2001 Archbishop Pell was appointed Archbishop of the Archdiocese of Sydney. Soon after his installation in Sydney, Archbishop Pell raised the possibility of a text book to accompany the existing Sydney curriculum.[349] The decision was made to review, trial, and eventually to adopt, the Melbourne series, *To Know Worship and*

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[343] Level 1, 2a and 2b Tricia Murray and Catherine Blythe; Level 3a Helen Healy, Elizabeth Howard, Brendan Hyde, Des Novak,; 3b Helen Healy, Elizabeth Howard, Brendan Hyde; Level 4a Joy Atwell, Sue Kidd and Geoff Tracey; Level 4b Joy Atwell, Sue Kidd, Angela Tohill and Geoff Tracey. It is important to note that this analysis focuses on the series as a whole. Where observations about individual levels/years are made they should not be interpreted as criticisms of any particular writer.
[344] Bernard Daffey, Manager of the project. Personal email, August 20, 2004.
[345] Daffey, Personal email, August 20, 2004.
[346] The series were named levels but the grade, that is class they were intended for was indicated on the front cover. Level 1 for Prep or Kinder grades, Level 2a for Grade 1 or 2, Level 4a for Grade 5 or 6.
[347] Level 2b was intended for Grades 1 or 2, Level 3a and 3b for Grades 3 or 4.
[348] Level 4b was intended for Grades 5 or 6.
[349] Seamus O'Grady, "Collaboration Across Dioceses regarding Religious Education Student Books", *Journal of Religious Education* Vol 52 (2004), 70.

Love. While the majority of the content was unchanged, review of the material by the Archdiocese of Sydney resulted in some minor alterations by its team of writers.[350] In 2003 the Student Texts for Levels 3a, 3b, 4a and 4b were republished. Level 3a was released as Year 3, 3b as Year 4, 4a as Year 5 and 4b as Year 6. One additional chapter was added to each of the Student Texts for Years 5 and 6.[351]

This second series of Student Texts for Years 3-6 was quickly introduced by the Archdiocese of Melbourne. As a result, in 2005, the Student Texts for Levels 1, 2a and 2b along with Years 3, 4, 5 and 6 together with the Teaching Companions Levels 1, 2a, 2b, 3a, 3b, 4a and 4b were those in use in Catholic Primary Schools across the Archdiocese. It is these books which are the basis of the analysis presented in the following chapters.

5.3.3 *Issues for this study*

The use of books from both series one and two creates a number of practical difficulties. The change in the title for Years 3-6 from Level to Year makes the description of texts clumsy.[352] Moreover, use of the same terminology for different sections, such as the term Background Information for information in both the Common Material and in the units, together with the use of different terminology for

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[350] O'Grady, "Collaboration" 76. Thirty two changes to the pictures and illustrations and sixteen changes to the text were made by Sydney writers to Level 3b/Year 3. Twenty-nine visual and twenty-four changes were made to Level 3b/Year 4; twenty-one visual and forty-eight text changes for Level 4b/Year 5; and nine visual and forty-two changes were made to the text of Level 4b/Year 6. Both Level 4a and 4b/Year 5 and Year 6 had an additional chapter included. Changes made by the Archdiocese of Sydney meant that each of the Student Texts for Years 3-6 represent the work of seven different writers.
[351] Level 4a/Year 5 added chapter 12, Our Church in Australia: How it Began. Level 4b/Year 6 added chapter 10, The Word of God.
[352] Where it is possible to use the exact terminology used, such as when one book is referred to, it will be called by its exact name. Where reference is made to a number of books with different titles, the phrase 'Level/Year' will be used.

similar sections makes clear identification important but difficult.[353] Even the numbering of units across the series is not consistent, with the Year 5 texts having three units numbered 2i, 2ii and 2iii. In addition, the Sydney review determined that two new chapters should be introduced to the Student Texts of Years 5 and 6. However, neither Melbourne nor Sydney chose to republish the Teaching Companions.[354] Teaching material for the new chapters was made available via the *To Know Worship and Love* website. This means that chapter numbers in the Student Texts of Years 5 and 6 do not correspond with those in the supporting Teaching Companions of Levels 4a and 4b.[355] Finally, while the background material in the front section of the Teaching Companion remained the same from 2000-2003 small stylistic changes are evident.[356]

Conclusion

It is hard to overstate the position that *To Know Worship and Love* holds. As the mandated religious instruction text for the Archdiocese of Melbourne alone, it stands in a singularly important position. It is the principal means through which more than 72,710 students in the archdiocese of Melbourne alone will be introduced to and taught about Scripture.[357] Indeed, *To Know Worship and Love* constitutes the first formal introduction most young Catholics will have to the Word of God, the first and

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[353] The section of the unit which contains the actual suggested activities is called Lesson Notes in Levels 1, 2a and 2b and Teaching and Learning Process in Years 3-6.

[354] Daffey, Personal email, August 4, 2004. The Archdiocese of Melbourne made the decision not to republish the Teaching Companions in book form but instead chose to reproduce them on CD Rom.

[355] Where a difference between the chapter number in the Student Text and the Teaching Companion occurs it will be noted. References from Student Texts will be preceded by the letters ST; Teaching Companions will be preceded by the letters TC.

[356] Formatting changes between Levels 1, 2a and Level 2b are evident in Level 2b on pages 16, 17, 22. The content remains the same, however. Levels 1, 2a and 2b use a different educational process from that suggested for Years 3-6 and this change in also reflected in the Common Material for these levels/years. Where changes are relevant to the discussion, they will be noted. As the Teaching Companions were not rewritten after the republication of the Student Texts for Levels 3a-4b/Years 3-6 they do not recognise the change in terminology from level to year, introduced in series 2.

[357] Martin Smith, Catholic Education Office Melbourne. Personal email 5 October 2006.

most important source of revelation.[358] Furthermore, as a religious instruction series produced by an ecclesial body, *To Know Worship and Love* comes with additional status. That it, above all other commercial religious instruction resources, apply the fruits of biblical scholarship and thus initiates its audience into a 'correct and fruitful' reading of Scripture is crucial.[359]

Furthermore, in its presentation of Scripture, and specifically its use of biblical metaphors for God, *To Know Worship and Love* will introduce a whole generation of Catholics to the God of Christian faith. That it presents biblical metaphors, a literary form found to be a vital tool in the formation of a concept of God, in a manner which demonstrates a sound understanding of their form, is essential. It now remains to be seen if this occurs. Chapter six examines the series under the eight requirements for the authentic interpretation of biblical metaphors for God.

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[358] *REF,* 105.
[359] *IBC,* 123.

CHAPTER 6: BIBLICAL METAPHORS FOR GOD IN *TO KNOW WORSHIP AND LOVE*

Introduction

This chapter brings together the preceding five chapters in an analysis of the series *To Know Worship and Love*. First, it establishes that metaphors for God are to be found within the Scripture cited for use in the units along with where and what vehicle they contain. It then takes each of the eight requirements for an authentic interpretation of biblical metaphors for God as a framework for examination of both the Student Texts and Teaching Companions that comprise the primary series. It is acknowledged that it is not possible to know by looking at *To Know Worship and Love* what each individual reader, be they student or teacher, will bring to the series. The issues identified in chapter four will, therefore, be applied to the books themselves: put simply, have the writers of *To Know Worship and Love* ensured that the eight requirements for the valid interpretation of biblical metaphors for God are provided in the texts?

6.1 The placement of biblical metaphors for God in the cited Scripture

Analysis of the Scripture used in the 136 units which comprise the primary books of *To Know Worship and Love* reveals that they contain a total of sixty-three biblical metaphors for God in fifty citations of thirty-seven different passages.[360] As set out in Table 6.1, four different vehicles are used to speak about God in these passages: father is used fifty-nine times; shepherd is used once; king is used once; and potter is

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[360] Fifty citations which contain a biblical metaphor for God are found in *TKWL*. These passages contain sixty-three metaphors; some passages contain more than one metaphor. When those passages which are repeated are counted only once, thirty-seven different Scripture passages are cited.

used twice.[361] While the overwhelming majority of the passages are referred to in the

Teaching Companion Word of God section, citations are also found in the Doctrinal

Exposition section in the Students Texts of Levels 3b, 4a and 4b/Years 4, 5 and 6 and

on one occasion, in the Prayer section of a unit. The two references to God as a potter

contained in the series are cited in teaching activities in two units in Levels 3a and

3b/Years 3 and 4.[362] Table 6.1 details where these passages are found and the vehicle

they use.

Table 6.1 Scripture citations containing metaphors for God

Level/Year	Reference and placement	Vehicle	Placement
1	Mt 18:12-14	Father	Unit 3
	Lk 23:34	Father	Unit 6
	Lk 23:44-46	Father	Unit 6
	Mt 28:19-20	Father	Unit 10
	Lk 2:41-50	Father	Unit 14
2a	1 Jn 1:1-4	Father (x2)	Unit 1
	Mt 18:19-20	Father	Unit 2
	Lk 12:31-34	Father	Unit 3
	Mt 26:26-29	Father	Unit 5
	Mk 14:32-35	Father	Unit 6
	Mt 28:16-20	Father	Unit 8
2b	Eph 3:14-21	Father	Unit 3
	Mt 28:10-20[363]	Father	Unit 5
	Lk 23:56	Father	Unit 6 part 2
	Mt 6:7-15[364]	Father (x4)	Unit 18
	Ez 34:11-16	Shepherd	Unit 1
3a/3	Lk 2:49 *summary*	Father (x2)	Unit 1
	Mk 10:13-16 *summary*	Father	Unit 1

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[361] On only one occasion is God called a shepherd. Overwhelmingly Jesus is called the good shepherd, although Bishops are also called shepherds. Confusion about whether the metaphor is intended to refer to God or Jesus, noted earlier, is visible in Level 1, unit 3 which presents Jesus as the shepherd but uses Mt 18:12-14 in which Jesus is referring to God as a shepherd.

[362] God as Potter (Is 64:8) is referred to twice, both times in teaching and learning activities. BLM 1.1 in Level 3a/Year 3, unit 1 cites the reference and asks students to read it and identify what the writer thinks about God. The second reference is in TC 3b, unit 3 where students are asked to create a response in art to the metaphor. Neither of these references are in the Student Text; indeed no Student Text cites a potter-God metaphor anywhere.

[363] The reference cited in the Student Text Word of God section is Matthew 28:19-20.

[364] The reference cited in the Student Text Word of God section is Matthew 6:7-16.

	Lk 23:34	Father (x2)	Unit 4 DE
	Jn 13:3-15	Father	Unit 13
	Jn 15:9-11	Father (x4)	Unit 14
	Lk 11:2	Father	Unit 16
	Lk 11:1-4	Father	Unit 16
	Isaiah 64:8	Potter	Unit 1 TA
3b/4	Jn 14:9	Father	Unit 1
	Rom 6:3-4	Father	Unit 10
	Isaiah 64:8	Potter	Unit 3 TA
4a/5	Mt 6:3-4	Father	Unit 3
	Mt 6:6	Father (x2)	Unit 3
	Mt 6:17-18	Father (x2)	Unit 3
	Jn 10:30	Father	Unit 9 DE
	Jn 14:15-17	Father	Unit 9
	Mt 28:16-20	Father	Unit 9
	Mt 26:26-30	Father	ST Unit 14
	Jn 14:2	Father	ST Unit 16 DE
	Mt 25:34	Father	ST Unit 19 DE
	Mt 25:34	Father	Unit 19
4b/6	Mt 25:31-46	Father	Unit 1
	Mt 6:5-6	Father	Unit 5 DE
	Acts 1:6-11	Father	Unit 6
	Mt 28:18-20	Father	Unit 6 DE
	Mt 16:15-19	Father	Unit 7
	Jn 14:15-17	Father	Unit 8
	Mt 6:7-13	Father (x2)	Unit 9
	Rom 6:3-4	Father	ST Unit 11
	Jn 15:16-17	Father	ST Unit 17
	Mt 28:18-20	Father	ST Unit 17
	Jn 6:5-7	Father (x2)	ST Unit 18 DE
	Mt 18:23-35	Father	ST unit 18
	Ps 99:4	King	Unit 1 prayer

Scripture passages containing metaphors for God are cited in thirty-seven units across every Level/Year. With the exception of Level 3b/Year 4, which cites significantly fewer metaphors for God than any other Level/Year, most Scripture passages with these metaphors are found in Levels 3a-4b/Years 3-6. That this represents a deliberate placement of Scripture seems unlikely. Rather, it is more likely a consequence of use of the *Good Shepherd Experience,* the approach used in Levels

1, 2a and 2b, which speaks of Jesus the Good Shepherd, not God. However, this makes the inclusion of Ezekiel 34:11-16, in which God is the shepherd, in Level 2b, unit 1 interesting. The unit neither differentiates nor explains its use of this metaphor; any possible confusion it may create in students is ignored. Moreover, the passage which contains the metaphor God the king at Level 4b/Year 6 is the Psalm chosen for use in prayer; its presence in the unit appears as accidental rather than deliberate choice.[365]

Although most of the Scripture passages cited contain only one metaphor for God, some passages contain two. Level 3a/Year 3, unit 1 contains four uses of the father vehicle while in Level 4a/Year 5, unit 3 two passages contain a total of five metaphors for God. Again, all use the vehicle father. Moreover, most units in *To Know Worship and Love* cite more than one Scripture passage. In Level 3a/Year 3 and Level 4b/Year 6 this results in passages which contain metaphors for God with different vehicles: in Level 3a/Year 3, unit 1 the passages referenced use both the vehicle father and potter; in Level 4b/Year 6, unit 1 the different passages used refer to God as both father and king. Finally, in Level 4a/Year 5, units 5 and 6 and Level 4b/Year 6, unit 18, Scripture which contains metaphors for God is also cited in the Student Text Doctrinal Exposition which begins each unit.

There are also a large number of off-shoot metaphors for God derived from the four anthropomorphic root metaphors evident in the writers own work. God is said to listen (ST 1, unit 1), to speak (ST 3, unit 16), to watch us (ST 1, unit 15), to shine his light on us (ST 2b, unit 19), to breathe (ST 3, unit 2), to shower us (ST 2b, unit 10), to call to us (ST 4, unit 12), to wash us (ST 2b, unit 9) and to look at us (ST 1, unit 15). God is described as having a face (ST 1, unit 15), which shines (ST 4, unit

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[365] The only unit which likens God to a king is Level 2a, unit 12. The Scripture cited in the unit does not contain the king-God metaphor.

3), a book (ST 2b, unit 1) stories (ST 2a, unit 1), a name (ST 3, unit 15), a family (ST 1, unit 13), and an arm (ST 6, unit 14).[366] Those off-shoot metaphors which come specifically from the root metaphor father-God include reference to people as members of God's family (ST 2b, unit 3), as God's children (ST 1, unit 14) or the adopted (TC 3a, unit 10) sons and daughters of God (TC 6, unit 16). Jesus is our brother (ST 5, unit 6).[367] From the root metaphor God is king, God is said to have a throne (ST 3, unit 5), a realm (TC 1, unit 7) and a kingdom. Reference to God's kingdom constitutes the biggest single off-shoot metaphor used.[368] From the root metaphor shepherd, we are God's little flock (TC 2a, unit 6).[369]

The presence of biblical metaphors for God within the series is clear. Indeed, not only are metaphors for God contained in the Scripture cited by the writers, the off-shoot metaphors they give rise to are found in all levels of the writers own work. What now needs to be determined is if the sixty-three metaphors for God cited in the Scripture used in the series are presented in accord with the eight conditions required for their valid interpretation.

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[366] The examples have been cited from one unit that they appear in. The examples given should not be considered to represent every use of an off-shoot metaphor as many of them appear frequently.

[367] Level 2b unit 3 has several uses of the off-shoot metaphor 'God's family'. As such, it is an excellent example of how off-shoot metaphors can be used to frame and inform thinking.

[368] The term 'kingdom' (kingdom of God, kingdom of heaven, God's kingdom etc) appears in the Student Texts seventy-seven times.

[369] Further examples include, we are members of Jesus' body (ST Year 5, unit 11) who hear God calling (ST Year 6, unit 4) talk to God in our hearts (ST Level 2a, unit 16) and Jesus in his house (ST Level 1, unit 12). We are made from the dust of the stars (TC Level 3a, unit 2) and marked by God (TC Level 2a, unit 9). We can shine with God's love (ST Level 2b, unit 12) and sow love (ST Level 4a, unit 11) but we can also turn away from God (ST 4a, 5). Each day we should take up our cross knowing that the Holy Spirit strengthens the ladder of our ascent to God (TC Level 3b, unit 8). The Church is a family (ST Level 2b, unit 3), God's family (ST Level 2b, units 3 and 4) the body of Christ (ST Year 5, unit 11) the people of God (ST Year 5, unit 12).

6.2 Examination of the biblical metaphors for God in *To Know Worship and Love*

6.2.1 *Correct identification*

If metaphors are to be interpreted validly, they must first be identified as metaphors. Metaphors that are either wrongly identified or not identified at all run the risk of causing a breakdown in communication or of being literalised. Have the writers of *To Know Worship and Love* correctly identified the metaphors for God in the Scripture they cite?

In spite of their presence at every Level/Year not one of the sixty-three metaphors for God found in the Scripture cited for use in the units is named as a metaphor. Perhaps surprisingly, the only metaphor named anywhere in the series is the off-shoot metaphor, breath of God, which is referred to in the explanation of *CCC* 136 in the Teaching Companion of Level 3b/Year 4 unit 8.[370] In itself this finding places the use of Scripture in the series clearly outside the first requirement for the valid interpretation of metaphors: correct identification. Moreover, the spontaneous identification of any metaphor for God is made significantly more difficult by two practices evident in the series: the placement of some metaphors in inverted commas, and the explicit misidentification of biblical metaphors for God.

6.2.1.1 *The placement of some metaphors in inverted commas*

Metaphors are found in most forms of communication. Not surprisingly then, the series contains a large number of general metaphors. While these metaphors are outside the specific interest of this study, they are noteworthy in that some of them are placed in inverted commas. This practice is interesting. By visually distinguishing

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[370] The actual metaphor occurs in *CCC* 81 but it is not referred to or identified until the explanation of *CCC* 136. *TKWL* Level 3b/Year 4, unit 8, 93.

some of the metaphors used the writers indicate their own realization that these words and phrases are not to be interpreted literally. More importantly though they alert their readers to the metaphorical nature of the words being used.

Within the Student Texts of Level 2b students are urged to keep the 'fire' of goodness alight (unit 6), to avoid 'junk food' (unit 6) and 'shine with God's love' (unit 12) as they discover what it means to be a 'neighbour' (unit 17). Level 3a/Year 3 students read that the baptised have 'put on Christ' (unit 10) and people are entitled to a 'good name' (unit 15). The Student Text of Level 3b/Year 4 speaks about 'handing on' the tradition (unit 8) while Level 4a/Year 5 invites students to 'visit' Jesus (unit 15) and to use words like 'up' or 'above' when talking of heaven to help us understand how heaven is a 'higher' kind of life with God (unit 16). In Level 4b/Year 6, students are invited to 'turn back' to God (unit 4) and to discuss experiences of 'dying' and 'rising' and of how our feelings can be 'high' or 'low' and often somewhere 'in-between'(unit 18).

The use of inverted commas around metaphors is not restricted to writing intended for students alone. The Teaching Companions invite us to sing 'happy' songs (TC Level 1, unit 5), and to draw with both bright 'living colours' and dark 'dying colours' (TC Level 4a, unit 3). We are 'wounded' because of original sin (TC Level 4b, unit 3) but through baptism we are 'born again' (TC Level 3b, unit 10). Faith is a 'seed' within each of the baptised (TC Level 4a, unit 2i). Jesus' body 'rests' in the tomb (TC Level 2b, unit 6), plants 'hang their heads' (TC Level 2b, unit 6) and many of us experience 'dark times' (TC Level 2b, unit 9). Jesus told stories to 'paint a picture' (TC Level 2b, unit 9).

What is perplexing about the use of inverted commas within the series is the extraordinary inconsistency with which they are used. Two specific inconsistencies

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are evident. First, not all metaphors are placed in inverted commas. The series is the work of multiple writers, a reality openly acknowledged in the credits found at the front of each Level/Year and clearly evident in the varied practices found in the books. While some writers place the general metaphors they use in inverted commas, not all do. Neither are all metaphors presented in inverted commas; some metaphors are used variously with and without them. Indeed, in some cases, the use even within a single unit is erratic and inconsistent. The metaphors, handing on, (Level 3b/Year 4, unit 8) and, shine with God's love, (Level 2b, unit 12) are used both with and without inverted commas in the same unit. Similarly, the metaphor the body of Christ is used in the Teaching Companion of Level 4a/Year 5, unit 13 both with and without inverted commas. The Student Text for Level 2a, unit 12 uses the off-shoot metaphor God's reign, and the Teaching Companion for Level 3b/Year 4, unit 18 presents the off-shoot metaphor children of God both with and without inverted commas.

Second, the inconsistency with which metaphors are presented extends to the style of inverted commas used. Most books use double marks. However, on some occasions both single and double inverted commas are used to identify the very same metaphor. Two units, both in Level 2b serve as examples. Unit 18 contains the only instance in the series when the vehicle father is placed in inverted commas.[371]

> One day Jesus' disciples asked him to teach them how to pray. Jesus taught them to pray by calling God 'father.' He wanted them to know that God is like a loving father who cares for his children. We too can pray by calling God "father". Jesus gave us the great prayer of trust which we call the "Our Father". We pray this prayer because we are children who trust that God is like a loving father.[372]

On the first occasion the vehicle father is placed in single inverted commas. The second reference to God as father though, uses double inverted commas consistent

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[371] The instructions to use the BLM which contains the reference to God as a potter puts the term potter into inverted commas. *TKWL* Level 3b/Year 4, unit 3, 61.
[372] *TKWL*, Level 2b, unit 18, 160.

with the manner other metaphors are presented within the Level. While both of these uses of inverted commas could be to suggest a metaphor, they could also be used to indicate a quote. The change from single to double markings suggests a different interpretation on each occasion although what this could be is not at all clear. The use of double inverted commas around the title of the prayer the Our Father suggests their adoption for a title, without a capital F though, the earlier reference to "father" in this use is hardly likely to be a title.

A further, equally confusing, example is found in Level 2b unit 6, where the metaphor fire of goodness is used both in single and double inverted commas within the same unit. What the writers of Level 2b intended to convey by using different styles of inverted commas in these units, if indeed they intended to convey anything at all, is patently unclear. The confused use of inverted commas in these units may be nothing more than a stylistic error.

The use of inverted commas, single or double, to identify the presence of a metaphor in a body of text has both positive and negative outcomes. It signals to a reader that particular words are not to be understood in their usual literal sense. Given that the Student Texts are intended for young readers, many of whom may not be familiar with metaphors as a specific literary form, the use of inverted commas is to be encouraged. However, the lack of consistency with which inverted commas are used in *To Know Worship and Love* adds to an already problematical situation. By placing some metaphors in inverted commas the writers alert readers to the metaphorical nature of some words and phrases. Conversely they also imply that text without them is to be understood literally. This arguably increases the propensity to misidentify unmarked metaphors, including the sixty-three biblical metaphors for God cited within the series.

6.2.1.2 *Misidentification of metaphors for God*

Metaphors are a specific literary form, identifiable and describable. To refer to them as something they are not is to actively misidentify them and to encourage their misinterpretation. Four units explicitly misidentify a biblical metaphor for God, wrongly referring to it as God's name.[373]

The Teaching Companion of Level 3a/Year 3, unit 1 asks students to reflect on the relationships they have in their lives, for example being a sister or brother, son or daughter. Teachers then use this information to draw parallels between the relationships students have and the many ways we think about God.[374] They then pose the question 'What are some of the names we can give to God?' Black Line Master 1.1, Images of God, is provided to support teachers. Four Scripture passages in which 'God is described' are provided.[375] One of these passages includes two metaphors for God, one uses the vehicle father the other uses the vehicle potter.[376] After making notes on 'what the Scripture writers think about God' students are asked 'What are your favourite names for God? Why?'[377] At the bottom of the page they are directed to 'Use some of these names for God and write your own psalm.'[378]

Level 2b, unit 18 makes a similar error. According to the Teaching Companion this unit, called Time with God, is based on Matthew 6:7-15. However, the picture story in the Student Text amalgamates a number of times Jesus prayed,

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[373]The misnaming of metaphors also occurs in examples which refer to Jesus' use of metaphors. In Level 3a/Year 3, unit 4 one of the learning outcomes asks students to identify some of the symbols used by Jesus to explain the Reign of God. The teaching activity for this unit invites students to 'listen to some of the parables of Jesus in Chapter 13 of Matthew's Gospel and the parables of the treasure and the pearl. Discuss the symbols Jesus used.' Later…'List the images [from Matthew Chapter 25] that Jesus uses to describe the Kingdom of God.' *TKWL*, TC Level 3a, unit 4, 74.

[374] How they might do this is not suggested.

[375] These passages are Ps 104:1-4, Is 64:8, Ps 31:1, Is 66:13.

[376] The other passages use off-shoot anthropomorphic metaphors and similes in their description of God as someone clothed in majesty and glory, someone in whom I take shelter and like someone who is comforted by their mother.

[377] *TKWL*, Level 3a/Year 3, unit 1, 50.

[378] *TKWL*, Level 3a/Year 3, unit 1, 51.

including his prayer in the Garden of Gethsemane, into a single narrative. The story

tells students that 'when Jesus prayed he sometimes called God by a special name–

Abba–which means daddy or father.'[379] The misidentification of Abba as God's name

also occurs in the Doctrinal Exposition in the Student Text of Level 3a/Year 3, unit 1

which again tells students that 'Jesus had a special name for God: *Abba* which means

Father or even *Daddy*.'[380]

     While these three occasions demonstrate a serious lack of judgment, the most

confused of all references to God's name occurs in Level 3a/Year 3, unit 15. The

Teaching Companion for this unit contains the doctrinal statement 'You shall not take

the name of your Lord God in vain.'[381] This is rewritten as the outcome, 'it is

intended that students will be able to identify some ways we can show reverence for

the name of God.'[382] In the Student Text, the Doctrinal Exposition begins by asking

how we can show our love for God's name, a phrase used seven times within the unit.

Among the teaching activities, the first asks students to list the many names and titles

we give to God. Included among the examples given is the father-God metaphor.[383]

The unit then moves on to reinforce this misidentification in three subsequent

activities which repeatedly refer to God's name.[384] Not once does the unit clarify

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[379] *TKWL*, Level 2b, unit 18, 159.

[380] This inclusion of this reference to God as Abba is interesting as the Scripture cited in the unit does not include the term. Further, to translate the term 'abba' as daddy represents a serious misunderstanding of the term. It is sufficient here to note that the term translates far better as 'father'. Indeed, the argument that used of the term abba reflects the intimate conversation of a child and their 'daddy' is misplaced. The *Targums*, which translate the Hebrew Bible into Aramaic, use *'abba'* where the Hebrew has "father" or "my father", and the Greek word used in the New Testament to translate father is always the normal word *pater,* and never a diminutive such as *papas, pappas,* or *pappia.* *http://www.christianleadershipcenter.org/otws12.htm* Accessed March 15 2007.

[381] *TKWL*, TC Level 3a, unit 15, 161.

[382] *TKWL*, Level 3a/Year 3, unit 15, 166.

[383] Others are Saviour, Loving God, Creator God, Almighty God.

[384] In the Development phase, students are to recall that each of them has a name that identifies them as being unique and special. They are to be introduced to Is 43:1-7, 'I have called you by your name, you are mine' and to imagine both the names that God calls them and how God might describe them. Eg David a listener, Debbie a dancer. A song is suggested as a means of reinforcing the importance of our names. The next activity begins, 'Just as God call[sic] us by name, we show reverence in the way we speak and use God's name.' *TKWL*, Level 3a/Year 3, unit 15, 166. Teachers are directed to read the

what is, or is not, God's actual name, or indeed if God can be said to have a name at all.

Two points about the misidentification of these metaphors for God are noteworthy. While most of them involve the vehicle father, two do so indirectly through the term Abba. Significantly, though, one involves a comparatively unusually vehicle, potter. This suggests that the misidentification is not a result of familiarity and subsequent literalism on the part of the writers. Rather, that the vehicle potter should be misnamed suggests a wider lack of recognition of the literary form in general. It is also noteworthy that three of the four misidentifications occur in Level 3a/Year 3; reference to these metaphors as names appears to be largely contained to a particular writer or team. Given this, it is possible that the incorrect naming of the metaphors actually signifies some, albeit basic level of recognition. It is conceivable that the writers of this level have recognised the presence of a particular literary device but have not known what to call it and so have resorted to misnaming it God's name.

By failing to identify, clearly and accurately, the many biblical metaphors for God in the Scripture they use, *To Know Worship and Love* does not fulfil the first requirement for valid interpretation of biblical metaphors, the clear identification of

Doctrinal Exposition in the Student Text. The Doctrinal Exposition explains that God gave Moses ten commandments. 'The second commandment teaches us to show **reverence** and **respect** towards God in the way we speak. If we love God we will show respect for the Holy Name of **Jesus** and remember just how important God is. Can you think of actions or words that show our love for God's name?' *TKWL*, ST Year 3, unit 15, 118-119. The highlighting in bold is found in the Student Text. Having read the Doctrinal Exposition the Teaching Companion directs teachers to ask 'What does it mean to show reverence towards God in the way we speak. Can you think of any actions or words that show our love for God's name? Make a display showing some of the ways we can show reverence for the name of God.' *TKWL*, Level 3a/Year 3, unit 15, 166. The final teaching activity instructs teachers to use the 'Living Truthfully and Justly' page from the Student Text as an opportunity for the students to relate their learning to everyday situations. In the Student Text this section is actually called 'Living the Gospel.' This page is a copy of BLM 15.2 and has four squares on it with potential problems related to the unit. One reads: Roula's little brother uses God's name in a way that is disrespectful. What might she do about this? *TKWL*, TC Level 3a, unit 15, 169; *TKWL*, ST Year 3, unit 15, 122.

the literary form. As a result, the series provides the ideal context for either a complete breakdown in communication or the reading of biblical metaphors for God as literal statements about God. Indeed, by referring to some metaphors as God's name and by confusing identification with the use of inverted commas, the writers significantly increase the likelihood that their readers will read the biblical metaphors for God they cite as literal statements and as a result, attribute to God features not intended by the original author. This is likely to lead to students forming a distorted and limited concept of God, one in which God literally becomes the vehicle.

6.2.2 *Knowledge of the vehicle*

If the hearer has no knowledge of the vehicle at all and is, therefore, not able to construct a network of association regarding it, the comparative process through which the metaphor works cannot function. Communication will break down and the metaphor will fail to convey anything at all. Have the writers of *To Know Worship and Love* ensured that their readers have knowledge of the vehicles in the metaphors for God they cite?

Four vehicles, all anthropomorphic, are used in the metaphors for God found in the Scripture cited in the series. These vehicles are father, shepherd, king and potter. Information about these vehicles could be provided to students explicitly through the Student Text and through the teaching activities suggested in the Teaching Companions, or implicitly, through the illustrations in the Student Text.[385]

A close reading of all the books which constitute the series reveals that very little is said explicitly about any of these vehicles. Although illustrations of adult men

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[385] While the illustrations do not provide explicit teaching, their use in the series gives them tacit approval at the very least. Students are likely to believe that the historical context they show is accurate. They must, therefore, be considered a possible source of information for the students who read them. Indeed, in Levels 1, 2a and 2b where the *Good Shepherd Experience* is used, teachers are directed to draw attention to the illustrations.

are certainly included, no unit explains what is a father.[386] Two units show illustrations of fathers in the biblical era, while several units show illustrations of shepherds, bearded men in long robes surrounded by sheep, in what would appear to be historical settings.[387] Two units provide information on shepherds in the biblical era.[388] Reference to kings is made only in the Student Text of Level 2a, unit 12 which shows an imaginary king who lives in a castle, and potters are only identified through the illustrations in the Student Text of Level 2b, unit 1 which show a potter at work.

In order to interpret the metaphors for God which they encounter, students will need some knowledge of the vehicle. While what is provided for them within the series is generally incidental, it alone will enable students to build a network of association for the words when they encounter them. Furthermore, fathers, kings, shepherds and potters are not unusual within the bounds of childhood experience. Most students are likely to have encountered human fathers, and knowledge of kings, shepherds and potters, if not personal, is likely to have been acquired through fairy stories, television and movies.[389] It is, therefore, not unreasonable that the writers of the series should assume that their readers will bring to their reading, knowledge and feelings about these vehicles. Using the insights they have gained in everyday life, together with what they find in the series, readers of *To Know Worship and Love* should be able to construct a network of association for the vehicle, from which their interpretation of the metaphors for God they encounter can proceed.

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[386] *TKWL*, Level 1, unit 17, 115; *TKWL*, Level 2a, units 13 and 15; *TKWL*, Level 2b unit 13.
[387] Two units contain illustrations of human fathers in biblical settings: *TKWL*, Level 1, unit 14 and Level 2b unit 9. In addition to those units which show Jesus as a shepherd, *TKWL*, Level 1, unit 18 shows ordinary men in shepherding roles.
[388] *TKWL*, TC Level 3a, unit 18 and TC 4a, unit 18.
[389] At this stage the accuracy of the knowledge is not in question.

6.2.3 *Accurate knowledge of the vehicle*

The vehicles used in metaphors are taken from the historical life setting of their users. Biblical metaphors for God are, therefore, not timeless, they are culturally and historically bound. If the networks of association for the vehicles used in biblical metaphors for God contain historically inaccurate information, interpretation is likely to be compromised; what the original author intended to communicate is likely to be lost. Have the writers of *To Know Worship and Love* provided historically accurate information about fathers, shepherds, kings and potters?

Varying amounts of information on the four vehicles used in the biblical metaphors for God cited in the series is evident as detailed below in relation to each vehicle.

Father

The vehicle father is used in a biblical metaphor for God in thirty-five units. Not one of these units, nor any other unit in the series, provides explicit teaching material on the status or role of fathers in the biblical world. The Teaching Companion of Level 3a/Year 3a, unit 15 has a page of information on the social structure at the time of Jesus but it does not mention fathers. However, three units contain illustrations of human fathers, ostensibly within a biblical setting.

The picture story in the Student Text of Level 1, unit 14 shows Joseph, the husband of Mary. The illustrations, cartoon style drawings, which accompany the narrative show Joseph according to the details of the picture story: with Mary at the birth of Jesus; praying with Mary and Jesus; and, in his carpentry shop with a young Jesus. Year 2b, unit 19 also shows Joseph with Mary, who is nursing a baby, standing outside a hollowed out hill. The picture story in the Student Text of Level 2b, unit 9

depicts the father who forgives his son in the parable of the Forgiving Father. The forgiving father embraces his son and shares a meal with him. All of these units depict fathers in a fairly stereotypical fashion; as long haired, bearded men dressed in gown type robes within scenes of flat roofed houses. No attempt is made to present a more realistic impression of fathers in the biblical era, neither is any attempt made to actively teach their role or status in the biblical world. Given that fifty-nine of the sixty-three metaphors cited in the series use the vehicle father, the lack of historically accurate information about fathers is disturbing.

Shepherd

The Student Text of Level 2b, unit 1 contains the only use of the vehicle shepherd within a biblical metaphor for God found in the series. In spite of the fact that one of the teaching activities for this unit suggests that teachers give students items related to the work of a shepherd to play with, the unit contains no information on the historical reality of shepherds. An opportunity to educate students about shepherding within the historical context of the Bible is, therefore, lost.

In contrast, the Teaching Companion of Level 3a/Year 3, unit 18, which does not contain a shepherd-God metaphor, does provide information on shepherds of the biblical era. As part of an extensive commentary on Luke 2:1-20 in the Word of God section in the Teaching Companion, the writer observes that 'at that time, shepherds were among the lowliest of society, regarded "unclean" in a society which values ritual cleanliness. It is these lowly ones however who hear the message of joy from the angels.'[390] This information is explicitly referred to in the Scripture process detailed for use in the teaching activities, suggesting that students in Level 3a/Year 3

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[390] *TKWL*, TC Level 3a, unit 18, 188.

at least should be given some information on the social status of shepherds, if not their actual work. The poverty of shepherds and their status within society is reiterated in Level 4a/Year 5 unit 18, again in a unit on Christmas.[391] Although explicit information about shepherds is found in two units only, illustrations of shepherds are found in several units.

Level 2b, unit 1 shows God the shepherd as a young human male who watches his cartoon-like sheep eat the long green grass, sleep at his feet and leap into the blue lake. Level 1 illustrations show Jesus as a shepherd who pats and cuddles the sheep he hand-feeds from a bowl. In return, they cuddle around him, follow him over the hills, lie at his feet and stand and look in welcome at the return of the lost sheep. The sheep are white, fluffy and plump; in one unit they have coloured ribbons bowed around their necks. In the illustrations that accompany Level 1, unit 19, the birth of Jesus, the shepherds who are visited by the angel care for sheep who are equally well fed and happy to be hand fed by a young boy who is there. In Level 2a and 2b the sheep come when they are called from the green hillside and are patted and cuddled by their shepherd.

What is of particular note is that none of the illustrations reflect the status of shepherds described in the Word of God commentary for Level 3a/Year3, unit 18 and Level 4a/Year 4, unit 18. In fact, they show shepherds as the exact opposite. While this might reflect understanding of the reality that parables which speak of God as a shepherd actually reverse the human perspective of shepherds, it denies the actual historical reality.[392] Not one of the illustrations in the series even attempts to show

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[391] In the Teaching Companion, Word of God section.
[392] The metaphor God the shepherd invites its hearer to consider human shepherds and then, in an action of reversal, to consider God as the opposite. God will be a shepherd completely unlike any human shepherd. Indeed, God's searching out for the lost ones will be 'as crazy as the image of a shepherds preparedness to leave almost an entire flock in an effort to rescue just one of them.' *TKWL*, TC 4a, unit 5, 86.

shepherding in an accurate fashion. Rather, each one turns shepherding into something it was, quite clearly, not; a romantic, trivial activity. The claim, that 'shepherds were among the lowliest of society, regarded "unclean" in a society which valued ritual cleanliness' is totally ignored.[393] Moreover, the direction that teachers should give particular attention to the illustrations in the Student Text if students are not yet at reading age means that students are actively encouraged to take in the significant misinformation regarding shepherds and their sheep these illustrations contain. It may well contribute to increasing student ignorance and to subsequent flawed interpretation of the metaphors for God which use this vehicle. Certainly, the erroneous presentation of shepherds demands the active re-teaching of students at Level 3a/Year 3, something *REF*, in its call for the honest and accurate presentation of Scripture, sought to avoid.

King

The Student Text of Level 4b/Year 6, unit 1 is the only unit in the series to use the vehicle king in a metaphor for God.[394] The placement of this metaphor for God is unusual in that it only appears in the Prayer section of the Student Text. Its presence, therefore, seems somewhat accidental. Neither the Teaching Companion, nor the Student Text contain any other mention of kings; certainly no information on kings of the biblical world is provided.

Only one unit shows illustrations of kings. Although not citing a king-God metaphor, the Student Text of Level 2a, unit 12 precedes three units which explicitly teach on the kingdom of God. Indeed, unit 12 is titled The Kingdom of God. The

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[393] *TKWL*, TC Level 3a, unit 18, 188.
[394] The only possible point of connection is through the word 'king' which appears in Matthew 25:31-46, the Judgment of the Nations, in which the Son of Man, the king, is said to divide the sheep from the goats.

picture story which begins the unit tells of an imaginary human king who lives in a castle and rules kindly and peacefully.[395] The cartoon-like illustrations show him walking around his kingdom of pinky-mauve cube shaped homes in his crown, caring for his subjects, playing ball with the children, tending the sick and feeding the hungry. God, the accompanying text claims, is like this king.

The complete absence of information about kings in the biblical world in *To Know Worship and Love* is highly problematic. While the metaphor God is king is used only once, it is the root metaphor behind seventy-seven uses of the off-shoot metaphor kingdom of God in the Student Text alone. Misinformation about, indeed ignorance of, biblical kings will, therefore, become part of the network of association used to interpret this popular off-shoot metaphor. Claims that 'children will see the mystery in the use of the word "kingdom" as they have quite a store of symbols already absorbed through fairy tales, videos etc' and that teachers do not 'need to "deconstruct" the mystery' or to 'define every word precisely' are misguided and incorrect. [396] As well as overlooking the request that all use of Scripture be situated within the historical context in which is was written, the comment completely fails to appreciate that in the absence of historically accurate information, students will draw on ideas from contemporary experience, from 'fairy tales and videos' and from *To Know Worship and Love* for their network of association. The insights that this metaphor for God was originally intended to communicate to a people who knew the historical reality of biblical kings is, therefore, likely to be lost and replaced with communication about God that was never intended or envisaged.

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[395] This unit precedes three in which kingdom parables are taught.
[396] *TKWL*, Level 2a, unit 13, 104. This statement is made as part of explanation of *CCC* 543 offered in a small section within the Background Notes called, Teaching the Kingdom Parables.

Potter

The vehicle potter is found in Scripture cited in the teaching activities of two units. Neither unit contains any information on biblical potters. Level 2b, unit 1 does not cite a biblical metaphor for God but likens God to a potter who creates at his potter's wheel. The illustrations show a man, in contemporary dress and setting, working with clay. The illustration, while still a drawing is clearly intended to be a realistic representation.

The Church insists that the placement of Scripture into its historical setting is crucial as part of the process of interpretation. It is, therefore, regrettable that *To Know Worship and Love* provides no explicit information to either teachers or students about fathers, kings and potters of the biblical world. The series, therefore, can not be said to meet the third requirement for the authentic interpretation of biblical metaphors for God: accurate understanding of the vehicle used. In the absence of historically accurate information students will use whatever insights they have to construct a network of association with which to interpret the metaphors for God they encounter. Unless they have some understanding of biblical fathers, shepherds, kings, and potters drawn from other sources, their interpretation of the metaphors for God which use these vehicles will be flawed.

Moreover, significant misinformation about these vehicles is presented in the illustrations that accompany the picture stories in Levels 1, 2a and 2b, which make no attempt at all to depict life as it actually was in the biblical world.[397] In a series which

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[397] Many units, generally those which are intended to depict contemporary situations, do in fact use illustrations which are life-like.

describes itself as 'part of the Church's contribution . . . to each person's integrated education and development' the use of such illustrations is, at best, unusual.[398]

6.2.4 *Recognition that metaphors for God have one subject only: the tenor*
The fourth requirement for valid interpretation of metaphors is that they must be recognised as a literary form which speaks about one subject only. Failure to recognise that metaphors have one subject may lead to interpretation which works in reverse and which inadvertently says something about the vehicle. Have the writers of *To Know Worship and Love* explained that the metaphors for God in the Scripture they cite speak about the tenor only, that is, God?

In spite of citing Scripture which contains sixty-three metaphors for God, the series neither includes any explanation of the structure of metaphors nor any description at all of how they work. As a result, the fact that metaphors speak about one subject only is never communicated.

In its failure to offer any explanation of the manner in which metaphors work, *To Know Worship and Love* does not meet the fourth requirement for the authentic interpretation of biblical metaphors for God; recognition that they have only one subject. The series leaves completely open the possibility that students will come to an erroneous interpretation of the metaphors for God they encounter, one that applies features of the tenor, God, back onto the vehicle. This may lead students to believe that some men are more God-like than others.

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[398] *TKWL*, TC Level 3a, 9.

6.2.5 *Emphasis of metaphorical associations*

It is possible, indeed likely, that multiple authentic interpretations of a metaphor will be found. However, any interpretation of a metaphor for God in which the physical attributes of the vehicle are emphasised and transferred to God is incorrect and not that intended by the biblical author. Have the writers of *To Know Worship and Love* ensured that they emphasise the non-literal attributes of the four vehicles used in the series?

Thirty-seven units contain Scripture passages which include biblical metaphors for God. Five of these units invite students to compare God to the vehicle; three focus on the physical characteristics or attributes of the vehicle, two on its role or action. Table 6.2 details the area of comparison emphasised.

Table 6.2 Area of comparison in units with a biblical metaphor for God

Vehicle used in metaphor	No. of units which direct to physical features of vehicle	No. of units which direct to the role or action of vehicle
Father	3 units	1 unit
Shepherd	0	1 unit
King	0	0
Potter	0	0
Total	**3 units**	**2 units**

Father

Three of the thirty-five units which cite a biblical father-God metaphor explicitly emphasise the physical attributes of the vehicle. The Teaching Companion of Level 3a/Year 3, unit 1 directs students to use the collage of images included with the Scripture references in the Student Text to show Jesus' 'special relationship' with the God he called 'Daddy' and the Spirit.[399] Three illustrations, interspersed with four Scripture quotes and two prayers are provided over two pages. The first art work is the classical art work by Palmezzano which shows an elderly bearded gentleman and

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[399] *TKWL*, TC Level 3a, 48.

a dove overseeing the Baptism of Jesus. Next to it is text of the Baptism of Jesus from Mark 1:9-11. The other two pictures are drawings commissioned for the series. The first of these, at the bottom of the left hand page, shows an older man greeting a younger one in gentle embrace. It is placed beside two summaries of Scripture. The first is Luke 2:49 quoted as 'Jesus knew what God the Father was asking of him', the second, John 14:16, is summarised as 'Jesus promised his followers that the Holy Spirit would help and strengthen them.'[400] The final illustration, at the top of the next page, shows three males in what appears to be a place of prayer.[401] The eldest man, with white beard and long hair, is hallowed, suggesting his status is different from the other two. The two remaining figures are both seated with hands clasped in prayer. One is middle aged while the third figure is comparatively young, almost childlike. What this illustration is intended to depict is unclear. The reference underneath this picture is the writers own summary of Mark 10:13-16, rewritten as 'Jesus taught that we are loved by God who is like a welcoming and generous Father', a comment that might better apply to the picture of the older man embracing the younger one.[402] However, as there are three figures in the drawing, the prayer to the right of the picture, the Entrance Antiphon for Trinity Sunday, seems a more likely source for the drawing. 'Blessed be God the Father and His only begotten Son and the Holy Spirit: for he has shown that he loves us.'[403] Each of the three illustrations shows God, Jesus and the Spirit, as human males. In their use of this collage of drawings to find Jesus' special relationship with his father, students are most likely to conclude that God, like Jesus is human and male, and that the special relationship they share is one of physical or biological likeness. No direction is given to teachers to focus students on

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[400] *TKWL*, ST Year 3, unit 1, 8.
[401] The room has arched windows and doors and what appears to be a stained glass window.
[402] *TKWL*, ST Year 3, unit 1, 9.
[403] *TKWL*, ST Year 3, unit 1, 9.

the metaphorical associations of the term father, nor on the nurturing role of fatherhood. Neither is the possibility of expressing the relationship between God and Jesus in artwork which avoids likening God to human form considered.

Level 4b/Year 6, unit 9 contains the outcome, 'Analyse how the message in the Our Father has meaning for us today.'[404] The Doctrinal Exposition supports this outcome by providing an explanation of the prayer, line by line. Reference to use of the term father in the prayer is dealt with in the opening sentences.

> We call God Father because Jesus taught us that God is his Father and ours. We say '*Our* Father' because God is the loving Father of us all. By our Baptism we are invited into the family of God. Calling God 'Father' invites us to be children of God.[405]

This exposition, which is intended for students in their final year of primary schooling, makes absolutely no attempt to explain what Jesus intended to teach in his reference to God as father. It gives no indication that the extensive scholarship which attempts to understand this significant prayer has been utilised, neither does it make an effort to explain how Jesus' reference to God as father is different from our own. Indeed, use of the off-shoot metaphors, family and children, simply reinforce the notion of a physical biological link by continuing to place the focus on human form. Jesus took on human form, families and children live as humans in a physical body; it would seem reasonable then that God the father does as well. The metaphorical nature of this term is totally ignored.

Human physical attributes are again the focus of activity in Level 2a, unit 8 which asks students to draw God, the Father in heaven, with Jesus. It is hard to imagine how students, exposed only to human images of God in the series, will draw

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[404] *TKWL*, TC 4b, unit 9, 138.
[405] This quote demonstrates clearly the inconsistent use of speech marks found within the series. Placement of the first line of the Lord's Prayer in speech marks seems to indicate a quote, although it is possible their use around the term Father alone could indicate metaphorical recognition. Use of a capital F in both uses would appear to suggest that a metaphorical understanding is unlikely.

God as anything other than a human male.[406] None of these three units, each of which contains Scripture that includes reference to God as father, explores any metaphorical associations of the term at all; the focus is clearly on the physical.

In contrast only one unit which uses Scripture containing the father-God metaphor directs students to the caring, nurturing role of fathers. Level 2b, unit 18 offers an explanation of the father-God metaphor found in the Lord's Prayer. In stark contrast to that provided in Level 4b/Year 6, this unit, aimed at students in the third year of schooling, explains Jesus' use of the term as one which teaches that God's care of people is like that of a loving parent.

> One day Jesus' disciples asked him to teach them how to pray. Jesus taught them to pray by calling God 'father'. He wanted them to know that God is like a loving father who cares for his children. We too can pray by calling God "father". Jesus gave us the great prayer of trust which we call the "Our Father". We pray this prayer because we are children who trust that God is like a loving father.[407]

The writers' decision to rewrite this metaphor as a simile, by inclusion of the term like, makes clear that the attributes the creator of this metaphor intended to be transferred to God are those of action and not of physical form. God is a father in that God cares for people as the ideal father cares for his children. The likelihood that students will transfer the physical attributes of fathers to God is greatly diminished by

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[406] Artistic representations of God are found at all levels/years expect Level 1. In the Student Texts for Years 3-6 pictures of God are quite common. At times the work used is a reprint of a classical art work, at other times it is a drawing produced for the series. All but one representation shows God as a human male. The exception is found in the Student Text of Year 3 unit 16 where Lorraine Nelson's work titled 'Our Father' accompanies the Aboriginal version of this prayer. Nelson's work depicts God as a flow of colour to and from people in prayer. The exclusive use of male representations of God is frustrating for two reasons. First, *TKWL* commissioned the artwork for the series. This gave the series the opportunity to educate about the nature of God through art. There is no need to use drawings which perpetuate one presentation of God; artists could have been directed to draw God without form. Second, the observation that God, invisible and without form at all, can never be drawn or pictured is never made. This stands in contrast to the explanation which accompanies pictures of the stained glass windows that depict the theological virtues, faith hope and love. This artwork, which shows 'three beautiful women' is noted as one way of showing the virtues, presumably to prevent literal interpretation. *TKWL*, ST Year 5, unit 2.
[407] *TKWL*, Level 2b, unit 18.

explicit direction to what fathers do. As such, the correct area of comparison intended by this metaphor is effectively taught.

Shepherd

The single unit which cites the shepherd-God metaphor focuses on the care of the sheep by the shepherd.[408] The picture story in the Student Text shows God as a human shepherd leading the sheep to clear water and to green grass. As a shepherd, God knows each of the sheep by name and looks for those who are lost.[409] The Teaching Companion of this unit suggests that teachers could give students 3D objects 'related to the work' of a shepherd. Again, focus on what shepherds do rather than what they look like is a positive move. This is the only unit in the series which compares God to shepherds.

King

Neither the Level 4/Year 6 Student Text nor the Teaching Companion in which the single use of the vehicle king in a metaphor for God is cited mentions it further.

Potter

Two units, Level 3a/Year 3, unit 1 and Level 3b/Year 4, unit 3 contain the metaphor God the potter. Both of these references come in one-off teaching activities in which the directions to teachers are too vague to determine what they would ellicit from students.[410]

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[408] *TKWL*, ST Level 2b, unit 1
[409] The focus of attention on knowledge of the sheep and God's care of them is repeated in other units which present Jesus as the shepherd who cares for sheep.
[410] Level 3a/Year 3, unit 1 includes a BLM which references Isaiah 64:8. It asks students to describe what 'the Scripture writers think about God.' *TKWL*, Level 3a/Year 3, unit 1, 50. *TKWL*, Level 3b/Year

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Activities in which students are invited to compare God to an attribute of the four vehicles used in the series are not limited to those units that cite Scripture containing a biblical metaphor. Four further units, none of which contains a metaphor for God, invite students to compare God to attributes of fathers, shepherds, kings and potters. Table 6.3 details the intended area of comparison.

Table 6.3 Area of comparison in units without a biblical metaphor for God

Vehicle	No. of units which direct to physical features of vehicle	No. of units which direct to the role or action of vehicle
Father	0	2 units
Shepherd	0	0
King	1 unit	1 unit (same one as physical feature)
Potter	0	1 unit
Generic anthropomorphic vehicle	4 units	0
Total	**5 units**	**4 units**

Father

Two units draw attention to the nurturing role of fathers. The Teaching Companion of Level 2b, unit 1 suggests that teachers give students 3D objects 'related to family life' with which to explore how God is like a father. Although the writer does not state the items which should be used, by focusing on what fathers do rather than what they look like, students will be led to transfer the activity of fathers to God and not their physical appearance. In Level 3a/Year 3, unit 1 the Student Text summarises Mark 10:13-16 into a statement which notes how God is like a welcoming and generous father.

It is of note that both of these units direct students to the nurturing role of fathers through again expressing the metaphor as a simile. In rewriting the metaphor,

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4, unit 3 asks students 'to create in art a response to God as the "potter" (Isaiah 64:8).' *TKWL*, Level 3b/Year 4, unit 3, 61.

the writers of these activities are required to consciously clarify for themselves what was intended by the biblical author. In doing so, they avoid suggesting that God has human physical features. Rather, they imply that God behaves in a manner similar to a parent. The practice is, therefore, a positive one.

King

The picture story of the imaginary king provided in the Student Text of Level 2a, unit 12 emphasizes his compassion and kindness. He wants his people to live in peace and harmony. He gives them all they need. The illustrations show the king playing games with the children, delivering food to the homes and caring for the sick. These illustrations are followed by the text which tells that 'God our Father is like this king' and that we should treat each other as the king did.[411] Unfortunately, rather than continuing to focus on the care the king offers his subjects, the teaching activity of this unit moves the focus from the role of the king expressed in the picture story, to his physicality in its request that students make a crown to place on their prayer table 'to remind them of God's kingship.'[412]

Potter

Level 2b, unit 1 uses the potter-metaphor in the picture story provided in the Student Text. Here, God is said to be 'like a potter who takes some messy clay and makes a beautiful bowl.'[413] The focus on what the potter does is clear.

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[411] *TKWL*, ST Level 2a, unit 12, 88.
[412] *TKWL*, TC Level 2a, unit 12, 102.
[413] *TKWL*, ST Level 2b, unit 1, 5.

Un-described God

In addition to those units which explicitly refer to the vehicles of biblical metaphors used in the series, four units compare God to the physical attributes of an un-described but clearly anthropomorphic God. The worst example occurs in Level 4b/Year 6, unit 13 (TC 12) where students are asked to draw God twice. After drawing their own picture of 'what you think God looks like' in the Orientation phase, students are invited to repeat the exercise in groups in the Development phase.[414] They are then directed to Black Line Master 12.2 in the Synthesis phase. BLM 12.2 is a Character Map of God. It states that God 'Thinks, Sees, Hears, Smells, Says, Loves, Feels, Does, Goes.'[415] According to this Black Line Master, God has a brain, eyes, ears, a nose, a mouth and a body. Having been informed by this black line master, students are either to add to their picture or to draw a new picture. Structured as it is so that the master sheet effectively corrects students' work, this activity explicitly teaches that God has an array of describable, draw-able, physical features. Nowhere does the unit explain that God has no body at all and therefore that God looks like nothing students, or indeed adults, could ever draw. What is particularly disturbing about this activity is that it comes in a unit titled The God We Worship. One of the outcomes which directs this unit is that students will 'reflect on the qualities of our God who is infinite, perfect, powerful and all loving.'[416] How students will come to know an infinite God through activities which overtly teach that God has human form is unclear.

Two other Black Line Masters also make reference to a range of anthropomorphic vehicles of non-cited biblical God metaphors as a means of encouraging understanding of God. Level 3a/Year 3, unit 1 Black Line Master 1.2

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[414] *TKWL*, TC Level 4b, unit 12, 171.
[415] *TKWL*, TC Level 4b, unit 12, 174.
[416] *TKWL*, TC Level 4b, unit 12, 171.

contains thirty-four words in a word-find. The instruction in the teaching activities is that the sheet is to be used to reinforce 'some of the characteristics of God revealed by Jesus.'[417] All of the words listed could be used as vehicles in metaphors for God; indeed father, king and Good Shepherd are included.[418] Furthermore, while some are clearly recognizable as biblically sourced, others are not.[419] Presumably all the words are to be found by students; although the instruction on the top of the page is that students should find the words that tell us about God, no answer sheet is provided. What these vehicles, therefore, tell us about God will be determined solely by the teacher who may or may not consider some of them valid descriptors of God, for example, sister. What is noteworthy is that every one of the thirty-four words used come from the human realm. The writers' failure to include animal or inanimate vehicles continues to perpetuate the view that God has human characteristics, or, at least, that God is best known in human form.

Level 4a/Year 5, unit 9 includes a similar Black Line Master. Master sheet 9.2, titled Who is God? is a list of ninety-six words. Among them are the four vehicles which are used in the cited metaphors for God as well as many others clearly sourced from the Bible.[420] Some have no apparent source: angry, questioner, laughing, The whole, for example.[421] Unfortunately, what teachers are to do with this sheet is not indicated in the teaching activities; no answer sheet is provided. Indeed, the sheet is not mentioned at all in the activities suggested for the unit, although it could be used with an activity in the Orientation phase which asks students to think about the nature

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[417] *TKWL*, TC Level 3a, unit 1, 48.

[418] Both power and light are among those words listed. As non-physical vehicles of metaphors for God, these are outside the scope of this study.

[419] Some appear to be sourced from the First Testament rather than Jesus (eagle, wind, mother, Bringer of Peace, teacher) while the source of others is unclear (sister, family, parent, son). No explanation of why the terms are included is offered. Which ones 'tell us about God' and which ones do not will depend solely on the knowledge of the teacher. *TKWL*, TC Level 3a, unit 1, 51.

[420] Examples of those biblically sourced include mother, judge, guide, liberator.

[421] It is not clear what reference to God as 'The Whole' means or where it is from.

of God. Unfortunately, an opportunity for real education about the omnipotent nature of God through examining the many contradictory ideas presented on the worksheet is completely lost.

Finally, Level 3b/Year 4, unit 1 asks students what God is like and to list all the things they know about God. It is reasonable to expect that attributes of the vehicles used in the series will be among the list that students make, including physical ones. No suggestions are given to teachers as to how they might respond to comments that God has physical form, in effect taught by five other units in the series.

The combination of Tables 6.2 and 6.3 into Table 6.4 reveals that the number of units which direct explicitly to the physical aspects of the vehicles outnumber those that direct to what the vehicle does.

Table 6.4 Area of comparison

Vehicle	No. of units which direct to physical features of vehicle	No. of units which direct to the role or action of vehicle
Father	3 units	3 units
Shepherd	0	1 unit
King	1 unit	1 unit (same one as physical feature)
Potter	0	1 unit
Anthropomorphic vehicle	4 units	0
Total	**8 units**	**6 units**

The presence of even a single unit in a religious instruction text which teaches that God has physical form can not be accepted on any grounds. It is contrary to what is intended in the use of metaphors which speak about God and the Christian notion of God. That eight units of *To Know Worship and Love* explicitly teach that God has human physical attributes is, therefore, a major concern. It strongly suggests considerable confusion, to the point of literalism of these metaphors, on the part of the writers. Moreover, analysis of what the actual activities entail reveals that all those

units which focus on the physical attributes of the vehicle do so through overt teaching.

In contrast, only two of the six units which direct to the activity or function of the vehicle do so through student activity. Both of these are in the same Level 2a unit. All other units which make reference to the role of the vehicle used in a metaphor for God do so through passive, implicit reference only; through the Student Text picture story, the Doctrinal Exposition or the Word of God only. As a result, while students will certainly read of how God may be compared to the role of some of the vehicles in biblical metaphors, they will actively engage in activities which teach the physical likeness of God to the same vehicle. Nowhere does the series inform its students that God has, in fact, no body and, therefore, no physical attributes at all. By failing to include specific student activities which actively explore the role of the vehicles used in the metaphors for God found in the cited Scriptures and by effectively teaching that God has physical form, the series significantly increases the likelihood that students will conceptualise God with a physical, indeed male, human, body.

It must be acknowledged that the series does contain units which offer the possibility of comparing God to human relationships but their lack of clarity renders them almost meaningless. The Teaching Companion for Level 3a/Year 3, unit 1 refers to Jesus' use of the term Abba. The Religious Educator's Personal Reflection notes that 'Jesus was able to call God *Abba*. This revealed to us a great intimacy.' This interpretation is reiterated in the Word of God section, in comment on Mark 1:9-11.[422]

> At other times we hear Jesus use the term *Abba*, a childish Hebrew word that is similar to *daddy*. His unprecedented use of the familiar terms showed that Jesus felt an intimate closeness to his Father. His love and obedience to the Father shows us that he was *at one* with God.

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[422] Why reference to God as Abba is made here is unclear. It does not appear in Mark 1:9-11.

Whether this intimate closeness is intended to be read as one above and beyond a physical connection or not is unclear. It is certainly not translated into activities for teaching.[423] Instead, the unit asks teachers to lead students to reflect on the different relationships they have in their lives, for example, that they might be both a sister or brother, son or daughter. They are then to draw parallels between the relationships they have and the many ways we think about God. While this activity offers the possibility of informed learning through discussion about calling God other relational terms such as sister and brother, this activity is undeveloped. How students might parallel the familial and human relationships they know with their relationship with God is not indicated.

The idea that human relationships might inform our knowledge of God is continued in units in both Level 3b/Year 4 and Level 4a/Year 5. Unfortunately, neither of these is any clearer on how this might be done. The Doctrinal Exposition in the Student Text of Level 3b/Year 4, unit 1 tells students that we can use the idea that 'it is possible to be a mother, wife and daughter or a father, husband and son, to help us think about what God is like.'[424] The teaching activities of this unit ask that students list the different names and/or relationships they have, but fails to say what will be done with the list or how it might inform a students' understanding of what God is like. Similarly, the Doctrinal Exposition of Level 4a/Year 5, unit 9 suggests that 'the love of the members of one family can help us to understand what God is like. There is more than one person in a family but the love they share for one another makes them one family.'[425] Again, how teachers might explore this statement other than simply read it is not indicated in the teaching activities.

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[423] In fact four different Scripture passages are referred to in the unit.
[424] *TKWL*, ST Year 4, unit 1, 6.
[425] *TKWL*, ST Year 5, unit 9, 94.

The possibility of exploring and extending students' concept of a God who may be known in relationships of all types is clearly within the activities included in these units. However, it is shrouded by a lack of clarity about what is intended or desired. The absence of clear, practical teaching activities results in any possible point they intended being lost.[426]

Examination of *To Know Worship and Love* to determine whether students are directed to literal or metaphorical associations of the vehicles used reveals considerable confusion across the series. However, the presence of eight units which actively compare God to the physical attributes of human beings means that the series does not meet the fifth requirement for the authentic interpretation of biblical metaphors for God: correct identification of the area of comparison intended by the author. By directing students to the physical dimensions of the four anthropomorphic vehicles used in the series, as well as to other physical human features, the writers have initiated comparison in an area never intended by the biblical authors whose work they cite. As a result, they lead students to transfer to God physical human characteristics and attributes, in complete contradiction to the Christian understanding of a God who is pure spirit.

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[426] Neither of the units in Level 3a/Year 3, unit 1 or Level 3b/Year 4, unit 3 clearly explains what is being asked for. Students are likely to be a sibling, child, grandchild and perhaps nephew or niece. Is the parallel between their experience in these roles and God, or that God can also be described as a sibling, child or grandchild? If this is what is intended, some exploration of what it might mean (and might not mean) to call God my sister, for example, would be necessary. Moreover, the examples given in both units identify only biological relationships. Is this significant? Can God only be known by observing blood relations? If so, the effectiveness of the activity is significantly reduced. Students have relationships with people other than those to whom they are biologically related. How do the relationships students have with their friends, teachers or neighbours parallel with the many ways we think about God? What does it mean to call God teacher or friend? Perhaps the activities want teachers to reflect with students on how a single person may be known in a variety of ways? Is this the parallel the writer intends; that Christians believe in a single God who may be known differently by all those who enter a relationship with that God? The importance of variety in describing that God so that each person's insight might be acknowledged would, therefore, be important. Unfortunately, all these opportunities are lost in an activity which is patently unclear.

By focusing on the apparent physical attributes of God, the writers make a significant contribution towards promoting a literalisation of the metaphors for God they use; in particular of fostering the belief that God is literally a male human being. The doctrine expressed in the Doctrinal Exposition for Year 6, unit 13, The God We Worship, that God is 'a mysterious God always beyond our comprehension, without boundaries or limits, beginning or end', is completely overlooked in the series.[427]

6.2.6 *Active awareness of difference*

Metaphors work by inducing a process of comparison which holds in tension how the vehicle is and is not like the tenor. Indeed, awareness of how the tenor and vehicle differ is crucial for the valid interpretation of metaphors. Have the writers of *To Know Worship and Love* ensured that how God is different from the four vehicles used in the series has been made clear to students?

No unit in *To Know Worship and Love* explains that, while the vehicle may be like the tenor, it is also different from it. In fact, the lack of identification of the metaphors for God contained in the series translates into a complete lack of attention to how metaphors work.[428]

In its complete avoidance of the way metaphors work *To Know Worship and Love* does not meet the sixth requirement for the valid interpretation of metaphors for God: that the ways in which the vehicle differs from the tenor is kept in conscious

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[427] *TKWL*, ST Year 6, unit 13, 121-2.
[428]Two units are ambiguous in their likening of God to a human father. *TKWL*, Level 2b, unit 9 uses the story of the Forgiving Father to show what God's love is like. In the 'I wonder' section, students are asked 'How is the father in the story like God?' *TKWL*, TC Level 2b, unit 9, 96. *TKWL*, Level 2b, unit 15 presents the parable of the Sower and the Seed. God is said to be 'like the man who sowed the seeds.' In the 'I wonder' section students are asked 'Who is the man in the story like?' *TKWL*, TC Level 2b, unit 15, 135.

awareness. Although students are repeatedly exposed to how God is like the vehicle used in the metaphors for God they encounter, the corrective side of metaphors, in which the ways that the vehicle differs from the tenor, is never taught. In failing to make clear that a valid interpretation of biblical metaphors for God must hold in tension how the vehicle is not like God, the writers have almost guaranteed that these metaphors will be literalised and seen as statements of fact. The non-literal nature of the form will again be lost, and with it, what the biblical author initially wished to convey.

6.2.7 *Awareness of partiality*

Metaphors convey insight which is always partial; what they say about their tenor is always contained by the parameters of the vehicle. Failure to make clear that metaphors do not say all that can be said about their subject may lead the hearer to believe that a single metaphor says all that can be said about a subject, and subsequently to them forming a limited concept of God. Have the writers of *To Know Worship and Love* ensured that students are aware that the biblical metaphors they use convey only some insights about God?

No unit at any level or year makes it clear that the metaphors for God found in the Scripture cited in the series convey only partial knowledge of God. This places the presentation of biblical metaphors for God outside the seventh requirement for the valid interpretation of biblical metaphors for God: that metaphors convey only part of what can be said about the tenor. However, what appears as a more significant problem within the series is the presence of some units which imply, if not explicitly teach, the superiority of the vehicle father over other equally valid vehicles.

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Level 3a/Year 3, unit 1 is titled Sharing the Loving Life of God. Three of the four outcomes focus on the nature of God.[429] A Black Line Master is provided to assist students in considering 'some of the names we can give to God.'[430] This master sheet, with the heading Images of God cites four First Testament passages. One of these, Isaiah 64:8, contains two metaphors for God using the vehicles father and potter. Students are to use the worksheet to explore what the various biblical authors 'think about God.'[431] There are no instructions on how they might do this. However, once this master is completed, every subsequent activity, including examination of several gospel passages, focuses specifically on knowledge of God as father. The unspoken message of these activities is that the insights which come from the potter-God metaphors are less important than those which come from knowledge of God as a father.

In a similar manner, Level 3b/Year 4, unit 1 also focuses on the nature of God. Three activities in this unit explicitly narrow student knowledge of God to that offered by the vehicle father. In the first activity suggested for use in the unit, teachers are to list all the things students know about God and then categorise these into 'things about the Father, Son or Spirit.'[432] Later, in the development phase, teachers are to 'use an extract of Scripture or a short piece of film or video which depicts the God of the Old Testament.'[433] Examples which show 'God as wind, fire, storm, gentle breeze

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[429] The unit contains four outcomes. The first asks that students outline some of the characteristics of God revealed to us in the teachings of Jesus. The second has students name the persons of the Blessed Trinity and find out other titles by which God is known. The third asks students to describe ways in which Jesus showed his special relationship with the father. The final outcome asks the students to identify some of the ways they show that they share God's life. *TKWL*, TC Level 3a, unit 1, 47.

[430] *TKWL*, TC Level 3a, unit 1, 48.

[431] *TKWL*, TC Level 3a, unit 1, 48.

[432] *TKWL*, TC Level 3b, unit 1, 48.

[433] *TKWL*, TC Level 3b, unit 1, 48.

etc' are suggested.[434] Having found these passages or films, teachers are then to use the exposition in the Student Text to 'focus on God as revealed by Jesus as Father, Son and Spirit.' Finally, John 14:9, Luke 6:12 and Luke 4:14 are cited as examples of 'what Jesus wanted us to know about God.'[435]

Level 4a/Year 5, unit 9 includes an activity which begins by asking students to discuss the nature of God under five guiding questions: Who is God?, What does God do?, What does God look like?, How does God feel? and Where is God? Student responses are then to be compared to John 14:15-17, where Jesus speaks of God as father. Presented in this form, the activity places the vehicle father in a corrective role, against which the nature of God articulated and discussed is explicitly modified and adjusted.

Individually, and collectively, the activities in these three units in consecutive years suggest strongly that some ways of knowing God are better than others. In particular, the implication that biblical metaphors for 'the God of the Old Testament' which use animate vehicles are less valid than those found in the Second Testament is of significant concern.[436] Not only does it imply the existence of two gods, old and new, it totally overlooks the reality that Jesus himself would have known God as wind, fire, storm and gentle breeze. Moreover, by claiming that the Gospel passages demonstrate what Jesus taught about God, the writers of *To Know Worship and Love* deny the personal input of each evangelist and imply a certainty and authority which is not reflective of contemporary scholarship.

The writers' apparent belief that the vehicle father conveys more or better insights into God is also made in other, more subtle, ways. In two units the writers

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[434] *TKWL*, TC Level 3b, unit 1, 48. Although the references for these passages are included in the 'Related Scripture' section, none are identified. Teachers will have to check all of them to find those they require. No suggestions about films or video are made.
[435] *TKWL*, TC Level 3b, unit 1, 48.
[436] *TKWL*, TC Level 3b, unit 1, 48.

include the vehicle father in their summaries of Scripture passages in which it is not found. The Student Text for Level 3a/Year 3, unit 1 contains two summaries of the chosen biblical passages rather than the actual passages themselves.[437] These are summaries of Luke 2:49 and Mark 10:13-16, neither of which contain a metaphor for God. The writers' summary of Luke 2:49 includes two father-God metaphors and the summary of Mark 10:13-16 adds one. In the Student Text for Level 2a, unit 8 the writers have added two father-God metaphors to the picture story. Neither are found in the actual Scripture passages on which the story is based.[438]

Inclusion of the vehicle father also occurs in the commentaries in two units where no mention is made of the vehicle in the Scripture chosen for the unit. The Doctrinal Exposition in the Student text for Level 3a/Year 3, unit 1 tells students of the special name Jesus had for God: Abba, which means father. The Teaching Companion for the same unit refers to Jesus calling God Abba in the Religious Educators Personal Reflection and in the Word of God section. The Scripture actually cited for study by the Word of God Teaching Companion is Mark 1:9-11, in which the phrase is not found.[439] Similarly, the Student Text of Level 2b, unit 18 draws again on Mark 14:36 by saying that Jesus 'sometimes called God by a special name, Abba, which means daddy or father.' The actual passage cited for this unit is Matthew 6:7-15.

The inclusion of the father-God metaphor is also found in the inaccurate summarising of other source documents. Level 1, unit 11 contains the Doctrinal focus 'God is our Creator and Father, and we are his children.'[440] While the Catechism

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[437] This is the only unit which attempts to summarise the Scripture cited. Why it occurs in this unit is not explained.
[438] Two Scripture passages are cited for the unit, Matthew 28:16-20 and Acts 1:9.
[439] In the Student Text three additional passages are added: Luke 2:49, John 14:16 and Mark 10:13-16 in which the term 'Abba' is found.
[440] *TKWL*, TC Level 1, unit 11, 86.

reference number is not given in the unit outline, in the Doctrinal Overview at the back of the Teaching Companion it is listed as No. 355. A reading of the actual quote cites Genesis 1:27 in which God creates humans. It contains neither use of, nor allusion to, God as father; neither the terms father nor children which appear in the summary are used. Why these vehicles are added is not clear. What makes this inaccurate summarising more significant is that in Level 2a, unit 12, it becomes one of the five outcomes in which students are asked to 'match that God is our Creator and Father, and we are his children.'[441] During the course of the unit, the outcome is taught through a single activity; the reading and discussion of the Student Text. Teachers are then directed to have students complete an open-ended sentence in their own words: 'God is our Creator and Father, and we……………'[442] Presumably this activity will be used for assessment.[443] By their inclusion of the vehicle father into a quote which is then used to direct and assess learning, the writers impose their own external limits onto student thought about God. In doing so, they insist that students limit thought about God's creative activity to that framed by male parenthood. Understanding of God as creator, available through the use of many other anthropomorphic, inanimate and animal vehicles is lost. What is ironic is that the Doctrinal Focus for this unit is the creative action of God. In their addition of the vehicle father the writers have guaranteed that the student's own creative action is curtailed and limited.

Finally, clear preference for the vehicle father is also found in the writer's own material. In the Student Texts, the writers of the series use eighty-four metaphors for

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[441] The unit is actually called 'The Kingdom of God.' The cited Scripture is Matthew 5:1-12, The Beatitudes. Four of the five outcomes focus on the creative action of God.
[442] *TKWL*, TC Level 2a, unit 12, 102.
[443] Although the instruction states that students will complete the sentence in their own words, the assessment question for the unit explicitly asks 'Is the student able to match that God is our Creator and father and we are his children.' *TKWL*, TC Level 2a, unit 12, 102. This would appear contrary to the request that students use their own words to express their understanding.

God; seventy-seven of these contain the vehicle father. The only other metaphor for God which is used by the writers is one not found in the Scripture cited in the series, creator-God, used seven times. The Teaching Companions show a similar pattern: the father-God metaphor is used 161 times, creator-God is used fifteen times and shepherd-God three times. Even though they cite passages which show God as shepherd, king and potter, the writers of the series rarely, if ever, use these vehicles in metaphors for God in their own writing.[444] Not one of the many metaphors for God which use inanimate vehicles to describe God in the Bible is ever used by the writers, neither are any of those which use animals as vehicles. Similarly, no unit cites Scripture which contains feminine anthropomorphic vehicles in metaphors for God.

Belief in the Trinity is obviously central to Christian tradition. That it should be taught in religious instruction is not in question. However, in their enthusiasm to proclaim one God in three, the writers of *To Know Worship and Love* have forgotten that no single metaphor is better or more valid than another. The partiality of the vehicle father, indeed all vehicles, is ignored. *To Know Worship and Love*, therefore, does not met the seventh requirement for the valid interpretation of biblical metaphors for God; awareness of partiality. No unit or activity in the series teaches students that the metaphors they use to speak about God can never and will never say all that can be said about a God whose very essence is unknowable. Moreover, by placing the vehicle father in a corrective role and by allowing it to dominate almost every aspect of the series, at times at the expense of the accuracy of the documents they source, the writers effectively teach that knowledge of God as father is superior to that provided by other vehicles. In doing so, the writers have both compromised the other equally

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[444] Some levels/years never use these vehicles, others do so rarely.

valid biblical metaphors for God they cite and consigned the many insights the biblical authors had about God, expressed in their use of animate, animal or feminine vehicles, to the realm of the unknown. Students using the series are, therefore, presented with a grossly limited depiction of God; one far from that presented in the Bible and desired by the Church.

6.2.8 *Historical Contextualisation*

Biblical metaphors, like all Scripture, must be accurately contextualised so that what the author wanted to reveal about God might be explored. Have the writers of *To Know Worship and Love* ensured that the dominance of some metaphors is explained as a consequence of their historical context?

To support the Scripture passages chosen for use in the units, a short commentary is provided in the Word of God section of each Teaching Companion. While the biggest part of the commentary is generally a summary or interpretation of the text, exegetical detail is included in most units.[445] Table 6.5 details the broad nature of exegetical comment, by unit.

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[445] Exegetical comment is understood as that which provides historical, cultural or literary information on the passage rather than a simple summary of it.

Table 6.5 Exegetical comment in units

Level	No. of units	No. of units that give exegetical information	Units with Cultural Comment only	Units with Literary comment only	No of units that do both
1	19	17	5	8	4
2a	20	7	2	3	2
2b	20	12	3	5	4
Sub-total	**59**	**36**	**10**	**16**	**10**
3	18	18	4	8	6
4	18	16	0	11	5
5	22	19	3	11	5
6	19	11	2	7	2
Sub-total	**77**	**64**	**9**	**37**	**18**
Total	**136**	**100**	**19**	**53**	**28**

The number of units containing exegetical commentary is numerically high: 36 units (61%) in Levels 1, 2a and 2b and 64 units (83%), in Levels 3a, 3b, 4a and 4b/Years 3, 4, 5 and 6. In Level 3a/Year 3 every one of the 18 units include comment. In total 100 units (74%) contain exegetical comment. However, examination of the commentary provided in each unit of *To Know Worship and Love,* including the thirty-seven units in which a biblical metaphor is found, reveals that no unit contextualises metaphors in any way. As previously noted no unit either identifies the metaphors found in the Scripture cited or explains how they work. Indeed, considerable confusion about what metaphors are is evident. No historical information is provided on three of the four vehicles used in the metaphors for God found in the series and students must wait until Level 3a/Year 3 to learn anything at all about shepherding in the biblical world.[446] It is not surprising then that no unit comments on the way in which an individual author uses a metaphor, on their personal preference for one vehicle over another or how their audience or the circumstances of their day may have affected the way in which they spoke of God. No unit comments on why

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[446] *TKWL*, TC 3a unit 18

some vehicles dominate particular times in history. Indeed, the dominance of the father-God metaphor clearly evident in the Second Testament is transferred directly to the series without any comment at all.[447] Furthermore, tabulation of where the vehicles are placed reveals an interesting situation.

Table 6.6 Placement of vehicles used in biblical metaphors for God

Level/Year	Vehicle	Number of uses of each vehicle	Total number of vehicles
1	Father	5	5
2a	Father	7	7
2b	Father	7	
	Shepherd	1	8
3	Father	12	
	Potter	1	13
4	Father	2	
	Potter	1	3
5	Father	12	12
6	Father	14	
	King	1	15
Total		**63**	**63**

Two points are worthy of note. The first is the overwhelming dominance of the vehicle father in Levels, 1, 2a and 2b. It has been noted that Cavalletti's model, on which the *Good Shepherd Experience* is based, presents God as the good shepherd, a metaphor she argues is able to represent all the relationships in the child's life and not only one. Indeed, Cavalletti insists that the image of God as father should not be stressed. 'If the child does not have a good relationship with his or her father, what can it mean? If we tell them God is the Good Shepherd, then the children themselves can chose the person which whom they have the best relationship. The deepest need in young children is to be in relationship and they discover in the Good Shepherd that

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[447] Forty-six citations of the sixty-three metaphors for God in the series contain the vehicle father; one passage contains the vehicle shepherd; one passage contains the vehicle king and one passage is cited for two uses of the vehicle potter. Of the forty-six citations which contain the vehicle father, two come from the Gospel of Mark, nine from the Gospel of Luke, twenty-one from the Gospel of Matthew, and nine from the Gospel of John. (One of these is actually an inaccurate summary). One comes from the Acts of the Apostles, two from Romans, one from Ephesians and one from 1 John.

Someone…'[448] In the decision to present Jesus as the good shepherd and God as the father, this important insight is lost. Students whose father is absent or violent are most likely denied the opportunity to find another who represents for them the loving relationship the programme hopes they will develop with God.

The second point of note concerns Level 3b/Year 4, where use of the father vehicle is significantly curtailed to the extent that the single inclusion of the vehicle potter takes on a more prominent role in relation to father. This situation contrasts markedly with what occurs in Level 3a/Year 3, Level 4a/Year 5 and Level 4b/Year 6 which allow the vehicle to dominate to a ratio of at least 12:1. It is clear, therefore, that the number and nature of the metaphors for God used is not beyond the control of curriculum writers. Those cognisant of the biblical authors' preference for one vehicle can make it a point of teaching as to why dominance occurs. Ideally this might occur as part of their education about the passage itself. Moreover, they can avoid the domination of any vehicle by selecting comparable accounts from the other synoptic writers. By selecting Mark's account of an event rather than Matthew's, for example, excessive use of the father-God metaphor may be avoided. Further, writers can deliberately balance their use of God metaphors by increasing the frequency with which other vehicles are used. That no unit comments on the preference of some vehicles over others and that only one level/year has a more balanced representation is of concern.

By failing to include any information on the historical setting of the biblical metaphors cited *To Know Worship and Love* fails to meet the final requirement for their authentic interpretation: accurate contextualisation. Students using this series

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[448] Cavalletti et al., *The Good Shepherd and the Child,* 43.

are, therefore, offered an interpretation of the biblical metaphors they encounter that totally disregards the context and history of the passage. In the absence of information about the creation, development and use of metaphors for God, students may come to believe that the dominance of the father-God metaphor they experience, implies a superiority not consistent with a sound understanding of Scripture. Moreover, they may come to believe that God is outside their world experience and irrelevant to them. Finally, if their attitude towards human fathers is strained or tainted, they may also come to the view that God is abhorrent.

Conclusion

Analysis of *To Know Worship and Love* to determine the extent to which the eight requirements for the valid interpretation of biblical metaphors for God is evident has found that the series includes only one requirement: knowledge of the vehicle.[449] As a result, students encountering the biblical metaphors for God cited within the series are presented with an uphill battle. Although they are likely to have some knowledge of the vehicles used in the four metaphors for God cited in the series, information on the vehicle within its original historical context is either non-existent or scant. Indeed, the only presentation of information about any of the vehicles, that for shepherds in Level 3a/Year 3 and Level 3b/Year 4, completely contradicts that found in the illustrations used in Levels 1, 2a and 2b. Moreover, not one of the sixty-three biblical metaphors for God is ever identified or named. No explanation of how they work, that they have one subject only and that valid interpretation relies on the selection of metaphorical associations only, is ever given. No unit explains that God, while being like the vehicle used, is also quite different from it, neither does any activity teach that the

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[449] Indeed, it could be argued that the series mets this requirement by default as most students would have arrived at school with some understanding of fathers, shepherds, kings and potters.

insights biblical metaphors for God convey are always partial. Finally, no commentary attempts to situate biblical metaphors within their historical or literary contexts so that the dominance of the father-God metaphor, in Scripture and the series itself, appears as divine intention. In short, the writers' own failure to identify the presence of biblical God metaphors in the Scripture they cite sets in motion a chain of events which proceeds completely unhindered.

IBC insists that in order to come to an authentic interpretation, those using Scripture must place it first, within its historical setting and second, within its literary setting. While, in their citing of *Dei Verbum*, the writers of *To Know Worship and Love* appear to concur with *IBC*, in reality, by paying 'no attention to literary form and to the human ways of thinking to be found in the biblical text' the writers have provided the ideal setting for an interpretation of biblical metaphors for God which can only be called fundamentalist.[450] The *IBC* warning that such a presentation is dangerous and likely to lead to 'intellectual suicide' is supported.[451] In this instance, the poor use of biblical metaphors for God is likely to lead students using the series to come to a distorted and flawed concept of the very God about which they are being taught. In Scripture God is multifaceted and omnipresent. Glimpsed through numerous and varied metaphors, the nature of God as beyond and above all is made abundantly clear. In *To Know Worship and Love* though, this presentation is lost; students are taught a God who is defined, limited and restricted. As a result, how students might think about God and how they perceive of God is narrowed. How they might subsequently act towards God and towards others is also confined. In its erroneous presentation of biblical metaphors for God, *To Know Worship and Love* turns a literary form with the distinctive power to express, guide and promote thought,

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[450] *IBC*, 71.
[451] *IBC*, 128.

from a critical tool in the acquisition of knowledge about God into a means of significant harm. There is a strange irony in the fact that a series named to show its intent to lead students to know, worship and love God teaches a God who bears little resemblance to that of Christian thought; God's incomprehensible nature is taught as knowable, God's inexpressible essence explained as definition.

This thesis has set out to assess the use and presentation of biblical metaphors for God in *To Know Worship and Love*. Careful analysis of the series has found that the presentation is significantly flawed. What remains unanswered, however, is why this has occurred. In an attempt to understand why the series does not ensure that the requirements for the valid interpretation of biblical metaphors for God are provided, the following chapter returns to the series as a whole, to examine the use of Scripture more generally against the six principles for all use of Scripture that was articulated in chapter two.

CHAPTER 7: THE USE OF SCRIPTURE IN *TO KNOW WORSHIP AND LOVE*

Introduction

Examination of the way in which biblical metaphors for God are used in *To Know Worship and Love* has revealed a significant gap between what is required and what is provided. This chapter aims to gain an understanding of why this might be the case by examining more widely the use of Scripture in *To Know Worship and Love*. Each of the Teaching Companions and Student Texts examined in chapter six will be further analysed, this time against the six principles outlined in chapter two regarding the use of Scripture in religious instruction. Evidence of whether each principle has been met will be provided, as will discussion on how the findings assist in understanding why biblical metaphors for God are presented ineffectively.

7.1 Scripture is the inspiration for catechesis and the source of the content to be taught.

The Church insists that catechesis is an authentic Ministry of the Word. As such, it takes its beginning from, and finds its nourishment within, Scripture. However, Scripture is more than just the reason for catechesis, it is the first and most important source of all revelation.[452] To be ignorant about Scripture is to be ignorant about Christ and about the God who longs to be known by all humanity. What is contained in Scripture is, therefore, the very subject matter of catechesis: Scripture is the source of the content which is to be taught. Is Scripture the source of the content taught in *To Know Worship and Love*?

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[452] *REF*, 105.

Although the series does not explicitly claim to be inspired by the biblical directive to preach the good news, it makes clear that it is intended as a catechetical resource for use in Catholic Schools. *To Know Worship and Love* is intended to bring students to faith. It is, therefore, part of the evangelising mission of the Church, and by extension, derived from the imperative to proclaim the Christian message to all nations. Moreover, reference to Scripture is found throughout the series. Three of the six Foundational Goals which underlie the whole programme explicitly link Scripture to what the series hopes to achieve. Goal one explains the importance of the proclamation of the Gospel; goal two states that the programme is to promote knowledge of Jesus through Scripture; goal four hopes that the challenge of the Decalogue and the Beatitudes will invite students on a journey of internal transformation. In a similar vein, the seventh Educational Goal states that in Levels 3a-4b/Years 3-6 students will 'become familiar with the Scriptural story of salvation history, appreciating it in its faith, cultural, historical and literary contexts'.[453]

In the 136 units which comprise the series, 265 citations of Scripture, 'selected as appropriate' for the unit, together with a short commentary are found.[454] Reference to Scripture is also found in some of the learning outcomes and in the suggested teaching activities, including the Black Line Masters which are included in some units. The four phases of the *Good Shepherd Experience* used in Levels 1, 2a and 2b are built around the reading of Scripture. In the Student Texts for these levels, Scripture is generally the basis of the picture story which begins each unit, while the references for the Scripture intended for study appear in the Word of God section. In Levels 3a-4b/Years 3-6 every passage cited in the Word of God section is provided in full, either at the back of the Student text or within the body of the unit. These same

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[453] *TKWL*, TC Level 3a, 22.
[454] *TKWL*, 28. One unit, unit 4 of Level 4a/Year 5 has only two sections. No Scripture is cited.

levels/years also make reference to Scripture in the Doctrinal Exposition and in Levels 4a and 4b/Years 5 and 6 additional sections called Living the Gospel and Our Heritage occasionally cite Scripture. The fact that Scripture is used in the series is, therefore, unequivocal.

However, although the presence of Scripture is clear, the framework which provides the content for *To Know Worship and Love* is not a Scriptural one, it is a doctrinal one, taught through the themes of the units.[455] While this observation alone does not necessarily constitute a problem it does alert to two potential areas of concern. First, it reminds of the 'continuing tension' which exists between exegesis and systematic theology.[456] Scripture is 'the privileged foundation of theological studies', the source of much doctrine.[457] Used correctly, Scripture both enables and develops understanding of some crucial Church teachings. However, *IBC* insists that theologians are no different from other users of Scripture, in that they must use Scripture 'with accuracy and precision'.[458] Indeed, 'theologians need exegetes to help them avoid both a kind of dualism which separates a doctrinal truth from its linguistic expression and the fundamentalist use of Scripture, which confuses the human and the divine.'[459] As such, what will be important to consider is whether the Scripture used to explain the doctrine that the series hopes to teach is informed by appropriate exegetical principles.

Second, the fact that the series is theme based raises well documented concerns about the way in which Scripture might be used. Madgen, in critique of the use of Scripture in six religious instruction curriculum documents used in Australia, found that the placement of Scripture within units with named and defined themes

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[455] The doctrinal overview is provided at the back of each Teaching Companion.
[456] *IBC*, 108
[457] *IBC*, 108
[458] *IBC*, 108
[459] *IBC*, 108

immediately predetermines how students will interpret the Scripture cited. Having

been alerted to the theme they are studying, students will automatically limit their

interpretation of Scripture to the parameters of the theme.[460] Holm notes that the use

of Scripture in thematic units is likely to be fundamentalist. 'The stories are detached

from their context and no account is taken of the nature of the literature, the period

when it was written, the purpose it originally served, or the way in which it is now

interpreted in the religious community.'[461] Erdozain, offering support of Holm, likens

the use of Scripture in thematic units to parachuting. Passages arrive with little

warning, often 'to the astonishment and shock of those present.'[462] Stead, in her

examination of the influence of critical biblical study on the teaching of the Bible

within the Archdiocese of Melbourne, concludes that programmes which are

thematically based are inherently problematic.[463] Educators, determined to

communicate the theme of the unit, most often relegate Scripture to a secondary

supportive role.[464] As a result, Scripture passages tend to be chosen with little thought

for their background, their literary form and their nature as documents of faith. [465]

Links between the material being taught and the selection of Scripture can be as

insignificant as word association. Rather than being the source for the content of

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[460] Deborah Madgen, *The Use of the Bible in Australian Catholic primary School: A Critical Examination of Approaches to Teaching the Bible in Curriculum Documents used in Australian Catholic Primary Schools.* Unpublished thesis for the degree of Masters of Education, University of South Australia, South Australia, Australia, 1993, 140ff

[461] Jean Holm, *Teaching Religion in School. A practical approach.* (London: Oxford University Press 1983), 95.

[462] Luis Erdozain, "The Evolution of Catechetics: A survey of six International Study Weeks on Catechetics" in M Warren (Ed), *Sourcebook for Modern Catechetics*, (Winona: Christian Brothers Press, 1983), 97.

[463] Stead interviewed 300 teachers and religious instruction coordinators using the 1994 *Guidelines*, concluding that 'the Bible is generally used rather than taught and that the absence of critical biblical study results in interpretations that are pious, moralistic, devotional or allegorical.' Stead, *The Influence of critical biblical study*, ix.

[464] Grace found that the inclination to ignore questions of scholarship was also present in thematic secondary religious instruction. It resulted in teachers adopting a literalist, proof-texting approach to Scripture reading in their determination to reinforce the teachings of the Church. Grace, *The use of Scripture in the teaching of religious instruction*, 321.

[465] Grace, *The use of Scripture in the teaching of religious instruction*, v.

religious instruction, the Bible becomes an instrument of it, often at the expense of the message it contains.

The comments, first of the Pontifical Biblical Commission and, second, of other researchers are important. In issuing warnings about the use of Scripture to those responsible for Scripture in religious instruction, they offer a possible reason for the unsatisfactory presentation of biblical metaphors. Certainly, failure to identify the metaphors they cite or to provide historical and literary information on the form, initially suggests that the series may have fallen victim to some of the difficulties outlined. It may be that, in their decision to base the series on a doctrinal framework, those responsible for determining the structure of *To Know Worship and Love* have made the presentation of biblical metaphors difficult, if not impossible. What will be important to note in observing if the remaining five principles have been met, is whether the problems described are evident more generally within the series.

7. 2 Those being taught must have regular and assiduous contact with the actual text.

Having named Scripture as the source for the content of catechesis, the Church then insists that those being catechised must have access to the actual text. Are the students who are using *To Know Worship and Love* provided with regular and diligent contact with Scripture?

There is no doubt that students using *To Know Worship and Love* will come into contact with the individual Scripture passages selected for the unit. Every unit contains the Scripture, in full, either in the body of the unit or at the back of the

Student Text.[466] However, the decision to publish a Student Text book which contains the Scripture cited in the unit means that students from Levels 1-4b/Prep-Year 6 have no need to come into contact with the actual Bible. Indeed, Scripture is generally the content of the picture story in Levels 1, 2a and 2b and all but one unit in Year 3 and 4 directs teachers to access the selected Scripture through the Student Text.[467] As a result, students could complete their primary schooling using *To Know Worship and Love* without ever coming into contact with a copy of the Bible itself.

The decision to include the Scripture passages within the Student Text may well have been based on practical reasons.[468] However, removing students from the actual Bible denies them the opportunity to become familiar with the work which contains the source of their learning. Student understanding of what the Bible is, their sense of it as a whole, its arrangement and structure can not be developed in its absence. Whether this is responsible for the fact that the series teaches very little about Scripture, can only be speculated.[469] What is clear though, is that of the 505 learning outcomes in the series, only six relate to knowledge of the Bible itself and not one of them asks that students learn the simple referencing of passages. Level 1 asks that students know that the Church has a special book. Level 2a, unit 1 contains three outcomes. The first asks that students draw and label God's book, the second that they identify that the First Testament tells them about Jesus. The third outcome asks that students explain that the Bible is God's special book. Level 3b/Year 4, unit 8 contains the next outcome. It asks that students categorise the books of the First and

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[466] The translation used in *TKWL* is taken from the Jerusalem Bible as it is the one used in the Lectionary. *TKWL*, 28.

[467] *TKWL*, Year 3, unit 18 does not suggest where to read it from. Of the 21 units in Level 4b/Year 5, only three units refer explicitly to the Student Text, units 2, 3 and 8. Only one, unit 17, of the eighteen units in Year 6 refers to the Student Text as the source of Scripture.

[468] This is pure speculation. It may be, however, that the decision was to avoid the need for students to have access to a Jerusalem Bible, the version chosen for the series.

[469] According to Elliot, the theme dedicated to Scripture was removed 'because the nature and role of Scripture is worked into the theme of the Holy Spirit.' Elliot, "Shaping" 23.

Second Testaments. A final unit, ST Year 6, unit 10 inserted during the process of editing in Sydney is the last unit to contain an outcome which pertains to Scripture. This unit is called The Word of God and cites Luke 1:1-4 as the selected Scripture. On the web site, the unit development names three outcomes for student learning. One of these aims for knowledge about Scripture in its request that students will explain how and why sacred stories have been passed on over time.

By including the Scripture selected for study in the Students Texts of *To Know Worship and Love* students are certainly exposed to individual passages. However, while the principle that they have contact with Scripture might be met, it is hard to imagine that the kind of contact provided in *To Know Worship and Love* is what the Church had in mind when asking that those being taught have regular and assiduous contact with Scripture itself. The isolation of passages from their wider context not only makes valid interpretation more difficult, it denies students the opportunity to explore the Bible as a whole. This observation does not add significantly to the problem of why biblical metaphors are not presented effectively, other than to suggest that consideration of the implications of the way Scripture is used has not been a priority in the writing of the series.

7. 3 Accepted exegesis of the Church establishes the literal sense of a passage as a core part of its interpretation. The method considered most suited to addressing the literal sense of Scripture is the Historical-Critical method. All use of Scripture, including that in religious instruction, is to proceed from an understanding of its literal sense.

The use of biblical metaphors within *To Know Worship and Love* is not drawn from a clear understanding of their literal sense. Does the use of Scripture in the series generally provide evidence of focus on the literal sense of Scripture?

It is apparent that the writers of *To Know Worship and Love* have made reference to documents which encourage critical biblical scholarship and have made some attempts to adhere to its principles. However, it is also evident that both the manner in which Scripture is presented and the content of what is presented often falls significantly short of application of the Historical-Critical method.

Although the Scripture section in the Common Material is small, inclusion of the *Dei Verbum* quote that interpretation must take into consideration 'what the human authors truly wanted to affirm and to what they wanted to reveal to us by their words' supports the view that the interpretation of Scripture is more than simple comprehension of the words.[470] While the writers of *To Know Worship and Love* do not expand on how authorial purpose and intent might be determined, what is alluded to here is important. The need to be aware of the historical and cultural circumstances in which the original author wrote and to be clear about the literary forms they use is implied if not expressed outright. The quote, therefore, acknowledges an important principle of interpretation.

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[470] *DV*, 12 in *TKWL*, 35.

Four practices within the series suggest that genuine attempts have been made to ensure that the intention of the original author be explored. First, teachers are directed to give information about Scripture to their students before its reading.[471] Second, commentaries are provided for each Scripture passage selected for use in the unit material. Third, at Levels 3a-4b/Years 3-6, stage one of the dedicated Scripture method ensures that students will be given explicit information on the background of texts. Information about the geography, history and culture of the passage as well as the literary styles found in it should be given to students.[472] In fact, teachers are assured that information 'about the Scripture writers and their intended audience will be found' within the process as it is developed in each unit.[473] Furthermore, the claim that the purpose of this stage is to enable students to 'listen and respond to the text at a deeper level' makes clear that such information is essential to valid interpretation.[474] The Scripture method 'based on current research and best practice' must, therefore, be seen as a significant step towards achieving the *IBC*'s request that one of the goals of catechesis be to initiate a person into a correct understanding of Scripture.[475]

Fourth, a number of units provide teaching activities and Black Line Masters which guide students through examination of Scripture.[476] The Black Line Master for Level 3a/Year 3, unit 6 takes the three stage Scripture method and breaks it into an activity task suitable for student use with any passage.[477] In this sheet, students are asked to read the selected passage carefully and to note anything they need to know about the story and the customs it includes so that they might 'investigate these

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[471] *TKWL*, L1, 7; *TKWL*, L3a, 35.
[472] Stages 2 and 3 of the process provide opportunities for students to engage in activities with the actual Scripture passage they have learned about and to consider any implications for their daily living that might flow from this text.
[473] *TKWL*, 35.
[474] *TKWL*, 35.
[475] *TKWL*, 35.
[476] *TKWL*, TC 3a unit 6, 12; *TKWL*, TC 3b unit 11, 12.
[477] Black Line Master 6.1

more'.[478] A further Black Line Master in the same level/year lists a series of questions to bring to a passage: where does the event take place; when and with whom, what occurs and how the story is told. Again, this Black Line Master could be applied to any passage being studied. The inclusion of generic master sheets which ask students to enter into a process of guided exploration of Scripture is a positive move, one which indicates that at least some writers have made serious attempts to educate students about Scripture prior to interpretation.[479]

Although opportunities suitable for providing teachers and students with the sort of information which would enable them to come to a valid interpretation exist within the series, what is actually presented in the units of work falls significantly short of the practices of accepted exegesis. Four specific issues are evident: the commentaries provided in the Teaching Companion Word of God are inadequate; the Scripture method designed to enable students to 'listen and respond to the text at a deeper level' is not utilized; the manner in which Scripture is cited actively works against coming to a valid interpretation, and the illustrations in units take little note of the insights of biblical scholarship.[480] Each one warrants detailed comment.

7.3.1 *The Word of God commentaries are inadequate*
It has been noted previously that the commentaries in 100 of the 136 units (74%) contain exegetical comment. The provision of commentary on the chosen passages suggests that the series intends to avoid fundamentalist interpretation and to bring students to a 'correct and fruitful reading of Scripture.'[481] However, what has also been noted is that commentaries do not provide the sort of information which enables

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[478] *TKWL*, TC 3a, 95.
[479] Such BLM's might have a more general application if there were provided as an appendix to the series rather than being included with the teaching material for a single unit.
[480] *TKWL*, 35.
[481] *IBC*, 123.

the literal sense of a passage to be explored. Generally, what is provided is little more

than a summary of the text. Exegetical detail, of the sort brought about through

application of the Historical-Critical method, is included as a passing comment

only.[482] Of particular interest to this study are the comments on the literary features of

the Scripture chosen for a unit.[483] Table 7.1 details further analysis of the literary

comments.

Table 7.1 Nature of the literary comment

Level Year	Date	Audience	Form	Setting (place, context, day)	Expln of a word used	Expln of language or structure	R'ship to other books	Presence of symbolism [484]
1, 2, 2b	0	1	11	2	5	0	2	7
3a-4b/3-6	1	11	22	16	4	5	9	3
Total (99)	1	12	33	18	9	5	11	10

Fifty-three units contain ninety-nine comments on the literary features of the

Scripture cited for use. Comments include the date of writing and information about

the chronological and geographical setting of passages. The intended audience for

whom the work was written is often noted. How the specific passage makes reference

to other books, either how this story is found in another Gospel or how it connects to a

First Testament work is also mentioned.[485] There are also comments which alert to

the presence of symbolism in passages.[486]

However, while the presence of information which makes reference to the

literary features of the cited Scripture indicates some attempt at enabling exploration

of the literal sense of a passage, a close reading of what is provided reveals that, in

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[482] Of note is that no commentary observes how the Scripture relates to the Doctrinal Content.
[483] As this thesis is concerned particularly with literary form, this is the area of focus here.
[484] Comments on the presence of symbolism include statements such as 'this is symbolic of', an 'image of', an 'analogy of'.
[485] The commentary in *TKWL*, TC 3a, unit 7 notes that the words used in Matthew 18:20 are similar to those used in the Torah. What this means in terms of teaching is not explained.
[486] The commentary in *TKWL*, TC Level 1, unit 7 explains that the term 'night' symbolizes the darkness of Jesus' absence as opposed to Jesus who is the 'light'.

real terms, comments are of little value. Typically, they are single sentences only, short and rather superficial in the information they convey. Most often they begin the commentary with a simple statement of detail: 'James was possibly writing to a Jewish-Christian audience. . . ' or 'This text comes after. . . ' or 'Luke writes for a non-Jewish community perhaps at Antioch. . . ' or Paul wrote 'around AD 57 to the Christian Community in Rome'.[487] How the information provided assists in determining the literal sense of a passage and subsequent interpretation, indeed how it helps in determining what the author wanted to affirm, is only rarely discussed. As a result, teachers are provided with information, albeit accurate, which is partial and isolated.[488] How they might use what is provided in actual teaching is never explained.

Moreover, some comments are obscure and likely to increase rather than avoid teacher confusion.[489] Level 3a/Year 3, unit 7 states that the promise of Jesus to be with the disciples always is similar to 'a quotation from the Torah: *If two or three sit together and the words of the Law [are spoken] between them, the Divine Presence [Shekinah] rests between them*' without further comment or explanation.[490] While this may be an accurate quote, it does little to enhance interpretation of the single verse of Matthew (Mt 18:20) cited for use in the unit. Equally, Level 4a/Year 5, unit 15

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[487] These citations are found in the following units. 'James was possibly writing to a Jewish-Christian audience…' *TKWL*, TC 4b, unit 15, 199. 'This text comes after…' *TKWL*, TC 3a, unit 9, 114; Luke writes for a non-Jewish community perhaps at Antioch… *TKWL*, TC 4a, unit 7, 97. Paul wrote 'around AD 57 to the Christian Community in Rome' *TKWL*, TC 3b, unit 10, 110.

[488] Other examples of information given but not explained include *TKWL*, TC 1, unit 6 'Luke's resurrection account is marked by Jesus' appearance to the women…'; 'The Magnificat draws upon the Song of Hannah…' *TKWL*, TC 4a, unit 17; 'The feeding of the multitudes …is cited in all four gospels…' *TKWL*, TC 2a, unit 19. Some better examples are found in *TKWL*, TC 4b, unit 10 which notes that 'most of Paul's readers were gentiles, and this is why he refers to 'you too' to give emphasis to the fact that they too were people of God….' and *TKWL*, TC 3a, unit 13 which observes that 'this story is set within the context of the Last Supper. It is a farewell gesture by Jesus…'

[489] Comment on Luke 2:22-31, 33, 36-52 notes that 'usually the women in caravans started much earlier than men because they travelled more slowly' *TKWL*, TC 1, unit 14, 105. The symbol of the bridegroom was 'often used to describe the relationship between God and his people.' *TKWL*, TC 3b, unit 9, 103.

[490] *TKWL*, TC 3a, 98.

(TC 14) tries to highlight the importance of bread within Jewish life by recalling the 'offering of bread at Pentecost and placing the "show bread"[sic] in the Temple to symbolise God's abiding presence among his chosen people.'[491] Nothing further, about Pentecost, the Temple or shrewbread is included in the commentary.

Of particular interest among the more general literary comments are the thirty-three comments which relate to the specific literary form of a passage. Table 7.2 identifies the nine individual forms named.

Table 7.2 Literary forms identified in Commentaries

Level Year	Parable	Baptismal formula	Hymn Psalm[492]	Letter	Narrative	Theophany	Analogy	Haggadah	Summary
1, 2a, 2b	7	1	1	1	1	0	0	0	0
3a-4b/3-6	7	0	3	7	1	1	1	1	1
Total (33)	14	1	4	8	2	1	1	1	1

Of immediate note is that among the more familiar forms named in the series, two less common forms, theophany and haggadah are identified. Given that metaphors, considerably more common in contemporary literature, are not identified, this is somewhat surprising. Less surprising is that parables are the most frequently named form.[493] What is apparent on careful examination of the comments is that they are again, simplistic and disconnected. Naming of form is done incidentally, without further supporting explanation: 'The kingdom parable of …'; 'In three parables Luke illustrates…'; 'This parable…'; 'The parable…'; 'Luke opens his Easter narrative…';

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[491] *TKWL,* TC 4b, unit 5, 91.

[492] Psalms are also called Songs of Praise

[493] This may reflect the dominance of the Gospels within the series. 192 (72%) of the 265 citations found in the Word of God section come from the Gospels. Forty-five (17%) are from other Second Testament Scriptures, twenty-eight (11%) from the First Testament. Of the 192 citations sourced from the gospels, sixty-nine (36%) come from the Gospel of Luke, fifty-one (27%) from the Gospel of Matthew, forty-two (22%) from the Gospel of John and thirty (16%) from the Gospel of Mark. This distribution supports the request that the gospels are to have a central place in catechetical activity.

'This familiar parable…'; 'Psalm 8 is a hymn of Praise'.[494] Of particular note is that although nine literary forms are named in Word of God commentaries, no form is then further explained or described. No commentary defines any form: how it is structured or how it communicates meaning.[495] It is also noteworthy that although parables are named often, no writer sees fit to connect parables to metaphors, the form on which they are based. While the identification of the literary form of a passage is, therefore, a clear step towards establishing its literal sense, by failing to explain forms and how they work, the Word of God commentaries in *To Know Worship and Love* do nothing to assist in enabling their valid interpretation.

What is particularly frustrating about this situation is that it stands in stark contrast with the clear and explicit explanation of other, non-biblical forms and strategies. Level 4b/Year 6, unit 8 and Level 4a/Year 5, unit 2iii both teach the structure of the cinquain. Level 4a/Year 5, unit 18 teaches the acrostic poem. A detailed description of the structure of a Haiku poem is also provided.[496] Several other units include explanations of the teaching strategies they name.[497] That the series would include comprehensive explanation of the non-biblical forms they identify, yet fail to provide similar information for the biblical forms they name is unsatisfactory.

The decision to include Scripture commentary in the Word of God section must be seen as a move intended to enable the more authentic teaching of Scripture. The inclusion of cultural and literary comment indicates that some attention has been paid to what the Historical-Critical method considers to inform interpretation.

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[494] These citations are found in the following units. 'The kingdom parable of …..' *TKWL*, TC 2a, 13 and 14; 'In three parables Luke illustrates…' *TKWL*, TC 2b, 1; 'This parable…' *TKWL*, TC 2b, 15; 'The parable…' *TKWL*, TC 3a, 4; 'Luke opens his Easter narrative…' *TKWL*, TC 3a, 5; 'This familiar parable…' *TKWL*, TC 3a, 6; 'Psalm 8 is a hymn of Praise…' *TKWL*, TC 1, 11.
[495] This includes both the well known forms that are named and more unusual forms.
[496] *TKWL*, TC 4b, unit 15, 206.
[497] Examples of other strategies explained comprehensively include: Hot Potato *TKWL*, TC 4b, unit 4; Think, Pair and Share *TKWL*, TC 4b, unit 4; Focus Wheel *TKWL*, TC 4b, unit 7; Disputed Dialogue *TKWL*, TC 4, unit 8; Hot Seat Interview *TKWL*, TC 4b, unit 18; Zig-Zag book *TKWL*, TC 3a, unit 5; Lazy Letter *TKWL*, TC 3a, unit 6; Bundling *TKWL*, TC 3a unit 13.

However, a clear and significant gap between what is provided and what is required is still apparent. In most instances the inclusion of exegetical comment does not translate to greater ability to determine the literal sense of a passage and subsequently to developing a valid interpretation. This is particularly evident in the identification of literary forms which are never defined or explained. Although this finding does not assist in understanding why the sixty-three biblical metaphors for God found in the Scripture cited for use are not identified, it offers significant insight into why the manner in which biblical metaphors work is never explained. Put simply, if the series does not explain the literary forms it identifies as being present it is unlikely to be able to explain those forms it does not note are present.[498]

7.3.2 *The Scripture method designed to enable students to 'listen and respond to the text at a deeper level' is not utilised*[499]

In their explanation of the three stage Scripture method intended for Levels 3a-4b/Years 3-6 the series claims that it enables students to listen and respond to Scripture deeply. The claim appears well founded. Stage one of the method requires that information on the literary form, historical setting, geography and cultural nuances of the chosen Scripture, the sort found through application of the Historical-Critical method, be given to students. However, in what appears as another example of failure to utilise an opportunity for education about Scripture, the method is rarely used. Indeed, only thirteen of the seventy-seven units written for Levels 3a-4b/Years

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[498] The Common Material makes clear that teachers are expected to use their own resources and commentaries to assist their teaching of Scripture. However, the Common Material makes an explicit commitment to providing information on the Scripture selected as appropriate for the unit. The request that teachers prepare themselves does not avoid the responsibility to provide a series which puts into practice the ideal it proclaims in theory.

[499] *TKWL*, 35.

3-6 include the process.[500] Each one of these units is in Levels 3a-3b/Years 3 and 4.[501] This means that in sixty-four of the seventy-seven units in these levels, stage one of the method is not employed. As a result, students come to Scripture with no prior knowledge of its writing, history or form. Important for this study is that of the thirteen units which do use the method, only four units mention literary form in the suggested classroom activities and none of them provide enough information to allow the teaching activities to be undertaken competently.[502]

Failure to use the Scripture method written for the series must stand as a significant omission, one that seriously limits the manner in which students may hear and understand the Word of God. It further indicates, that, in spite of claims to the contrary, Scripture is not presented in a manner which allows interpretation to flow from attention 'to what the human authors truly wanted to affirm and to what they wanted to reveal to us by their words.'[503]

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[500] *TKWL,* TC 3a, units 1, 6, 10, 11, 12, 15 and 18. *TKWL,* TC 3b units 7, 8, 9, 11, 12, and 14. *TKWL,* TC Level 4a makes an oblique reference to 'use the Scripture model' in a teaching activity, TC 4b does not mention it at all.

[501] Of these thirteen units, the commentary in the Word of God section in only four includes information on the areas of study indicated in stage one, Learning About the Word. These units are *TKWL,* TC 3a, unit 15 and TC 3b, units 9, 11 and 12. Three further units (*TKWL*, TC 3a, units 12, 18, and *TKWL*, TC 3b, unit 14) contain some of the information required, six units contain none at all. Those containing no information at all are *TKWL,*TC 3a, unit 1 (Explore the symbolism of Mk 1:9-11) unit 6 (Research the historical, social and cultural context of Mt 13: 4-9), unit 10 (For Mk 1:1-8, Who was John the Baptist and what was his role?), and unit 11 (Find out about the significance of meals in Jewish culture for Lk 22: 13-20). TC 3b, unit 7 (For Lk 24: 13-35, Who might be the community for whom this story was written?) and unit 8 (in Acts 10: 44-46, Outline the very early days of the Church after the resurrection. Discover the meaning of pagans, examine why there were so many different nationalities present.) contain none of the information required to complete the activities.

[502] These passages will be discussed more fully later.

[503] *TKWL*, 28 citing *DV* 12. The actual quote is 'Seeing that, in Sacred Scripture, God speaks through men[sic] in human fashion, it follows that the interpreter of sacred Scriptures, if he[sic] is to ascertain what God has wished to communicate to us, should carefully search out the meaning which the sacred writer really had in mind, that meaning which God had thought well to manifest through the medium of their words.' It is interesting that this is one of the quotes also cited in the Catechism of the Catholic Church. *CCC* 102.

7.3.3 *The manner in which Scripture is cited actively works against coming to a valid interpretation*

Examination of the actual citations of Scripture in *To Know Worship and Love* reveals two practices which make establishment of the literal sense of a passage extremely difficult: the use of only part of a whole passage, including single verses of Scripture, and the un-discerned citation of multiple passages from different authors and works.

7.3.3.1 *Partial texts*

Analysis of the Scripture cited in *To Know Worship and Love* reveals that parts of whole passages are cited often. A few examples serve to demonstrate this practice. John's account of Jesus washing the feet of the disciples (Jn 13:1-17) is cited five times. Each time it appears in a different formation, as John 13:1-20; John 13:3-9, 12-16; John 13:3-15; John 13:4-15; John 13:12-15. A similar pattern is seen with Mark's account of the women at the tomb (Mk 16:1-6). Cited four times, it appears as Mark 16:1-16; Mark 16:2; Mark 16:5-6; Mark 16:6-7. Luke's account of Jesus at the Temple (Lk 2:41-52) is cited in three different formations as Luke 2:41-50; Luke 2:51-52; Luke 2:49. The first creation account (Gen 1:1-2:4a) is cited four times as Genesis 1:1-3; Genesis 1:1-31; Genesis 1:26-27; Genesis 2:1-3. The Ascension (Acts 1:6-11) is cited in three formations, as Acts 1:6-11; Acts 1:8-11; Acts 1:9. In total, fifteen Gospel passages are cited in more than three different configurations that appear as fifty-two individual uses of Scripture, while slightly more than a quarter of all citations are parts of whole passages.[504] What is notable among the parts of

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[504]There are 265 citations in the Word of God section in the series. When these citations are grouped according to the passages they come from, 169 different scripture passages are used in the series. Of these, 47 passages (18%) are split into 122 references. 112 different Gospel passages are cited, 35 whole passages are split into ninety-two references. The Beatitudes (Mt 5:1-12) is cited 3 times as Mt 5:1-12, and once as Mt 5:1-10; The Coming of the Holy Spirit (Acts 2:1-13) is cited 5 times: twice as Acts 2:1-4 , twice as Acts 2:1-11 and once as Acts 2:1-8.

passages cited is the large number of single verses. Sixty (23%) of the 265 Scripture passages cited for use in the series are single verses. Most of these are individual verses taken from the Gospels.[505]

A valid interpretation of Scripture is enabled by addressing a number of the feature of a passage so that what the author intended to convey might be established. What is crucial to note is that none of these features of a passage is available for consideration when parts of whole texts and especially single verses, are cited. The original wording of a passage, its phraseology, grammar and structure, as a unit and within the broader context of the whole work are obscured. Identification of the specific genre or form of a passage, including whether it constitutes the literal or metaphorical use of language, is also hidden. The genre of a passage is made almost impossible to determine. As a result, interpretation is limited to that which is available at face value only. The finding that more than a quarter of the citations in *To Know Worship and Love* are presented in a manner which actively discourages valid interpretation is, therefore, of significant concern.

7.3.3.2 *The un-reflective citing of multiple passages from different authors or books*
Tabulation of the number of passages cited for use in each unit reveals that on average just under two passages are cited per unit.[506] It also reveals the large number of units which cite more than one passage per unit. Table 7.3 details the placement of passages by level/year.

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[505] There are 192 Gospel citations. of these, 34 (18%) are single verses. Of the 45 other Second Testament passages, 14 (31%) are single verses. 12 (43%) of the 28 First Testament citations are single verses.
[506] The number is actually 1.9

Table 7.3 Placement of Scripture by Level/Year

Units	Level 1	Level 2a	Level 2b	Level 3a Year 3	Level 3b Year 4	Level 4a Year 5	Level 4b Year 6	Total
No Scripture						1		**1**
single citation	11	13	12	16	15	11	5	**83**
more than one passage cited	8	7	8	2	3	10	14	**52**
Total	**19**	**20**	**20**	**18**	**18**	**22**	**19**	**136**

Of the 136 units in the series, one unit does not cite Scripture. Of the 135 units which do cite Scripture, eighty-three units (61%) cite only one passage.[507] The remaining units contain multiple citations. What is immediately evident is that Level 3a and 3b/Years 3 and 4 contain significantly fewer units with multiple citations than any other level. This contrasts starkly with Level 4a/Year 5 in which almost half the units contain more than one passage, and Level 4b/Year 6 where the number of units with multiple citations outnumber those with single citations by nearly three to one.[508] Further analysis of the number of passages in each unit reveals that of the fifty-two units which contain multiple passages, twenty-eight units contain two Scripture citations, seventeen units contain between three and five passages, while seven units contain six or more passages for use.[509] Of these seven units, two units which study

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[507] Unit 4 of Level 4a/Year 5 has no Scripture citation in it at all.

[508] The question of how much Scripture should be included in a unit of work is difficult to answer. Given that each Level/Year contains 18-20 units and is expected to be taught over a year, most units would take about 2 weeks. The series does not stipulate exactly how much time should be spent on the study of Scripture, but given the expectations the Church has with regard to establishing the literal sense of a passage, units which contain a number of passages would seem unrealistic at best. The inclusion of three or more passages in almost 24% of units appears, therefore, as a significant obstacle in the faithful teaching of Scripture.

[509] Fifty-two units (39%) use 182 (69%) of the 265 citations.

Holy Week contain the largest number of passages. Level 2a, unit 6 contains thirteen passages suggested for study; Level 4a/Year 5, unit 6 contains nine passages.[510]

The most common practice adopted in the series is the combination of multiple passages from the Gospels.[511] Two units cite passages from all four gospels,[512] three units combine three gospels.[513] Eleven units use two gospels, with ten of these combining a synoptic gospel with the Gospel of John. Units which detail the events of Easter generally draw on more than one gospel account, invariably including John's account of the Washing of the Feet. John's account of Mary the mother of Jesus at the foot of the cross is also often cited alongside synoptic accounts of the passion.[514]

The placement in one unit of passages from differing authors does not necessarily constitute the inappropriate use of Scripture. However, it does increase the need for careful teaching if confusion is not to occur. *HTG* insists that each of the evangelists wrote from their own perspective with their own audience in mind. As a result, those using Scripture are urged to seek out what each author meant in writing as they did. *To Know Worship and Love* has been found to provide little which enables students to discover what the individual biblical authors intended.

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[510] Tabulation of the number of passages cited at each level/year serves to demonstrate an important factor in considering the presentation of Scripture in *To Know Worship and Love*: the influence of individual writing teams. No directions were given to writers regarding the writing process. Scripture, either single passages or multiple passages, were selected simply on the basis that they were 'appropriate for each unit.' *TKWL*, 28. This results in the use of Scripture which is varied and inconsistent.

[511] Of the fifty-two (39%) units which contain multiple citations, fifteen use multiple passages from the same author or book. Some of these units draw on a number of verses from a single passage, (*TKWL*, TC 2a, u 16; TC 1, unit 2; TC 1, unit 19; TC 4b, unit 15). Other units use verses from over a number of different chapters of the same work (*TKWL*, TC 4a, unit 3; TC 4b, unit 19; TC 1, unit 19, TC 1, unit 17). The remaining thirty-seven units use multiple texts from different books.

[512] *TKWL*, TC 2b, units 6 and 13.

[513] *TKWL*, TC 3a, unit 1; *TKWL*, TC 4a, unit 6; *TKWL*, TC 4b, unit 17.

[514] *TKWL*, TC 2b unit 2, one of the units in which this occurs, demonstrates that the selection of passages is clearly based on supporting the doctrine of the unit. This unit is called 'Families' and it is intended to show that we learn to care for others within a family unit. Mary's presence at the foot of the cross is, apparently, perceived to indicate her care for Jesus. The fact that it does not appear in the synoptic accounts with which it is placed is ignored in determination to teach the doctrine of the unit.

Commentaries contain neither the quality nor type of information which allows students to discern the perspectives and styles of one author, let alone different authors. Indeed, the decision to provide the actual Scripture passages chosen for the unit within the Student Text arguably increases the potential for confusion. In their reading of the Scripture selected for the unit, students are able to read from one passage to another with no need to note that they are shifting author or work.[515]

In Levels 1, 2a and 2b the issue of moving from one author to another is made concrete and visible in the decision to rewrite the Scripture for the unit as a picture story for use in the *Good Shepherd Experience*. Twenty-five of the fifty-nine units in Levels 1, 2a and 2b use more than one passage to create a single picture story. Fifteen of these units do so by combining more than one author's work.[516] Three units actually build a story on the basis of a single verse.[517] The most obvious example of the combination of passages from different books is in the presentation of the events of Easter. Level 2a, unit 6 combines excerpts from Mark 14, 15 and 16 with John 19 to create a story not found in either gospel. Level 2b, unit 6 repeats the practice and combines verses from all four gospels to give the impression of a single cohesive Easter story.

The creation of a storyline which is not found naturally in Scripture is not only limited to those which tell of Easter. Level 2a, unit 11 creates a story about Mary using non biblical sources and the Gospels of Luke and John. Level 2b, unit 13

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[515] *TKWL*, Level 2b, unit 6 part 3 provides an interesting example of failure to note the work of several authors. This unit cites Mark 16:1-16. However, the passage provided at the back of the Student Text fails to note what is evident in most Bibles, that another ending or a longer ending have been added to Mark's work. While contemporary scholarship readily accepts that Mark's own account ends at verse 8, *TKWL* appears to have ignored this.

[516] *TKWL*, Level 1, units 10, 12 and 18. *TKWL*, Level 2a unit 4, 6, 8, 9, 10, 11. *TKWL*, Level 2b unit 1, 2, 6, 8, 9, 13.

[517] *TKWL*, Level 1, unit 1; Level 2a unit 14, Level 2b unit 7. Level 2a unit 14 creates a story about the making of bread in the time of Jesus from Matthew 13:33. Level 2b unit 7 places John 8:12 in the middle of a story about Easter Sunday and Level 1 unit 1 uses Luke 6:12 to build a story on the need for a classroom prayer place.

combines six passages from all four gospels to create what appears as a single story called 'Friends of Jesus'. Level 2b, unit 10 creates a single account of the feeding of the 5000. Although the basic storyline, with its inclusion of the small boy who provides the loaves and fish is clearly taken from John 6:1-13, reference is also made to Jesus healing the crowd, found in both Matthew (Mt 14:13-21) and Luke (Lk 9:10-17). Mark's contribution to the story is the observation that Jesus felt compassion for the crowd because they were like sheep without a shepherd.[518] Such a presentation is a blatant misuse of the four works from which this story is sourced.

Level 2a, unit 10 is also worthy of note. This unit provides a clear example of one which uses Scripture to teach the chosen doctrine of the unit with little regard for the integrity of the passages cited. In this case, two single verses, John 10:14 and Matthew 18:4 are combined into a unit called The Good Shepherd leads us home. The picture story appears to begin with John 10:14 by noting how the good shepherd takes care of his sheep. The illustrations show the shepherd with the sheep on the green hillside and beside the river, where the shepherd lets them drink. It comments, 'What a wonderful place this must be.'[519] The text then jumps immediately to 'Heaven will be like this for us. Jesus, the Good Shepherd, will call us by our name. He will ask us to join him.'[520] The illustrations show people walking on a path toward a collection of flat roofed houses. A figure, assumed to be Jesus, is greeting people on the path. What is particularly problematic about this unit is the inclusion of Matthew 18:4. The only connection between the picture story and Matthew 18:4 appears to be the word 'heaven' which appears in the verse. The link between the two passages appears

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[518] Mark 6:34b.
[519] *TKWL*, ST Level 2a, unit 10, 74.
[520] *TKWL*, ST Level 2a, unit 10, 75.

tenuous at best.[521] The message of Matthew 18:1-5, from which this single verse is taken, is completely sacrificed in order to teach the doctrine of the unit.

Units which bring together the work of different authors without acknowledgement of their circumstance, history and perspective actively deny the integrity of the passages being cited. Moreover, they imply both uniformity and portability of passages not consistent with biblical scholarship. Of the practices described so far, the practice of citing, without any attention to context, multiple passages within a single unit would appear to provide clear evidence that the overwhelming function of Scripture in *To Know Worship and Love* is to support the doctrine being taught, even if this sacrifices the integrity of the passages being cited. This finding strongly suggests that the authentic use and presentation of Scripture was not of primary concern in the production of the series. As such, it provides further insight into why the requirements for the valid interpretation of biblical metaphors for God were not provided.

7.3.4 *The illustrations take little note of the insights of biblical scholarship*
Each of the Student Texts contains illustrations to accompany the text. The style of illustration in *To Know Worship and Love* varies. In Level 1 they offer a life-like representation such as might appear on Christmas Cards. In Level 2a illustrations of biblical scenes are generally more cartoon-like, in shades of purple and pink. In Level 2b they appear as pencil style drawings, still somewhat like cartoons. Levels 3a-4b/Years 3-6 adopt a different approach. Illustrations, varied in style and size are used

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[521] A similarly tenuous link is found in *TKWL*, Level 2b, unit 8. The unit explains some of the signs which we use when we celebrate the sacraments. Six signs are named: oil, water, light, white clothing, bread and wine. Nine Scripture passages are cited in the unit: four from Revelation, three from the Gospel of John, one from 1 Corinthians and one from Psalms. Four of the citations are single verses. While each passage mentions one of the items named in the unit, their role in the unit is hard to determine. It does little more than confirm that each of these items is mentioned in the biblical text.

to accompany the text which becomes the dominant feature of the unit. Smaller versions of the illustrations which appear in Levels 1, 2a and 2b along with photos and prints of well known art works, are used. However, regardless of the style used, what is clear is that the illustrations often take little note of the findings of biblical scholarship.

The inaccurate presentation of shepherds and kings has already been noted in discussion on the vehicles of biblical metaphors. What is apparent is that a wider problem of inaccuracy is evident in the illustrations in a number of other units, particularly in Levels 1, 2a and 2b. According to the illustrations in Level 1, unit 19 Joseph and Mary travel to Bethlehem on a donkey were Jesus is born in a European stable, complete with cows, sheep and a donkey.[522] Level 2a, unit 20 also tells the story of Jesus' birth, this time according to Matthew. The illustrations, however, include three shepherds and sheep. A kangaroo and cockatoo keep the donkey and sheep company in the stable.[523]

The illustrations for all three stories which tell the Pentecost story also present an understanding not consistent with scholarship.[524] All the illustrations show Mary, the mother of Jesus, and the disciples huddled in the upper room when the spirit comes, represented by small flames.[525] The illustrations all limit the group of the disciples to eleven men. This inaccurate understanding of who the disciples were is taught through the illustrations in several units which consistently limit the disciples

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[522] Mary also travels on a donkey in the illustrations for *TKWL*, ST 4, unit 18, 145.

[523] *TKWL*, ST 2a, unit 20, 139.

[524] The women disciples, Mary Magdalene and the other women who followed Jesus, are never referred to as disciples, instead they are called either his friends or simply, women. The text of *TKWL*, Level 1 unit 6 and Level 2b unit 6 calls the women at the tomb either 'some women', or 'the women.' *TKWL*, Level 2a unit 7 calls them 'some women who were friends of Jesus'. *TKWL*, Level 2a, unit 7, 51.

[525] *TKWL*, Level 1, unit 9; Level 2a, unit 9; Level 2b, unit 11; and ST 5, unit 8.

to twelve men.[526] This perception contradicts not only contemporary scholarship, but comment in the Word of God commentary on Luke 10:38-42 found in Level 3b/Year 4, unit 16.[527]

Level 4b/Year 5, unit 5 which cites Luke 23:33-34 contains an illustration of Jesus on the cross with Mary standing at the base. The Temple at Jerusalem, pictured in Level 1, unit 14 looks very like a room in a house; while the tomb in which Jesus is placed is variously depicted as a cave and a stone framed hole in a forest.[528] In what appears as an attempt to depict the family of Jesus as Jewish, Mary has a lighted menorah on the bench in her inappropriately modern kitchen.[529]

In the search for evidence of accurate information on the four vehicles used in the biblical metaphors cited in the series, the need to provide information on the historical setting of Scripture was raised. Indeed, this formed the basis for criticism of the use of illustrations that are inaccurate and fanciful. Concerns about the wisdom of using art work which makes no attempt at all to depict life as it actually was in the biblical world are equally applicable here. It leads to an erroneous understanding of the historical setting of the Bible and subsequently to an interpretation of Scripture which is flawed by misinformation and ignorance.

Four practises in the series come together to indicate that accepted exegetical practices of the Church have not been adhered to in the use and placement of Scripture in *To Know Worship and Love*. Although the series contains opportunity for

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[526] *TKWL*, ST 1, unit 7, 44, 45; *TKWL*, ST 1, unit 8, 52, 53, 55; *TKWL*, ST 1, unit 10, 64. *TKWL*, ST 2a, unit 7, 52; *TKWL*, ST 2a , unit 8, 58, 61; *TKWL*, ST 2a , unit 9, 64, 65, 66, 67. *TKWL*, Level 2b, unit 6, 72.

[527] In the commentary found in TC 3b, unit 16, the relationship between Jesus and Mary, sister of Martha, is describes as that of 'disciple and rabbi', one which 'challenged a society in which women were denied opportunities' afforded men. *TKWL*, TC 3a, unit 16, 158. For discussion on who might be called a disciple Elizabeth Schüssler Fiorenza, *Discipleship of Equals* (New York: Crossroad Publishing, 1994).

[528] *TKWL*, ST 2b, unit 6, 65. *TKWL*, ST 2a, unit 7, 52.

[529] *TKWL*, ST 2a, unit 11, 80.

the literal sense of a passage to be explained and taught, and thus a valid interpretation to be considered, these opportunities are simply not utilized in the series. Word of God commentaries contain information which is scant and disjointed and the Scripture method designed to give students information prior to interpretation is used only infrequently. Passages are cited partially, often as single verses, and the work of multiple authors are amalgamated to produce stories which do not exist naturally in Scripture. The illustrations which accompany the text do not reflect the insights of biblical scholarship.

The finding that Scripture, in general, is not used in a manner which enables its literal sense to be explored offers significant insight into why biblical metaphors are not presented effectively. Put simply, the inadequate presentation of biblical metaphors is not an isolated issue: the use and presentation of Scripture generally within *To Know Worship and Love* is seriously flawed. Instead of initiating students into 'a correct fruitful reading of Scripture', the series provides the context for interpretation of Scripture which is fed by misinformation and ignorance.[530] Indeed, the likelihood that *To Know Worship and Love* will meet its own goal that students in Levels 3a-4b/Year 3-6 will 'become familiar with the Scriptural story of salvation history, appreciating it in its faith, cultural, historical and literary contexts' appears extremely unlikely.[531]

The Biblical Commission insists that those who wish to use Scripture to elucidate doctrinal concepts must ensure that such use falls within the accepted exegetical practices of the Church least they 'confuse the human and the divine.'[532] In their presentation of Scripture in *To Know Worship and Love*, the writers appear to have overlooked this expectation and to have cited passages with little thought to their

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[530] *IBC*, 123.
[531] *TKWL*, TC 3a, 22.
[532] *IBC*, 108.

history or form. Neither do the writers seem to have been able to avoid the problems associated with the use of Scripture in theme based religious instruction described by Stead, Madgen and others. Passages, chosen on the basis that they fit the theme, are simply clumped together in *To Know Worship and Love* with no regard for 'the nature of the literature, the period when it was written, the purpose it originally served, or the way in which it is now interpreted in the religious community.'[533] Such a finding places the use of biblical metaphors and, indeed, all Scripture, outside the principle of accepted exegesis of the Church. That this should occur in religious instruction materials produced by the Church is completely unacceptable.

7.4 Any adaptation of Scripture is to be done carefully, with patience and wisdom.

The Church acknowledges that Scripture may need to be adapted to the social, cultural or educational circumstances of those being taught. However, any adaptation that is deemed to be necessary is to be undertaken with patience and wisdom and without betrayal of the original meaning. Adaptation should never corrupt or distort Scripture. Any unfaithfulness to the integrity of the message contained in Scripture, either deliberately or unintentionally, means a dangerous weakening of catechesis.[534] In its adaptation of Scripture, does *To Know Worship and Love* ensure the integrity of the message is maintained?

There is no consistent pattern in the adaptation of Scripture across the entire series. In the explanation of the *Good Shepherd Experience* it is suggested that teachers reading from an authorized version of the Bible may wish to modify words

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[533] Holm, *Teaching Religion in School*, 95.
[534] *REF,* 30.

'here and there' or add an explanation to the Scripture passages they use.[535] In Levels 3a-4b/Years 3-6 the only suggestion which alludes to the adaptation of Scripture comes in some unit teaching activities which state that students could dramatise or rewrite passages. Neither of these levels include directions on how teachers might undertake any adaptations, nor are they made aware of the need to be careful about the adaptations they make. However, the explicit adaptation of Scripture is evident in Levels 1, 2a and 2b in the rewriting of the passages chosen for the unit into pictures stories. Almost all units in Levels 1, 2a and 2b use the cited scripture to create a picture story as set out in Table 7.4.

Table 7.4 Units that use Scripture to Create a Picture Story

Level	Units in level	No. that use Scripture to create picture story
1	19	13
2a	20	16
2b	20	16
Total	**59**	**45**

In total, forty-five of the fifty-nine units (76%) in Levels 1, 2a and 2b use the Scripture chosen for the unit to build a narrative, presented in large type with bold illustrations in the Student Text. Units which do not rewrite a Scripture passage as a picture story are typically the ones that address specific liturgical practices or aspects of religious life.[536] Two practices have a direct, negative bearing on the authentic adaptation of Scripture in these levels: the amalgamation of a number of passages into a single story; and, the inaccurate rewriting of the actual passages themselves.

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[535] *TKWL*, TC 1, 8.
[536] For example, *TKWL*, Level 1, unit 12, Let's Visit the Church; *TKWL*, Level 2a, unit 1, God's Book the Bible and *TKWL*, Level 2b unit 5, St Patrick.

7.4.1 *The amalgamation of a number of passages*

Difficulties associated with the amalgamation of a number of passages into a single story have already been raised. In its undermining of each author's purpose, audience and literary style, it cannot be considered authentic adaptation of Scripture, that is, one which preserves the integrity of the message it conveys.

7.4.2 *Inaccurate adaptation*

The inaccurate adaptation of Scripture is evident in three practices in the picture stories: simple inaccuracy in detail in the text and in the illustrations; the inclusion of interpretation in the stories; and, in rewriting that changes the literary form of the original passage.

7.4.2.1 *Inaccuracy*

Simple inaccuracy, between the actual Scripture cited and the rewriting of it as a picture story, is evident in several units.[537] The insertion of metaphors for God in passages which have none has been noted previously.[538] It stands as an obvious example of inaccurate adaptation. However, other examples of inaccuracy are also evident.[539] In Level 2b, unit 12 dialogue is added to Mark 10:13-16 so that Jesus speaks to the adults gathered with the children and tells them that they must 'be more like [these] little children – learning to trust God just like a baby has to trust its mother or father.'[540] The picture story for Level 2a, unit 5 is based on the account of the Last Supper (Mt 26:26-29). Although Matthew's account does not name who was

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[537] *TKWL*, ST 1, unit 2. Level 2a units 5, 8, 10 and 11. Level 2b units 2 and 18.
[538] Discussion on the inclusion of biblical metaphors for God was made in chapter six.
[539] Other examples include *TKWL,* ST 1, unit 3 which takes Mt 18:12-14, where the focus is Jesus' story of the lost sheep and turns it into a story about Jesus as the Good Shepherd, while unit 16 in the same level adds an ending to the calling of the disciples found in Mt 4:18-22. Level 2a unit 9 also adds an ending to the Pentecost story.
[540] *TKWL*, Level 2a, unit 5, 36.

at the Last Supper, they are named in the unit. 'Their names were James, Andrew, Simon, Jude, Matthew, Philip, Thomas, James, Bartholomew, Judas, Peter and John.'[541]

While in some stories detail is added, other stories leave significant details out. Luke's account of the leper, the only one of the ten who comes to thank Jesus for his healing is never called a Samaritan,[542] and the questioning of Mary by Jesus at the wedding at Cana is left out, possibly to support the statement that 'Jesus listened to his mother and showed his respect for her and for the "wedding" family.'[543] As well as indicating that the principle of careful adaptation has not been met, these adaptations appear as a significant deviation from Cavalletti's initial direction that any telling of Scripture should keep as close as possible to the text as it is written. 'We need to be careful about our language with children; as far as possible, use the actual words of Scripture. The more faithful we are to the Bible the better . . .'.[544]

The inaccuracies present in *To Know Worship and Love* indicate that the principle of patient, wise adaptation which maintains the integrity of the original passage, has not been met. By adding and omitting detail, the series instigates changes which alter the message intended by the original author. How either students or teachers are to 'be attentive to what the human authors truly wanted to affirm and to what they wanted to reveal to us by their words' is made almost impossible.[545]

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[541] *TKWL*, ST 2b, unit 12, 124.
[542] *TKWL*, ST 2a, unit 18, which uses Lk 17:12-19.
[543] *TKWL*, ST 2b, unit 2 part 1, 19.
[544] Cavalletti *et al*, *The Good Shepherd and the Child*, 45.
[545] *TKWL*, 28 citing *DV* 12.

7.4.2.2 *Inclusion of Interpretation*

Other units alter the Scripture passages the stories are based on by including an interpretation of what it means.[546] Level 1, unit 5 explains that Jesus celebrated the Last Supper as 'he wanted to gather his disciples together for a special meal because he knew he was going to die.'[547] No mention is made of Passover in the unit; the story teaches that Jesus simply chose to have a 'last supper' prior to his impending death. Level 2b, unit 6 states that Jesus was killed because 'he had been brave enough to speak against the powerful people . . . to touch the people who were called "unclean" . . . [and] brave enough to teach the poor about the Kingdom of God.'[548] The examples cited as those which include and omit detail also indicate that interpretation has been undertaken by the writer, who wishes to control or contain what the passages mean.

The provision of an interpretation of the actions and words of Jesus is also of concern. The open-ended nature of Scripture is highlighted in the religious instruction methods on which the *Good Shepherd Experience* is based.[549] Indeed, *Catechesis of the Good Shepherd* insists that 'the child must be given the opportunity to discover and appropriate the truth for her/himself.'[550] Moreover, the inclusion of interpretation appears contrary to Elliot's own direction that writers must not go 'too far with adaptation' and that they must maintain 'the pristine simplicity of a catechesis where the children themselves become the teachers.'[551] The observation that some stories include interpretation, therefore, is contrary to the desires of the Church, the General Editor of the series and the instigators of the programmes on which the *Good*

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[546] *TKWL*, ST 1 units 4, 5 and 9; *TKWL*, ST 2a, unit 5; *TKWL*, ST 2b, units 12 and 17.
[547] *TKWL*, ST 1, unit 5, 31.
[548] *TKWL*, ST 2b, unit 6, 63.
[549] Both Cavalletti and Berryman insist on time for individual wondering.
[550] *TKWL*, TC Level 1, 7.
[551] Elliot, "Shaping", 21.

Shepherd Experience in based. It does, however, provide evidence of Madgen's concern regarding the use of Scripture in thematic programmes, where student interpretation is pre-determined and limited by the parameters of the unit.

7.4.2.3 *Change in literary form*

In other units, the adaptation of Scripture into a picture story effectively changes the literary form of the original passage. This is most obvious in three units based on four parables of the kingdom found in Matthew 13. Units 13, 14 and 15 of Level 2a are based on the parables of the mustard seed, the yeast, and the treasure and pearl respectively.[552]

The relationship between parables and metaphors has been noted. Although generally worded as similes, parables work as metaphors do by prompting a process of comparison in which the ways the kingdom of God, the tenor, is like and different from the nominated activity, the vehicle. The listener, on hearing the parable, calls to mind their network of association for tenor and vehicle and compares them. Attributes able to be transferred to the kingdom are; those which do not apply are noted and held in tension. What is apparent in the adaptation in *To Know Worship and Love* is that in rewriting each of these parables, the writers turn the literary form, parable, into another quite different form, narrative. The inclusion of additional detail and explanation means the comparison initiated by the parable in its original form is made completely unnecessary. How the activity referred to and the kingdom of God are alike and different is explained in the story. The literary form which the original author used, including its invitation to compare, think and come to an understanding, is completely lost and replaced with another.

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[552] *TKWL*, ST 2a, unit 15 is based on the parables of the treasure and the pearl.

The Church is very clear that any adaptation of Scripture should never be allowed to 'mutilate or falsify the text.'[553] The integrity of Scripture is to be maintained at all times. In their decision to rewrite the Scripture for Levels 1, 2a and 2b into picture stories, *To Know Worship and Love* has undertaken adaptation which does not maintain the integrity of Scripture. In the amalgamation of multiple texts into a single story *To Know Worship and Love* has produced story lines which either do not exist at all in Scripture or do not exist in the form in which they are written. The rewriting of passages has changed the literary form of some, while the inclusion of illustrations that are laced with inaccuracies can only contribute to significant misunderstanding. Indeed, the series demonstrates every one of the six errors likely in the adaptation of Scripture into picture stories.[554] This constitutes a serious, erroneous presentation of Scripture, one which will necessitate the deliberate re-teaching of students in subsequent years, something the Church has expressly sought to avoid. The warning that the message contained in Scripture may lose its 'very nature and savour if on the pretext of transposing it into another language that content is rendered meaningless or is corrupted' appears to be fulfilled in the Student Texts for at least Level 1, 2a and 2b.[555]

It is clear that the adaptation of Scripture into picture stories for Levels 1, 2a and 2b can be called neither careful nor wise. Indeed, it serves as perhaps the strongest indicator yet that desire to teach certain themes in the series has resulted in

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[553] *CT*, 30.

[554] Stead notes that the adaptation of Scripture into picture stories is likely to result in stories which are laden with interpretation; which ignore the literary forms employed by the original authors; which combine different accounts of an event into one story; which give false impressions about the life of Jesus and present Jesus in a sentimental fashion; and which use language that is childish and trivial. Barbara Stead "The Bible in Religious Education" in Ryan and Malone, *Exploring the Religion Classroom, A Guidebook for Catholic Schools.* (Wentworth Falls: Social Science Press, 1996), 102.

[555] *GDC*, 112.

significant misuse and corruption of the Scripture that is cited. While this observation does not impact directly on why the presentation of biblical metaphors is ineffective, it adds considerable support to the view that the presentation of Scripture throughout the series is seriously flawed. As such, failure to provide the requirements for the valid interpretation of biblical metaphors for God does not constitute a unique problem.

7.5 Scripture should be introduced systematically to meet the developmental needs and capacities of students.

Although the Church avoids mandating any particular programme or approach to religious instruction it insists that Scripture be introduced systematically, with increasing complexity, according to the abilities of students. The simple presentation of the Christian story given to younger students should lead to more detailed and explicit study of passages. Does *To Know Worship and Love* ensure that Scripture is taught with increasing complexity over the seven years of the series?

The series explains its use of two learning and teaching processes with reference to the need to accommodate the 'age groups, developmental phases and spiritual needs' of the students for whom *To Know Worship and Love* is intended.[556] While it is beyond the scope of this thesis to comment on the age-appropriateness of either of these processes, the inclusion of two learning processes, and in particular the nomination of a method for studying Scripture at Levels 3a-4b/Years 3-6, does suggest that the series intends to meet the differing capabilities and needs of students. However, comprehensive examination of the Scripture used in the series reveals that, in practice, no pattern of deliberate, systematic introduction of Scripture is evident

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[556] *TKWL*, 21.

across the series. Indeed, tabulation of the learning outcomes which pertain to Scripture indicate that over seven years, students will be expected to do little more than simply recall the passages they are taught.

7.5.1 *The systematic introduction of Scripture by source*

Neither the number of passages used at each level/year nor their source indicates any sort of deliberate or systematic introduction of Scripture in the series.[557] Table 7.5 indicates the source of the Scripture cited in the Word of God at each level.

Table 7.5 Citations by Source and Level

Level/Year	L 1	L 2a	L 2b	L 3a/ Yr 3	L 3b/ Yr 4	L 4a/ Yr 5	L 4b/ Yr 6	Total
Mark	0	12	7	4	1	2	4	**30**
Matthew	3	13	7	4	3	15	6	**51**
Luke	24	8	9	11	5	6	6	**69**
John	4	4	9	3	5	11	6	42
Gospel Total	**31**	**37**	**32**	**22**	**14**	**34**	**22**	**192**
Other S/T	8	4	9	1	7	5	11	**45**
Other F/T	7	2	7	2	2	3	5	**28**
Total	**46**	**43**	**48**	**25**	**23**	**42**	**38**	**265**

Tabulation of where the Scripture passages cited at each level/year come from fails to reveal any process of deliberate or systematic introduction. Rather, it strongly suggests that Scripture passages have been selected quite randomly. No pattern, in either the number of passages used or their source, is apparent. Dominance of the gospels is clear and consistent with the stated need for this emphasis. However, even these books are introduced quite arbitrarily. Both Level 2b and Level 4b/Year 6 draw from each gospel fairly evenly, while preference for Luke is evident at Level 1 and

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[557] By level/year, the number of citations varies from a low of 23 at Level 3b/Year 4 to a high of 48 at Level 2b. Levels 1, 2a and 2b use marginally more texts than do Years 3-6. As these levels use the *Good Shepherd Experience* the slightly higher number of texts may reflect the manner in which multiple Scripture passages are combined to produce a single picture story. Level 3a and 3b/Years 3 and 4 use noticeably less passages than do Level 4a and 4b/Years 5 and 6, most likely the result of individual writer preference. Any deliberate attempt to increase the number of passages used across each level as student age increases is, therefore, not evident.

Level 3a/Year 3. Indeed, the clear dominance of Luke in these levels/years appears responsible for this gospel being the one cited most often in the series. Level 4a/Year 5 shows a clear liking for the gospels of Matthew and John, while Level 3b/Year 4 uses noticeably fewer gospel passages than does any other level/year.

The apparent randomness with which Scripture is used appears consistent with the lack of explicit direction given to writing teams during the writing process. It also further suggests that the themes of *To Know Worship and Love* are what drives the use of Scripture in the series.

7.5.2 *Passages which are repeated*

Of the 265 biblical citations in *To Know Worship and Love*, 28 texts (11%) are repeated identically, that is verse for verse. This means that there are actually 237 different citations from Scripture throughout the series. However, as has been already noted, the same passage is often cited in a number of configurations. Six passages, Luke 1:26-38, Luke 15:11-32, John 11:25-26, John 14:15-17, Acts 1:6-11, and Genesis 1:1-2:3 are used three times. Two passages, Matthew 5:1-12 and John 15:1-17 are used four times. Two passages, Matthew 28:16-20 and Acts 2:1-13 are used five times.

Examination of these passages over the seven years reveals that little is done to ensure that student learning increases with each successive use. Two practices are common: either passages are not taught consistently across the series or student learning does not progress past simple recall of the passage.

7.5.2.1 *Passages are not taught consistently across the series*

The commissioning of the disciples (Mt 28:19-20) is reflective of this, very common practice.[558] The passage is cited five times in the series.[559] Four units which cite this passage contain no outcomes related to Scripture. As a result, students will be directed to Matthew 28:19-20 in support of their learning about Baptism, the Ascension, Holy Week, the Trinity and Christian mission but never actually learn anything at all about the actual passage or its context. Level 4b/Year 6, unit 16 does contain a Scripture outcome but the request that students investigate, through Scripture, examples of the life of the early Christians, is better met by reference to passages from Acts and the Letters of Paul.[560] Consequently, although Matthew 28:19-20 is cited in the Word of God section five times across five different levels/years, *To Know Worship and Love* does not expect students to learn anything specific about Jesus' commissioning of the disciples in Matthew.

7.5.2.2 *Student learning does not progress past simple recall of the passage*

Luke's telling of the coming of the Holy Spirit, Acts 2:1-13, is reflective of the practice of limiting student learning over subsequent usage. The passage is cited across five levels/years of the series.[561] At Level 1, students are asked to identify that the Hebrew word for spirit means wind or breath. In Level 2a they are expect to retell the story. However, after this level/year, they are expected to learn nothing further;

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[558] Other passages follow a similar pattern. John 14:15-17 is used 3 times over 4 year levels. Only one unit at Level 4b/Year 6 includes an outcome related to this passage. It asks that the students recall the text. Luke 15:11-32 is used three times over two levels. Only *TKWL*, TC 2b contains a scripture outcome and that is not actually related to knowledge of this specific passage; it asks that students identify a Scripture image of God. John 11:25-26 is used in three successive years. Of these, *TKWL*, TC 4a, unit16 is the only unit which includes an outcome related to the text. It asks for recall only.

[559] The citation for *TKWL*, Level 4b/Year 6, unit 17 is actually Matthew 28:18-20.

[560] Passages from Acts and the letters of Paul are cited in the teaching activities.

[561] In *TKWL*, TC 1, unit 9 it is cited as Acts 2:1-4; in TC 3a, unit 8 it is cited as Acts 2:1-8; in TC 4b, unit 8 it is cited as Acts 2:1-4.

although the passage is cited three more times, one unit will expect nothing in terms of learning, the other two will hold learning to simple recall of the event.[562]

The presentation of the events of Easter are deserving of special note. Passages which record the passion of Jesus are, understandably, those used most often in the series. John's account of Jesus washing the feet of the disciples is used five times; an account of the Last Supper is used eight times. The crucifixion of Jesus appears six times, while his burial is cited five times. An account of the women visiting the tomb is used seven times. While it might be reasonable to expect that the central events of Christianity would warrant greater attention and, therefore, be taught in a more deliberate and consistent manner, tabulation of these passages reveals that their presentation is equally disjointed and uncoordinated. Table 7.6 details the presentation of the events of Easter in Levels 1, 2a and 2b.[563]

Table 7.6 Events of Easter and their citation: Levels 1, 2a and 2b

Level Year	The Washing of the feet	The Last Supper	The Crucifixion	The Burial	Woman at the Tomb
1	Unit 4 Jn 13:4-15	Unit 5 Lk 22:19-20	Unit 6 Lk 23:33	Unit 6 Lk 23:55-56	Unit 6 Lk 24:1-6
2a		Unit 5 Mt 26:26-29	Unit 4 Lk 23:33-34 Jn 19:16-17	Unit 4 Lk 23:52-53 Unit 6 Mk 15:46	Unit 6 Mk 16:2, 5, 6
2b	Unit 6 Jn 13:12-15		Unit 6 Lk 23:33-34	Unit 6 Lk 23:56	Unit 6 Mk 16:1-16

The presentation of the Easter events in Levels 1, 2a and 2b is interesting. Some events are isolated for consideration in a single unit, Jesus' washing of the feet of the disciples in Level 1, for example, while other passages are combined into one unit. Level 1, unit 6 places the crucifixion, the burial and the women at the tomb in the same unit while Level 2a, unit 4 puts the crucifixion and the burial of Jesus together in one unit and the burial and the women at the tomb together in another.

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[562] *TKWL*, TC 2b expects nothing; TC 3a asks students to map the story; TC 4b to recall the story.
[563] Because this data is extensive it has been broken up into the teaching processes used in the series.

Level 2b teaches the Easter event in one unit only, but for reasons which are not explained, does not include the Last Supper. Two things are striking: the apparent randomness of the use of Scripture in the teaching of Easter and the use of different gospel accounts. In the first three years of their use of *To Know Worship and Love* students will never hear the story of the death and resurrection of Jesus from the perspective of one gospel. Table 7.7 details the presentation of Easter in levels/years which use the three phase teaching and learning process.

Table 7.7 Events of Easter and their citation: Levels 3a-4b/Year 3-6

Level/Year	The Washing of the feet	The Last Supper	The Crucifixion	The Burial	Woman at the Tomb
3	Unit 13 Jn 13:3-15 (Sacraments of service)	Unit 5 Lk 22:14-23 Unit 11 Lk 22:13-20 (Eucharist focus)	Unit 5 Lk 23:44-46[564]		Unit 5 Lk 24:1-12
4					Unit 5 Mt 28:1-8 Unit 4 Lk 24:5-6 (Life of Jesus focus)
5	Unit 6 Jn 13:1-20 Unit 13 (TC12) (Holy Orders focus)	Unit 6 Mt 26:17-29[565] Unit 14 (Eucharist focus)	Unit 6 Mt 27:27-56		
6		Unit 5 Lk 22:19-20			Unit 5 Mk 16:6-7

Tabulation of the presentation of Easter in Levels 3a-4b/Years 3-6 also shows a pattern of uncoordinated use. While some of the events of Easter were combined in Levels 1, 2a and 2b, in Levels 3a-4b/Years 3-6, the events are taught in a single unit

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[564] In the Student Text the citation is actually Lk 23:33-34
[565] This reference is not listed in the TC but is in the ST.

per level/year. However, no level/year covers all the events of Easter.[566] Level 3b/Year 4 is the most surprising example of this in that it only contains the resurrection. Level 4b/Year 6 teaches only two of the events. No level/year teaches the burial of Jesus.

Two points stand out for comment. First, tabulation of these passages again reveals the use of passages to support the doctrinal theme of the unit. As well as being used to teach about Holy Week in Level 4a/Year 5 unit 6, John 13:1-20 is also used in Level 3a/Year 3 and Level 4a/Year 5 to support units on the sacraments of service, marriage and ordination. The choice of the passage is explained in the Word of God commentary for Level 4a/Year 5 which claims that Peter's objection to Jesus washing his feet 'was to be symbolic of the spiritual cleansing to be attained through baptism and eucharistic fellowship'.[567] Unfortunately, not one of the three units in which John 13:1-20 is cited actually studies the passage; its role in each unit is simply to add Scriptural support to the unit theme.[568] Second, Table 7.7 also reveals the way in which parts of passages, often from different gospels, are amalgamated. No unit in the series teaches the whole passion narrative as recorded by one author.[569] As a result, across seven years of education, students using *To Know Worship and Love* will, on every occasion be taught the events of Easter from fragments of the story, often grouped together into a configuration which does not occur naturally in Scripture.

Furthermore, analysis of the learning outcomes which appear in the units tabulated above reveals that over the seven years of the programme, the series expects

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[566] *TKWL*, Level 3a/Year 3 cites different passages in the Teaching Companion and Student Text. If teachers use the Teaching Companion citation they will teach the death and burial but not the crucifixion; if they use the Student Text they will teach the crucifixion only.

[567] *TKWL*, TC 4a, unit 12, 131.

[568] *TKWL*, TC 4a, units 6 and 12. In fact, Teaching Companion 4a, unit 12 does not refer to the passage at all in the teaching activities.

[569] *TKWL*, TC 1 units 5 and 6, and TC 3a, unit 5 only use Luke's account but neither level presents all the passion. Level 1 presents only tiny fragments of the narrative, while TC 3a omits the burial of Jesus.

students to learn nothing more than the basic outline of the story. Indeed, learning will be effectively capped at that asked for at Level 3a/Year 3. In Levels 1 and 2a, and in a single unit in Level 2b, students will be asked to demonstrate basic knowledge of the events of Easter through recalling it, illustrating it or sequencing the events. In Level 3a/Year 3, unit 5 two outcomes expect that students will name the days of Holy Week and explain their meaning as well as recall and respond to stories associated with Holy Week. In Level 3b/Year 4, the outcome for unit 5 states that students will analyse the resurrection as it appears in Matthew's gospel. However, no teaching activity directs students to analyse any part of Matthew' gospel. In Levels 4a and 4b/Years 5 and 6 student learning effectively returns to that required at Level3a/Year 3. Unit 6 asks students to identify the significance of the events of Holy Week, while Level 4b/Year 6 asks that they explain the significance of the central days. This means that in eleven units taught over seven years of schooling, in spite of being asked to explain what passages mean, students will never study the narrative which speaks of the activities that are at the heart of Christian faith.

Tabulation of the passages which tell of the events of Easter provides new insight into the problems of theme based religious instruction. Even when the theme is one which emanates directly from Scripture, the integrity of the source for the content is compromised. Scripture is still relegated to the role of support and sound exegetical practices are ignored. Passages are fragmented, amalgamated and taught in a haphazard manner. This observation offers further significant evidence of the dangers of theme based religious instruction. It results in teaching, of even the most fundamental events of the Christian story, which is dislocated, inconsistent and flawed.

7.5.2.3 *The learning outcomes do not extend learning*

The best way of ensuring that Scripture is introduced to students with increasing complexity is to deliberately include learning outcomes which demand more sophisticated study of Scripture. However, tabulation of the 505 learning outcomes across the series reveals that the haphazard teaching of passages used more than once is part of a much wider problem. Scripture outcomes are rare within the series and examination of what they ask for shows there is little progression in what is expected from students across the series.[570] The learning outcomes for the *Good Shepherd Experience* are provided in Table 7.8

Table 7.8 Scripture outcomes: Levels 1, 2a and 2b

Level	Know. of the Bible[571]	Recall, Retell	Explain	Analyse	Compare	Identify Specific literary form	Other[572]	Total (no in Level) %
1	1	12	0	0	0	0	0	13 (97) 13%
2a	3	7	0	0	0	0	0	10 (73) 14%
2b	0	6	1	1	0	0	0	8 (62) 13%
Sub-total	**4**	**25**	**1**	**1**	**0**	**0**	**0**	**31**

Thirty-one outcomes are found in the *Good Shepherd Experience.* Overwhelmingly these ask students to recall or retell the Scripture passages they encounter. While this seems reasonable given their young age, what is of real concern is that in those units which ask for student recall of Scripture, nine units which contain outcomes asking students to recall the story have amalgamated multiple Scripture

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[570] Because the data is extensive and two different learning and teaching processes are used, this data is presented in two tables.

[571] Outcomes of this nature ask for general learning about the Bible, discussed in this chapter, principle 7.2.

[572] Outcomes included in this category include those which asks for more generic use of Scripture: Find examples in scripture of stories where Jesus…Use scripture to ….

passages into a single narrative. This means students are explicitly being taught and assessed on their ability to retell a storyline which does not appear in Scripture.[573]

Furthermore, while the inclusion of one outcome which asks for explanation of Scripture appears at first glance to be a move to a more sophisticated level of understanding, the unit this outcome is in cites Mark 12:41-44. Given that the three sentences which are provided in the Teaching Companion Word of God commentary for this passage give nothing in the way of exegetical material, the likelihood that students will be able to explain this complex event is slim. The only teaching activity which attempts to educate students about the widow's offering suggests that pictures of Jerusalem and the Temple be shown to them. The likelihood that students aged six or seven will be able to explain the widow's generous gift appears slim at best. Table 7.9 details the learning outcomes for students in Levels 3a-4b/Years 3-6 who are taught through the three phase process.

Table 7.9 Scripture outcomes: Levels 3a-4b/Years 3-6

Level/Year	Know. of the Bible	Recall, Retell	Explain	Analyse	Compare	Identify Specific literary form	Other	Total (no in Level) %
3a/3	0	7	3	0	0	1	1	**12 (72) 17%**
3b/4	1	1	0	4	1	0	2	**8 (72) 12%**
4a/5	0	2	1	0	0	0	1	**4 (69) 6%**
4b/6	1	2	2	1	0	0	1	**7 (60) 7%**
Sub-total	**2**	**12**	**6**	**5**	**1**	**1**	**5**	**32 12%**

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[573] *TKWL*, ST Level 2a amalgamates the commissioning in Matthew and the Ascension in Acts into a single story which students are asked to learn. *TKWL*, ST Level 1, unit 4 asks students to learn John's account of Jesus washing of the feet of the disciples. In the TKWL account Jesus finishes by telling the disciples to 'Love one another just as I have loved you', taken from John 13:34. *TKWL*, ST 1, unit 4, 27. ST Level 2b, unit 12 asks that students retell the story of Jesus and the Children, also found to include dialogue not in the original. ST Level 2a, unit 9 amalgamates Acts and Galatians to produce a single story about the spirit. In each of these units, outcomes ask for recall of a story which is not found in Scripture.

Thirty-two outcomes which pertain specifically to Scripture are found in Levels 3a-4b/Years 3-6.[574] There is no doubt that, in general, the change in teaching and learning process brings with it greater depth in the outcomes included in the units. However, what is of particular note is that the series clearly does not recognise the need to examine or study passages thoroughly as part of the process of explaining what they mean. Four outcomes in Level 2b and Level 3a/Year 3 ask students to explain what passages mean before they have been taught to analyse them in Level 3b/Year 4.[575]

What is also of note is the presence of one outcome which asks students to identify a specific literary form. It has been noted that none of the nine literary forms named in the Word of God commentary is explained or taught. However, Level 3a/Year 3, unit 17 introduces a tenth form in its request that students identify the similes that Jesus uses to describe the kingdom of God. This outcome is supported through two teaching activities which first direct teachers to show examples of how Jesus uses similes and then asks students to find some. What is interesting is that the Word of God commentary for the passage cited (Mt 13:44-48) notes that they are parables. Although the unit makes no connection between the literary form parable and similes and fails to explain how similes work, this unit does serve to demonstrate that the teaching of literary forms which are found in the Bible could be undertaken.

More generally though, the picture is disappointing. The learning which occurs across Levels 1-3b/Years Prep-4 is not built on in the final two years of the programme. Students entering Level 4a/Year 5, having been expected to explain, analyse and compare passages and having been at least alerted to the presence of one literary form in the Bible, will be asked to do nothing more. Furthermore, on a

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[574] This represents a slight increase on the number found in Levels 1, 2a and 2b.
[575] *TKWL*, TC Level 2b, unit 16 and TC Level 3a, units Level 3a, units 4, 5 and 6.

percentage basis, the number of outcomes related to Scripture significantly declines in Levels 4a and 4b/Years 5 and 6 when students are developmentally best equipped to learn about its complexities. Table 7.10 brings together all the learning outcomes in the series which relate to Scripture.

Table 7.10 Total outcomes across the series

Level/ Year	Know. of the Bible	Recall, Retell	Explain	Analyse	Compare	Know Specific literary form	Other	Total (no. in Level) %
1, 2a, 2b	4	25	1	1	0	0	0	31
3a-4b, 3-6	2	12	6	5	1	1	5	32
TOTAL	6	37	7	6	1	1	5	63 (505) 12%

Of the 505 learning outcomes contained in the series, sixty-three of these refer explicitly to Scripture. This represents just 12% of the total number of outcomes contained in the series. Given that Scripture is the content of what is taught in religious instruction, presented through doctrinal themes or not, this would appear to indicate little attention to the source text. In addition, while examination of the outcomes shows an increase in what might be called higher order thinking skills as students move from Level 1 to Level 4b/Year 6, outcomes which ask for higher order thinking skills are overwhelmingly in the minority.[576] Simple recall is asked for in 81% of the Level 1, 2a and 2b outcomes and almost half of the outcomes in Levels 3a-4b/Years 3-6. In total, 59% of all Scripture outcomes limit student's learning to recall or retelling the story. Neither does the series expect that students' will learn much about the Bible: six outcomes across a series intended to cover seven years of schooling, four of which are in the first three years, seem grossly inadequate.

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[576] 68% of the outcomes which ask for the simple recalling or retelling of an event are found in Levels 1, 2a and 2b. Conversely, outcomes which require that students explain or analyse a passage are not found until Level 2b. This would seem to indicate that some account has been taken of the capacities of students.

While a Doctrinal Overview ensures the sequential introduction and teaching of doctrine no equivalent document is provided for the introduction and teaching of Scripture. As a result, Scripture is presented randomly with no apparent plan or structure. This is far from the principle which expects that it be introduced systematically, in keeping with the developmental needs of students. Students may well be given a simple, albeit erroneous, presentation of the Scripture story in their early years of the programme, however this learning is only rarely developed. Generally the series expects little more than simple recall of the Scripture students encounter. Although this observation offers little new insight in seeking to determine why biblical metaphors are not presented well in *To Know Worship and Love*, it reinforces two previous points. First, it makes clear that the use of Scripture in *To Know Worship and Love* is a reflection of the understanding of the individual writers and teams. The lack of an overall plan for, or about, Scripture paves the way for glaring omissions and errors. Second, recognition that teaching of the events of Easter is seriously flawed adds further support for extreme caution in religious instruction programmes which are thematically based. Even when Scripture is the clear and direct source for what is being taught, passages are likely to be fragmented, used out of context and amalgamated; well outside the accepted practices of the Church.

7.6 Sound educational processes are to be applied to religious instruction; it must appear as an academic study similar to any other in the curriculum.

The Church insists that religious instruction in Catholic Schools has a different aim from that which occurs in the parish. The aim of the school is knowledge.[577] For this reason, religious instruction, including its use of Scripture, should be considered an

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[577] *RDECS,* 69.

academic study in keeping with other curriculum subjects. Indeed, such should be the quality of the religious instruction students receive that it should be the reason that parents select Catholic schooling for their children.[578] Does the presentation of Scripture in *To Know Worship and Love* enable genuine learning about Scripture, consistent with other academic studies?

There is no doubt that, in its production of Teaching Companions, Students Texts and web site, *To Know Worship and Love* is intended as an educational programme. Indeed, its very name is intended to demonstrate the writers' commitment to the complete education of its audience.[579] Furthermore, the provision of both Foundational and Educational goals for the series is in keeping with the expectation that religious instruction be aimed to achieve identifiable stated goals. The learning desired at unit level is expressed through learning outcomes which are to be assessed through a range of formal strategies and reported to parents and students alike. However, it is hard to argue that passages of Scripture removed from their context, fragmented into a number of smaller parts, including single verses, adapted erroneously and combined to make stories that do not exist, can, in any way, contribute to genuine learning about Scripture.

Indeed, the observation that the key events of Easter are not taught in any sort of sequential, structured fashion seriously weakens the argument that the series is a credible academic text. The difficulties detailed in the previous pages are, however, not the only indicators that the presentation of Scripture does not reflect sound educational practice. Three specific problems are evident: the Scripture outcomes named in some units are not taught; considerable inconsistency between the Scripture

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[578] *CT*, 69.
[579] *TKWL*, 24.

cited in the Word of God and other parts of the unit is evident; and activities where the educational value is beyond the outcomes of the programme are included.

7.6.1 *Scripture outcomes are not taught*

Sixty-three outcomes in the series pertain explicitly to the teaching of Scripture. Of these outcomes, only thirty-eight are actually taught in the teaching activities. Most often, the outcome is simply ignored. Some of the most glaring examples occur at Levels 4a and 4b/Years 5 and 6.

Level 4a/Year 5, unit 2iii cites John 15:12-13 in the Word of God. This citation is supported by a learning outcome that asks students to explain Jesus' commandment to love one another. The lesson activities, however, do not contain any reference to Scripture. Unit 15 of the same year identifies Luke 14:16-24 as a parable.[580] One of the outcomes for the unit states that students should 'recall the images Jesus used to help our understanding of the Kingdom of God.'[581] However, every teaching activity relates to death. The only reference to Scripture is to read some of the passages suggested for masses for the dead. The unit activities make no reference at all to Luke 14, neither do they teach the Scriptural images Jesus used. Level 4b/Year 5, unit 2i cites Matthew 14:22-33 and Mark 5:24-34. Although the unit contains a learning outcome which states that students will be able to 'use Scripture . . . to explore the virtue of faith', the teaching activities make no reference to Scripture at all. Level 4b/Year 6, unit 9 asks that students analyse the message of the Our Father. In support of the outcome, Matthew's account of the giving of the Lord's Prayer to the disciples is the Scripture chosen for the unit. However, no teaching

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[580] In the Word of God section.
[581] *TKWL*, TC 4a, unit 15, 152.

activity analyses the passage.[582] Rather, the unit suggests that students develop a movement response to the prayer and interpret through art what it means.

Other levels/years also fail to teach the learning that is explicitly intended.[583] Teaching of Matthew's account of the beatitudes is worthy of particular mention as it is mentioned in one of the Foundational Catechetical Goals of the series. This goal hopes that the challenge of the beatitudes (and the ten commandments) will prompt 'a journey of internal transformation' in students.[584] Matthew 5:1-12 is cited in four units across the series, however, only two of these contain Scripture outcomes. The first unit, Level 2b, unit 14 asks students to analyse what the beatitudes reveal about happiness. Unfortunately no activity suggests how students might be helped to analyse the passage and thereby come to an understanding of what it reveals about happiness.[585] The only activity which refers to the passage suggests the use of concrete materials to tell the story. The other unit which expects students to learn about the beatitudes is Level 4b/Year 6, unit 2. This unit asks that students demonstrate an understanding that the Beatitudes are central to Jesus' teaching. The teaching activities ignore this outcome though and instead simply ask that students read Matthew 5:1-12 and Luke 6:20-26 and then discuss who would have come to listen to Jesus. They are then invited to use drama to 'tell Jesus why you have come to listen to him preach and what you have heard.'[586] Not only do these activities not achieve the outcomes for this unit, neither of the units which aim to teach about the beatitudes come close to challenging students to undertake internal transformation as

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[582] *TKWL*, TC 4b, unit 9, 139.
[583] The first Creation account is introduced at Level 2a, unit 16. Through the unit outcome, students are expected to illustrate the creation of humans. Unfortunately, activities to support this outcome are not mentioned in the lesson notes. Teachers are invited to have students retell the story with concrete materials.
[584] *TKWL*, 14.
[585] Whether this outcome is age appropriate is not the concern here; rather that the outcome is not taught.
[586] *TKWL*, TC 4b, unit 2, 60.

a result of their learning. Failure to ensure that the outcomes for a unit are actually taught in the unit means that a significant goal of the series is lost.

Level 2a, unit 20 provides an example of extremely poor coordination of a unit, including failure to teach the Scripture outcome. The unit is called Jesus is Born and it cites Matthew 2:1-3, 7-11, 13-16 and 19-20 as the passages for study. However, the outcome is that students will retell some gospel stories about Mary. None are provided in the text. Rather, teachers are directed to Black Line Masters to make figures to retell Matthew's account of the birth of Jesus. Unfortunately, as well as including figures of Mary and Joseph and the three wise men, the master sheets also include shepherds, sheep, a donkey, duck, cow and hen. The unit, therefore, aims to teach about Mary, cites Matthew's account of the birth of Jesus, in which Mary has a very minor role, and teaches a combination of Matthew's and Luke's infancy narrative.

Finally, the unit added during the process of editing in Sydney is not immune from error. This unit, called The Word of God, cites Luke 1:1-4 as the selected Scripture. The unit development on the web site names three outcomes for student learning. Only one is taught in the unit. As a result, although one outcome asks that students explain how and why sacred stories are passed on over time they will never be taught the reasons. Neither will they be taught that both sacred Scripture and Tradition are important to the Church, the second outcome. Moreover, students will be effectively engaged in only one activity which addresses the seemingly enormous third outcome, that they explain the significance of the key books, people and events of the First Testament. In the single activity to address this outcome, students will 'pose their own questions about the key books, events and people of the Old

Testament' and then 'negotiate a research task to find answers to the questions' using un-named websites, books and commentaries.[587]

It is very difficult to justify the production of educational material in which the specific learning outcomes named for the unit of work are not taught in the teaching activities. The fact that twenty-five of the Scripture outcomes named in the series are not even taught raises serious questions about the educational validity of the series as a whole. In this regard, *To Know Worship and Love* does not even reach the most basic of educational markers: that it actually teaches what it sets out to teach.[588]

7.6.2 *Inconsistency between the Word of God and other parts of the unit*

The series claims that the Scripture selected for the unit is done so on the basis that it fits the themes of the unit, themes through which the doctrinal framework that underpins the series will be taught. It is, therefore, hard to understand why there is significant inconsistency between the Scripture cited in the word of God and other parts of the unit in almost half the units of Levels 3a-4b/Years 3-6.

7.6.2.1 *Inconsistency between the Word of God and the Doctrinal Exposition*

In thirty-three (43%) of the seventy-seven units for Levels 3a-4b/Years 3-6, the Scripture 'as selected appropriate for the unit'[589] is considered inappropriate for use in the Doctrinal Exposition, where other passages are cited.[590] Level 3a/Year 3, unit 4 serves as an obvious example. The unit, called Jesus Christ is subtitled Jesus teaches

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[587] Year 6, unit 10 unit development. http://www.ceo.melb.catholic.edu.au/ Accessed August 11 2006.
[588] For comprehensive discussion on ensuring that outcome based religious instruction teach what it sets out to teach see Ryan and Malone, *Exploring the Religion Classroom,* 126-136 and Maurice Ryan, *Foundations of Religious Education in Catholic Schools An Australian Perspective.* (Wentworth Falls: Social Science Press, 1997), 115-132.
[589] *TKWL,* 28.
[590] *TKWL,* ST 3 units 4, 6, 8, 14. *TKWL,* ST 4 units 3, 4, 9, 11, 12, 14, 18. *TKWL,* ST 5 Units 2ii, 2iii, 5, 7, 9, 11, 16, 18, 19 and *TKWL,* ST 6 units 1, 2, 5, 6, 12, 13, 15, 17, 18 and 19.

us how much he loves us. The doctrine to be remembered focuses on Jesus' love for us, demonstrated by his death.[591] The Doctrinal Exposition cites two passages, 1 John 4:8 and Luke 23:34, to show that God is love and to indicate that God will love us no matter what, if we are sorry. However, neither of these passages is named for study in the unit. The passage cited in the Word of God, for which commentary is provided is Matthew 18:21.[592]

Level 4a/Year 5, unit 2ii also cites passages in the Word of God different from those in the Doctrinal Exposition. This exposition recounts God's promise to Abraham in Genesis 17 to demonstrate that even when life seems hopeless, 'the virtue of hope enables us to face the future, trusting in God.'[593] Rather than using Abraham for study in the unit though, the passage in the Word of God is Romans 15:13.[594] In nearly half the units intended for Levels 3a-4b/Years 3-6, Scripture other than that cited in the Word of God is used to explain the doctrine of the unit.

Warnings about the dangers inherent in Scripture use within theme based religious instruction have been noted in this study. However, in a series which openly uses Scripture for this purpose, it is reasonable to expect that the Scripture which is used to explain the doctrinal theme be that which is subsequently studied in the unit. The practice of allowing almost half the units of Levels 3a-4b/Years 3-6 to name passages in the Word of God that are not used to explain the doctrine appears as a strange lack of coordination between the exposition and the Scripture cited for study. It raises two serious questions. First, it gives reason to question the criteria used for

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[591] There are three doctrinal points. The first states that Jesus loved us so much that he died for our sins. The second that Jesus Christ is our Lord and Saviour because he gained for us the new life of grace. The third doctrinal point states that the Gospels tell us about the life and teachings of Jesus.
[592] How this passage is related to the stated doctrine is unclear.
[593] *TKWL*, ST 5, unit 2ii, 29.
[594] A further example is found in the Doctrinal Exposition for unit 18, ST 6 which cites Ecclesiastes 3:1-2, John 8:12, Matthew 7:1-5, Matthew 5:7 and John 6:57 in exploration of the second coming of Christ. None of these passages is cited in the Word of God, which cites John 11:25-26 and Matthew 18:23-35.

the selection of Scripture initially. Second, it raises questions about whether the use of isolated, one-off passages to attest to a doctrinal concept constitutes an acceptable and legitimate use of Scripture. Certainly, the practice of not coordinating passages cited in the Doctrinal Exposition and Word of God significantly lessens the opportunity for genuine learning on the part of students. Passages considered to explain the doctrine of the unit are never actually studied. Students must, therefore, simply accept at face value that the passages do, in fact, show what the writer claims.

7.6.2.2 *Inconsistency between the Word of God and the teaching activities*

Inconsistency between the Word of God and the teaching activities is also evident. Either Scripture is totally ignored in the teaching activities or passages not in the Word of God are suggested for teaching.

Eight units, all of them in Levels 4a and 4b/Years 5 and 6, in spite of citing passages in the Word of God, do not refer to Scripture at all in the teaching activities.[595] What is more common is the practice of including Scripture passages in the teaching activities that are not cited in the Word of God. In forty of the seventy-seven units of Levels 3a-4b/Years 3-6, a total of 102 passages not cited in the Word of God section are referred to in the teaching activities.[596] This means that in a little more than half the units of these levels/years teachers are directed to use in their teaching passages other than those selected for the unit: passages for which there is absolutely no commentary.

Level 4a/Year 5, unit 10 is a particularly disturbing example. The Word of God for this unit cites and comments on Matthew 22:37-39. However, this passage is not referred to at all in either the teaching activities or the learning outcomes for the

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[595] *TKWL*, TC 4a, units 2i, 2iii, 4, 12, 18. *TKWL*, TC 4b, units 9, 12, 18.
[596] This does not occur in Levels 1, 2a and 2b with the *Good Shepherd Experience*.

unit, which instead asks that students come to know the ten commandments. It will be recalled that one of the Foundational Goals of the series asks that the challenge of the beatitudes and the ten commandments prompt a journey of internal transformation in students. That the unit would cite a text other than the ten commandments in a unit which has an outcome which refers directly to them is, therefore, unusual. Indeed, given that specific mention of the ten commandments is made in the Foundational Catechetical Goals, it is of real concern that they are never cited in the series.

Another example of mismatch between the Word of God and the teaching activities is provided in Level 4b/Year 6, unit 10. The Word of God cites Romans 6:3-4 and Ephesians 1:3-14. Neither of these passages is mentioned in the suggested teaching activities. Instead, Galatians 5:22 is cited.

Level 4b/Year 6, unit 11 ignores both Acts 2:42-47 and 1 Corinthians 11:23-27 cited in the Word of God, suggesting instead that students 'Read and reflect on the Book of Exodus'.[597]

Unit 14 of the same year cites 1 Corinthians 13:4-7 and John 13:34 in the Word of God. The teaching activities overlook these references but ask students to read 'The Wedding Feast' from the Book of Tobit. No reference is given.

The observation that many units lack internal consistency again raises serious questions about the educational validity of the series. In particular, it prompts questions about why specific passages were chosen in the first instance. The series claims that the passages listed in the Word of God are those selected as appropriate for the unit. It is, therefore, puzzling that in approximately half the units of Levels 3a/4b/Years 3-6 the selected Scripture does not find its way into either the Doctrinal

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[597] TKWL, TC 4b, unit 11, 159.

Exposition or the teaching activities.[598] It results in students being repeatedly exposed to passages which are not taught and taught passages for which there is no preparation. Moreover, the use of passages other than those listed in the Word of God makes a complete mockery of the inclusion of Scripture commentary. Although these commentaries have been found to provide little which is of real use, they do provide the opportunity, at least, for education about the Scripture cited. By actually teaching passages which are not listed in the Word of God, the writers render the commentaries useless and guarantee that in half the units of Levels 3a-4b/Years 3-6, students will come to the Scripture they study with no prior information. This observation provides further evidence that the placement and use of Scripture in general in *To Know Worship and Love*, is problematic.

7.6.3 *Teaching activities which are well beyond the outcomes of the programme*
Examination of *To Know Worship and Love* has indicated that very little is provided to enable students to become biblically literate. The inclusion of teaching activities which ask students to demonstrate high levels of skill are, therefore, inappropriate.

Four units in Levels 4a and 4b/Years 5 and 6 suggest students should use biblical commentaries to assist their understanding of passages.[599] Unit 1 of Level 4b/Year 6 is typical. This unit suggests that students should 'locate, list and reference incidents from the Gospel when Jesus was involved in justice issues. Using a Bible commentary research some of the backgrounds to Jesus' words and actions.'[600] Given that students are not taught even the most basic of analytical skills in this level/year, this activity appears as a completely unreasonable one. Level 4a/Year 5, unit 7 cites

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[598] It can only be speculated why this may have occurred. The practice may reflect the writing process in which multiple writers produced a single work; or perhaps, that the writers attending to the Word of God were not those responsible for the teaching activities or the Doctrinal Expositions.
[599] *TKWL*, TC 4a, units 5 and 8. TC 4, units 1 and 6.
[600] *TKWL*, TC 4b, unit 1.

Luke 24:36-43. The first activity suggested in the Orientation phase, intended to establish the prior knowledge of students is to compare the accounts of Easter from the four gospels. Mark 16, Matthew 20, Luke 24 and John 20 are cited as the relevant chapters. Students are to note what the accounts 'have in common and what are their differences.'[601] A Black Line Master sheet, which has four squares and the suggested references marked on it, is provided. Unfortunately, beyond this simple sheet, the unit contains nothing in the way of information which would either direct students as to how they might undertake their comparison, or assist teachers in explaining the differences their students find. How this activity is to be put to use is not explained: having made the comparison, no activity refers to it again.

Level 4b/Year 6, unit 11 asks for a similarly high level of literacy in its request that students read and then reflect on the entire Book of Exodus. The unit contains no information on Exodus, its history, setting or literary features. Level 4b/Year 6, unit 8 tells students to use a Bible concordance to locate Scripture passages which tell of the Holy Spirit. Again, a Black Line Master in two columns is provided for students to complete. The likelihood that students will have little option other than to read and interpret passages literally and out of context is not considered.

What is of particular note is the inclusion of activities which direct students to replicate literary forms not taught in the series. Analysis of the teaching material reveals that of the nine forms identified in the Word of God commentary, only two of these forms, parable and psalm, are actually mentioned in the suggested classroom activities. In Level 3a/Year 3, unit 4 the text referenced in the Word of God is Matthew 18:21. The commentary notes that the passage *after* this text, a single verse, is a parable. However, two of the four learning outcomes for the unit take up this

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[601] *TKWL*, TC 4a, unit 7, 99.

identification. One outcome asks that students 'recognise the central message in Jesus' parables about the Reign of God', the other that they 'identify some of the symbols used by Jesus to explain the Reign of God.'[602] Three activities relate to these outcomes. In the Developmental Phase students are to 'listen to some of the parables of Jesus in Chapter 13 of Matthew's gospel' and to discuss 'the symbols Jesus used.'[603] They might then make a display of the mustard tree or the treasure box. In the Synthesis Phase, students could use passages from Matthew 25 and then 'list the images Jesus uses here to describe the Kingdom of God.'[604] A second activity in this section suggests that students could use 'the model of the literary genre – parable' to create their own parables of justice and peace.[605] Unfortunately, neither the unit design nor the commentary in the Word of God provide either a model of the genre parable or an explanation of how it works; teachers are left to work it out for themselves.[606]

The Word of God Commentary for Level 4b/Year 6, unit 4 identifies Luke 15:11-32 as a parable 'through which Jesus presents God through the image of the father.'[607] A single activity in the Synthesis Phase relates to the passage. Students are invited to work in groups and to find parables of forgiveness and to retell them in their own words. What is frustrating is that the unit provides nothing which would enable either students to make an accurate selection or teachers to point out errors. The result is that students are expected to locate a specific form with no instruction of what, in fact, it is.

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[602] *TKWL*, TC 3a, unit 4, 72.
[603] *TKWL*, TC 3a, unit 4, 74.
[604] *TKWL*, TC 3a, unit 4, 74.
[605] *TKWL*, TC 3a, unit 4, 74.
[606] What is perplexing is that the teaching activities refer to Matthew 13 and 25, neither of which are listed in the Word of God. Why the writers chose and commented on Matthew 18:21 when it is neither a parable nor mentioned in the body of the unit is therefore, strange.
[607] *TKWL*, TC 4b unit 4, 80.

The Word of God Commentary in Level3b/Year 4, unit 2 identifies Psalm 148:1-5, 7-14 as an extract of a long, symmetrical hymn. Three teaching activities relate to the form. The first merely instructs students to 'read the hymn of praise' from the Student Text.[608] They are then invited to illustrate it or set it to music and movement. A third activity suggests that students 'explore the entire Psalm in more detail. Note how the hymn of praise flows from the heavenly heights of creation to the depths of the sea and then back to the things of the cosmos.'[609] Nothing about the structure or the purpose of Psalms as a specific literary form is provided to guide or inform students' exploration.

It can be argued that activities which invite the comparison of passages, the finding of specific literary forms and the use of biblical commentaries and concordances should be part of comprehensive education about Scripture. However, *To Know Worship and Love* has been found to offer little in the way of such study skills for the Bible: learning about Scripture is overwhelmingly limited to simple recall of stories. Indeed, Levels 4a and 4b/Years 5 and 6, in which these activities are suggested, adds nothing to learning about Scripture that has not already been undertaken at Level 3b/Year 4. To include activities which expect students to use concordances and commentaries with competence as well as find or replicate forms that have not been taught, is to substantially overestimate what the series has actually achieved.[610]

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[608] *TKWL*, TC 3b, unit 2, 54.
[609] *TKWL*, TC 3b, unit 2, 54.
[610] Stark contrast to the examples provided above occurs in TC 4b, unit 17 which cites Matthew 18:23-35 and John 11:25-26. The activity suggested for Matthew 18 is a treasure hunt. Teachers are told to copy the story onto paper and to cut it into several pieces. They should then hide the pieces 'or even devise clues for students to follow to the hiding places.' *TKWL*, TC 4b, unit 17, 221. When students find all the pieces they are to put them together and read the text. How this activity teaches anything at all about Matthew 18, a passage identified as a parable in the commentary, is unclear.

Conclusion

Examination of the use of biblical metaphors in the previous chapter found that their presentation in *To Know Worship and Love* does not facilitate their valid interpretation. Not one of the sixty-three metaphors for God contained in the Scripture cited in the series is ever identified. The historical nature of the vehicles used in the metaphors (shepherds, kings, potters and fathers) is never described. How metaphors work is not explained, neither is what results from their use. The circumstances which gave rise to the dominance of certain metaphors at particular times in history is never made clear. These findings prompted questions about why a literary form might be presented in religious instruction materials in a manner which is not conducive to valid interpretation, and in particular whether the flawed use was limited to biblical metaphors only or reflected a wider pattern of faulty presentation.

In this chapter further examination of the use of Scripture generally within the series has found that the ineffective use of biblical metaphors is not an isolated issue. Indeed, analysis of the material against the six principles that should guide the use of Scripture in religious instruction has identified a number of serious errors. Of these errors, failure to ensure the use of Scripture in *To Know Worship and Love* proceed from the accepted exegetical practices of the Church stands out as offering the clearest explanation of the ineffective use of biblical metaphors.

In *To Know Worship and Love* Scripture passages are consistently cited out of context, fragmented and amalgamated in a manner which makes ascertaining the literal sense difficult, if not impossible.[611] The Word of God commentaries, intended to provide information on the selected Scripture, generally provide little more than a

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[611] The inclusion of passages in the Student Text and the rewriting of Scripture as a picture story, appear to be highly problematic. Both of these practices result in multiple passages of Scripture being presented to students without any need to delineate between authors, their audience and their purpose. Indeed, the decision to rewrite Scripture into picture stories provides the context for stories which are inaccurate, distorted and erroneous and likely to necessitate significant re-teaching of students.

summary of the passage. Comments on the historical and literary features of a passage are superficial and scant; only rarely does what is provided assist in constructing a valid interpretation. Moreover, what the commentaries contain is rendered almost irrelevant by the large number of passages used for teaching but not cited in the Word of God.

Of particular note in coming to understand why biblical metaphors are not presented effectively is the finding that although nine literary forms are named in the series, no unit in the series teaches how any of them work. No unit explains how any of the literary forms named communicate meaning and no unit describes the particular circumstances which gave rise to the use of forms. Biblical metaphors are, therefore, not presented any differently from any other literary form found in the Bible.[612] This presentation is in spite of learning outcomes which ask for learning about literary form and activities that ask students to find and replicate forms.

Furthermore, examination of the use of Scripture as a whole raises serious questions about whether *To Know Worship and Love* can be said to offer genuine education about Scripture. Scripture is not introduced systematically to meet the developmental needs of students. Rather, student learning about Scripture is effectively capped at Level 3b/Year 4. Only a small percentage of the learning outcomes found in the series are related to learning about Scripture and of those that are, almost half are not actually taught through the teaching activities outlined in the units. The Scripture method which is intended to allow students to 'listen and respond to the text at a deeper level' is not used.[613]

The observations of this chapter provide a clear understanding of why biblical metaphors are not presented effectively in *To Know Worship Love*. Put simply, the

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[612] Biblical metaphors are, in fact, slightly worse off in that they are never identified.
[613] *TKWL*, 35.

presentation of Scripture as a whole in the series is flawed. While biblical metaphors are not presented in a manner which is conducive to valid interpretation, no literary form cited in the series is presented effectively. This places metaphors for God alongside parables, Psalms and letters; present but effectively ignored. In *To Know Worship and Love* Scripture is clearly relegated to a role in which its function is to provide support for the theme of the unit, even when that theme is taken directly from Scripture. As such, it provides a good example of the problems inherent in the use of Scripture in theme based religious instruction programmes, as outlined by Stead and others.

Examination of the manner in which Scripture is used within *To Know Worship and Love* strongly suggests that the principles which should guide the use of Scripture in religious instruction have not been adequately attended to in the writing of the series. In particular, failure to ensure that the use of Scripture proceeds from an understanding brought about through application of the Historical-Critical method stands out as being responsible for the most glaring of errors, including failure to present biblical metaphors effectively. It results in a series which neither leads students to know, worship and love God nor to a 'fruitful and correct reading of Scripture.'[614] Indeed, in its failure to present biblical metaphors for God effectively, *To Know Worship and Love* invites students to know a God very different from the one proclaimed by the Church as beyond all knowing, inexpressible and ungraspable. The claim by the series that 'we cannot worship or love a God we do not know' seems forgotten among units which neither identify biblical metaphors, explain how they work, place them in their historical context nor describe the results of their use.[615]

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[614] *IBC*, 123.
[615] *TKWL*, 24.

To Know Worship and Love holds a position of considerable influence in the locations in which it is used.[616] It is, therefore, of significant concern that the use and placement of Scripture within the series is inadequate and flawed. Whether it be biblical metaphors for God, Psalms, letters, parables, even the events of Easter, *To Know Worship and Love* does not meet the criteria by which religious instruction should be judged: that it teach Scripture, God's word in human language, with fidelity and integrity.[617]

[616] It is also used in the Archdiocese of Sydney (113 Catholic Primary Schools) and the Diocese of Lismore (34 Catholic Primary Schools), Armidale (22 Catholic Primary and Central [K-1] Schools) and Wollongong (29 Catholic Primary Schools). Numbers collected from the website for each Diocese. Archdiocese of Sydney, http://www.sydney.catholic.org.au/Works/Education/schools.shtml Diocese of Lismore, http://www.lismorediocese.org/index.php?page=TheSchools Diocese of Armidale http://www.arm.catholic.edu.au/?chapter=schools Diocese of Wollongong http://www.ceo.woll.catholic.edu.au/ All accessed October 7 2006.

[617]*REF*, 160.

CONCLUSION

This thesis has brought together two complementary areas of study, Scripture and religious instruction, in order to determine if biblical metaphors for God are presented in the primary levels of *To Know Worship and Love* in accord with accepted practices of exegesis of the Roman Catholic Church. In doing so, it has undertaken a serious and important task: *To Know Worship and Love* is the religious instruction curriculum produced and mandated for the 263 Catholic Primary Schools by the Archdiocese of Melbourne.[618]

Careful examination of the Teaching Companions and Student Texts used in schools in 2005 has found that the presentation of biblical metaphors in *To Know Worship and Love* warrants real concern. Specifically, failure to provide what is required for their valid interpretation results in students being lead to an interpretation of biblical metaphors for God which is flawed to the point of being erroneous. Furthermore, extensive examination of how Scripture is used generally in the series in order to explain the inappropriate presentation of biblical metaphors raises serious questions about the use of Scripture as a whole. In particular, it shows that the series contains a number of practices that stand outside those principles that should guide the use of Scripture in religious instruction.

At the outset, three premises from which this study would proceed were named. The first noted that there are metaphors in the Bible; the second that metaphors are a specific definable literary form; and, the third, that metaphors come in a variety of types. Naming of these premises led to clear identification of the metaphor of interest to this study, the A is a B type metaphor which speaks about God

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[618] As has already been noted, the series was originally written for the Archdiocese of Melbourne, the Student Texts were edited and adopted by the Sydney Archdiocese. Since then the Diocese' of Wollongong, Armidale and Lismore have also begun using them.

using a physical vehicle. It also led to discussion of the three reasons why this particular metaphor is found often in the biblical text. First, metaphors are frequently used to speak about a tenor that can not be known in any literal way. Metaphors for God are stereotypical of metaphors; they offer insight into a mysterious, non-physical, reality.[619] The proliferation of metaphors for God in the Bible is a direct result of the belief that the Judeo-Christian God is beyond all knowing: inexpressible, incomprehensible, invisible and ungraspable.[620] Second, what metaphors say is always partial. A metaphor is a non-literal figure of speech, not a definition. Metaphors for God are created to express the users' insights into God. They are not intended to define God or to be a statement of God's identity. As a result, no single metaphor can ever say all there is to be said about God, no one metaphor about God is more correct than another. Third, the abundance of biblical metaphors for God reflects the reality that metaphors are drawn from the experience of their creator. Metaphors speak about their subject through the presence, actual or implied, of another idea or thought, called the vehicle. Those who create metaphors do not just make them up, they construct them carefully, using their experiences as the base from which to select their vehicles.[621] The enormous variety of metaphors for God in the Bible is, therefore, consistent with the diversity of experience and perspective of the many authors whose work it contains.

The first two chapters established the framework for the critical assessment of *To Know Worship and Love* undertaken in this thesis. Chapter one began by examining Church documents pertaining to religious instruction emanating from and after Vatican II. Eight documents were examined and from them six principles that

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[619] Macky calls these metaphors prototypes. Macky, *Centrality of Metaphors*, 58.
[620] *CCC*, 42.
[621] Caird, *Imagery,* 174. Gibson, *Language and Imagery,* 10.

should guide the use and presentation of Scripture in religious instruction were identified.[622]

The first principle concerns the place of Scripture in religious instruction. Religious instruction, like other forms of catechesis, is a Ministry of the Word. In Scripture, the God who desires to be known and loved by humanity is revealed; the person of Jesus, God's ultimate revelation is made known. For this reason, Scripture is the source of the content of what is to be taught in religious instruction. What is contained in Scripture is the very substance of what is to be learned. Articulation of this principle makes clear that the sound use of Scripture in religious instruction is crucial.

In its naming of Scripture as the source for the content of religious instruction the Church provides clear rationale for the second principle: that students must have regular and 'assiduous' contact with Scripture itself.[623] Catechesis must allow students to come into direct contact with the very material which is the basis of their study.

The third principle concerns the manner in which Scripture is to be used in religious instruction. Although no document directs the use of any particular approaches or method, it is made clear that those who use Scripture in religious instruction are to apply practices of exegesis accepted by the Church to all use of Scripture.

The fourth principle relates to the adaptation of Scripture. The Church openly acknowledges that some adaptation of Scripture may be necessary to meet the developmental needs of students. However, it insists, that any adaptation of Scripture

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[622] The documents examined were *Gravissimum Educationis, The Renewal of the Education of Faith, General Catechetical Directory, The Catholic School, Catechesis Tradendae, The Religious Dimension of Education in a Catholic School, Catechism of the Catholic Church, The General Directory for Catechesis.*
[623] *CT*, 27.

is to be done carefully, with patience and wisdom. Indeed, at every point in its use, fidelity to Scripture and the needs of the faithful is critical: together these comprise 'the ultimate criterion by which catechists', and by extension, religious instruction teachers, 'must appraise their work as educators.'[624]

The fifth and sixth principles relate specifically to the educational nature of religious instruction programmes. Religious education in Catholic Schools is a formal process of education. Its aim is the acquisition of knowledge by students. As a result, the fifth principle asks that Scripture be introduced systematically to meet the changing needs and capacities of students. The simple presentation of a story offered to younger students is to be replaced by increasingly complex study of the text in subsequent years. The sixth principle concerns the need to ensure that sound educational processes are applied to religious instruction. Programmes should be formulated to reach precise, stated goals and to be taught with the same educational rigour and seriousness as are other academic studies.

Of these six principles, five were found to offer clear and specific guidelines. However, the principle that Scripture should be used within the practices of accepted exegesis of the Church did not include a thorough description of what such 'accepted exegesis' might entail.[625] Chapter two, therefore, moved to review documents specifically concerned with the use of Scripture in all Church activity and to establish what was intended by the phrase 'accepted exegesis.' Six documents specifically concerned with the use of Scripture in the Church were examined.[626]

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[624]*REF,* 160.

[625] The documents reviewed pertain to catechesis, including that which occurs in Catholic schools. In that sense their focus is on the establishment of general principles rather than specific details. However, in its insistence that catechesis is a Ministry of the Word, the Church places a governing set of rules over all catechetical activity: in religious instruction the use of Scripture is to be undertaken in accordance with the same rules which apply to all use of God's Word.

[626] The documents examined were *Providentissimus Deus, Spiritus Paraclitus, Divino Afflante Spiritu, Instructio de historica evangeliorum veritate, Dei Verbum* and *The Interpretation of the Bible in the Church.*

Two points became apparent. First, the importance of exploring the literal sense of a Scripture passage in order to establish a valid interpretation was identified. The Church is adamant that God's Word is written in human language, by humans in human circumstances: Scripture is the product of a particular time and place. Consideration of the literal sense of Scripture, that is, the meaning intended by its author, is essential for establishing a valid interpretation of the text. Second, the Historical-Critical method is considered indispensable in facilitating exploration of the literal sense of a passage. This approach to Scripture examines the text from a number of perspectives, enabling both its historical and literary features to be explored.

With a clear understanding of what constitutes accepted exegesis, Chapter two was able to conclude by articulating the six principles which would later be used as the basis for critique of the series, *To Know Worship and Love*.

1. As well as being the inspiration for catechesis, Scripture is also the source of the content of what is to be taught.

2. Those being taught must have regular and assiduous contact with the actual text.

3. Accepted exegesis of the Church examines the literal sense of a passage as a key component of its interpretation. The method considered most suited to addressing the literal sense of Scripture is the Historical-Critical method. All use of Scripture, including that in religious instruction, is to proceed from an understanding of its literal sense.

4. Any adaptation of Scripture is to be done carefully, with patience and wisdom.

5. Scripture should be introduced systematically to meet the developmental needs and capacities of students.

6. Sound educational processes are to be applied to religious instruction; it must appear as an academic study similar to any other in the curriculum.

The importance of proceeding from a clear understanding of the literal sense of a passage necessitated consideration of the literary form, the metaphor. Chapter three, therefore, provided a detailed examination and description of both the manner in which metaphors work and what results from their use. Metaphors were found to work through initiating a thought process best described as comparison, in which tenor and vehicle are compared: their likeness is noted and their difference is held in active awareness.

What results from the use of metaphors was found to be most significant. In addition to enabling their creator to communicate their ideas, metaphors were found to prompt a thought process that results in the formation of a concept of the tenor in the hearer. In turn, this concept was found to direct action in the world. The importance of those metaphors which attempt to speak about God was, therefore, made clear. The metaphors Christians use to speak about God have a direct impact on the manner in which hearers think about and eventually conceive of God.

With a clear understanding of the way biblical metaphors work, Chapter four turned attention to identifying and describing what is required for the valid interpretation of biblical metaphors for God. Eight requirements, along with the consequences of failing to provide them, were named.

1. Biblical metaphors for God are a specific, identifiable literary form. They must be correctly identified. Failure to correctly identify a metaphor leads either to a breakdown in communication or to the presence of a metaphor

being missed and interpreted as no different from the surrounding text. Metaphors that are literalised change their literary form and become what they are not: definitions.

2. Knowledge of the vehicle contained in a biblical metaphor for God is required. Without such knowledge, the metaphor will fail to communicate anything at all.

3. Accurate knowledge of the vehicle is required. Incorrect information about the vehicle will lead to interpretation which is distorted. What the author intended by their use of the metaphor will not be communicated.

4. Biblical metaphors for God have only one subject. Interpretation that ignores this may inadvertently apply God-like qualities to the vehicle being used.

5. Only metaphorical associations of the vehicle must be emphasised and transferred to the tenor, God. The emphasis and transfer to the tenor of physical attributes of the vehicle denies the metaphorical status of the form. It leads to the literalisation of the literary form and consequently to the formation of a distorted concept of God.

6. The ways in which tenor and vehicle are different must be noted and kept in mind. Failure to actively note how the tenor and vehicle differ results in the corrective side of the metaphor being lost and in unintended attributes being transferred to the tenor, God. As a result, it leads to the metaphor changing its literary form, so that it becomes a statement of definition and identity.

7. The partial nature of what metaphors convey must be made clear. Interpretation which does not acknowledge that metaphors convey only some

of what could be said results in the formation of a limited conception of the tenor, God, and of limited action in the world.

8. Biblical metaphors for God must be historically contextualized. Failure to note the circumstances which gave rise to certain metaphors may lead to the view that some dominant metaphors are better than others. Moreover, it may even lead to the view that God is irrelevant and, or, abhorrent.

These eight requirements, drawn from a detailed examination of the literary form metaphor, provided a clear standard against which the presentation of biblical metaphors in *To Know Worship and Love* would be assessed.

As a preliminary to examining *To Know Worship and Love* chapter five presented a detailed description of the material which constitutes the series. The historical context of the series was provided through an overview of the previous religious instruction programmes used in the Archdiocese of Melbourne. Moreover, the status of series, produced by the Archdiocese and mandated for use in its 263 Catholic Parish Primary schools was stressed. This observation gave added reason for the use of Scripture in *To Know Worship and Love* to be exemplary. Three factors to be considered in examination of the books were also noted: the number of writers; the writing process; and, the varied naming of the books.

Chapter six began by establishing that the series did, in fact, cite biblical metaphors for God. Every Teaching Companion and Student Text in use in 2005 was examined and sixty-three biblical metaphors were found. These metaphors used the vehicles father, shepherd, potter and king. Although clearly present, comprehensive examination of the series found that only one of the eight requirements for valid interpretation was provided: knowledge of the vehicle. In contrast, not one of the metaphors is ever identified. Furthermore, no unit describes the historical context of

the four vehicles used, no unit explains that biblical metaphors for God have only one subject or that only metaphorical associations of the vehicle are intended to be transferred to the tenor, God. Nowhere does the series explain that the valid interpretation of metaphors relies on recognising how the vehicle is different from the tenor. Nowhere do students learn that metaphors for God only convey some of what can be said about the inexpressible God of Christian faith. Finally, no unit places the biblical metaphors for God used in the series into the historical setting which gave rise to them.

Failure to provide seven of the eight requirements means that the use of biblical metaphors in *To Know Worship and Love* falls outside the third principle for the use of Scripture named in chapter two: that Scripture use accepted exegetical practices of the Church. Moreover, it means that students using *To Know Worship and Love* are highly unlikely to interpret the biblical metaphors for God they encountered in the series in a manner which is valid. Indeed, they are most likely to form a limited, distorted concept of God, one very different from that proclaimed by the Church.

This finding prompted questions about why biblical metaphors might be presented ineffectively, in particular, whether it represented an isolated issue or a wider pattern of poor use of Scripture in the series. As a result, chapter seven examined the use of Scripture as a whole in the series. The six principles established in chapter two became the framework by which the series was assessed. Examination of the books revealed that the inadequate presentation of biblical metaphors for God reflects a widespread pattern of ineffective use of Scripture. First, Scripture, named as the source of the content for religious instruction, is not afforded the status it deserves. Rather, it is relegated to a secondary role, one in which it provides support for the doctrinal framework that underpins the unit themes. In this context, the potential

difficulties with the use of Scripture in religious instruction programmes that use passages to support unit themes were noted. Second, while students are certainly brought into contact with Scripture by the inclusion of passages in the Student Text they have no need to have regular and assiduous contact with the Bible itself. Indeed, the series intends to teach very little about the Bible. Even simple referencing of passages is never taught.

Most significant though are the clear practices that indicate the series does not use Scripture according to the third principle: that all use of Scripture utilise accepted exegetical practices of the Church. Evidence of application of the Historical-Critical method, while found in theory, is not present in the units from which teachers are expected to teach. Commentaries provided for the selected passages have little meaningful use; information is scant and is not explained in terms of how it might inform teaching or interpretation. Of particular note is that not one of the nine literary forms named in the commentaries is ever taught to students, in spite of the fact that they are referred to in both learning outcomes and teaching activities. The dedicated Scripture method intended to allow students to 'listen and respond to the text at a deeper level' is used only rarely, meaning students are most often brought to Scripture with no prior information or study.[627] Moreover, passages from Scripture are cited in a manner not conducive to the exploration of its literal sense. Whole passages are split into small parts, often into single verses. Units amalgamate passages with no acknowledgement of individual author, audience, purpose or literary form. The illustrations which accompany the texts are filled with misinformation. The principle of careful adaptation, requested in *GCD* and *CT,* is not heeded. Indeed, the erroneous

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[627] *TKWL*, 35.

presentation of Scripture in the picture stories written for Levels 1, 2a and 2b means students will need substantial reteaching in later years.

The two principles that refer to the educational nature of religious instruction do not fare any better. No evidence of the systematic introduction of Scripture across the series, either in the number of passages used or their source, is evident. Indeed, examination of the outcomes which pertain to Scripture indicate that student learning does not proceed past that named in Level 3b/Year 4. Overwhelmingly, simple recall of the story is all that is expected in the series. Finally, *To Know Worship and Love* lacks the rigorous attention to detail expected of an academic study. Serious inconsistency within the units themselves results in almost half the Scripture outcomes included in the series never actually being taught. Teachers are directed to engage in teaching activities with passages different from those 'selected as appropriate for the unit.'[628] Scripture passages considered suitable to explain the doctrine are only rarely taught; in some units, Scripture passages named for study are ignored altogether. These practices seriously compromise the educational value of the series as a whole and results in students gaining little genuine education about Scripture from their exposure to the series.

The observation that the use of Scripture in *To Know Worship and Love* falls outside the principles which should guide its use enables two conclusions to be drawn about the manner in which biblical metaphors are presented in the series. First, biblical metaphors are presented little differently from any other literary form cited in the series.[629] While how biblical metaphors work is never explained to students, neither is how any literary form works. Students may not be taught what the use of metaphors result in, but neither are they taught the communication that results from

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[628] *TKWL*, 28.
[629] The only difference in the presentation of biblical metaphors is that they are never identified.

any literary form. The flawed presentation of biblical metaphors for God is, therefore, not an isolated problem. Rather, it reflects a much bigger problem regarding the use of Scripture, one that sees Scripture being presented with little thought for its background, literary form or nature as a document of faith. In fact, students using *To Know Worship and Love* over seven years can expect to learn very little about the book the Church considers the most important source of revelation.[630] They are, therefore, being shortchanged.

Second, the inadequate presentation of Scripture in *To Know Worship and Love* is completely consistent with other theme based religious instruction programmes. Rather than being the source for the content of religious instruction, the Bible is an instrument of it, often at the expense of the message it contains. Such use of Scripture, including the biblical metaphors for God it contains, results in *To Know Worship and Love* being a series which neither leads students to a 'fruitful and correct reading of Scripture', nor to know, worship and love God.[631]

Recommendations

This study has undertaken extensive research into the use and placement of Scripture in the religious instruction series *To Know Worship and Love* and found significant reason for concern. However, it has also uncovered principles of best practice which have application for the writing of all religious instruction materials. Three recommendations come from this study. The first recommendation is intended to address directly the question of what should be done with *To Know Worship and Love*. The second and third recommendation are offered not only to guide review of

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[630] *REF*, 105.
[631] *IBC*, 123.

the series but more generally to inform the use of Scripture in religious instruction materials in the future.

It is recommended that a process of review and rewriting of the books examined in this study be undertaken by the Archdiocese of Melbourne immediately.

This study has found that the use and presentation of biblical metaphors for God, in the primary level books of *To Know Worship and Love* used in the Archdiocese of Melbourne in 2005, is potentially harmful. Students using these books are likely to interpret the biblical metaphors they encounter in a manner which does not lead to valid interpretation. As a result, they are likely to form a limited, even distorted concept of God. Moreover, both the manner in which Scripture is cited and taught generally has been found to be outside the principles articulated by the Church. In particular, it is outside the request that the use of Scripture proceed from exploring its literal sense through application of the Historical-Critical method. Indeed, failure to attend to the expectations of the Church has resulted in some books, including those that rewrite Scripture into a picture story, presenting Scripture erroneously. Further refinement of *To Know Worship and Love* is essential and must be undertaken immediately so that the errors and omissions found in these books can be eliminated.

It is recommended that the six principles outlined in this study that should guide the use of Scripture in religious instruction be adhered to in the production of all religious instruction materials.

Although this study has established that the primary levels of *To Know Worship and Love* used in schools in the Archdiocese of Melbourne in 2005 do not implement these principles, they remain a sound underpinning for the writing of religious

instruction curriculum. If ignorance about Scripture means ignorance about Christ, the writing of all religious instruction curriculum materials must attend to ensuring these principles are met.[632]

1. The use of Scripture in religious instruction must reflect the reality that Scripture is the source from which the content is drawn. Practices which diminish the role of Scripture in religious instruction must be avoided.[633]

2. Religious instruction materials must provide students with regular and assiduous contact with the actual text of Scripture the Church calls Sacred.

3. The use of Scripture in religious instruction must observe the accepted exegetical practices of the Church. Use of the Historical-Critical method in order to explore the literal sense of a passage is essential.

4. Any adaptation of Scripture is to be done carefully, with the utmost patience and wisdom. Fidelity to the text must be maintained at all times.

5. Religious instruction programmes must introduce Scripture systematically so that the changing developmental needs and capacities of students can be met.

6. Religious instruction is and must appear as an academic study. Sound educational processes, in keeping with those used in other curriculum areas, are to be applied to the teaching of religious instruction.[634]

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[632] This recommendation makes it clear that the use and placement of Scripture in religious instruction is a serious and important matter. It is clearly neither an easy nor uncomplicated task. Responsibility for ensuring that the use of Scripture adhere to the principles of the Church much be given to those who are conversant with what the Church expects and capable of ensuring it occurs. Formal training in Biblical Studies would appear as a minimal prerequisite.

[633] The findings of this study offer considerable support to those who warn of the dangers inherent in religious instruction which is thematically based. Serious consideration of whether a theme based approach can ever present Scripture appropriately is, therefore, warranted.

[634] The Church is clear that religious instruction is a serious academic study one which should aim to introduce students into a 'correct and fruitful reading of Scripture.' *IBC*, 123. Two practices found in *To Know Worship and Love* stand out as being capable of enabling this to occur. First, although the commentaries provided in *To Know Worship and Love* have been shown to be inadequate, the practice of providing information on the Scripture chosen for study, within the units in which it is cited, is

While each one of these six principles is important, the principle which demands that all use of Scripture proceed from application of the Historical-Critical method stands out as the one most likely to achieve significant change in practice. Employed correctly, it will ensure that much of the unsatisfactory use of Scripture found in *To Know Worship and Love,* including the flawed teaching of biblical metaphors, is avoided in the future.

It is recommended that the clear, accurate teaching of a wide range of biblical metaphors for God be made a priority in religious instructions programmes. Biblical metaphors for God are too important to be avoided or ignored. There are four reasons why they must be made a priority in religious instruction.

1. Not only are biblical metaphors the most common literary form used in the Bible to speak about God, they are the best literary form available for communication about a God who cannot be known in concrete literal ways. Metaphors for God work through initiating a thought process which enables Christians not only to think about the God proclaimed by the Church but ultimately to form a concept of God's essence and nature. As such, they provide a framework for thinking about, talking about and learning about God, one which is not found in other forms.

2. In offering a sense of God, metaphors contribute to a sense of self and to a sense of the world. They provide the basis from which Christians can act. Metaphors for God are, therefore, not only a means through which people can come to know God but one

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sound. The inclusion of information on both the historical and literary features of a text, (including its literary form) and on how what is provided assists in coming to a valid interpretation of Scripture enables teachers themselves to be educated as they educate others. Second, the use of a designated method for learning about Scripture, one which first articulates the learning desired and then engages students in a range of activities to achieve learning, offers a clear structured process through which education might occur. Such education of students must include learning about the social, religious and cultural world of the Bible as well as its literary features.

which prompts and engenders a subsequent response. As such, their role in religious instruction can not be overstated.

3. For a theologically sound spirituality, Christians need to experience God through as many metaphors as possible; masculine and feminine, human and non-human.[635] The use of a wide range of the many metaphors for God found in the Bible enables the formation of a concept of God that is as wide and expansive as the God Christianity proclaims. The example of the biblical authors must not be forgotten. God is bigger, smaller, grander and simpler than any single metaphor.

4. The Church insists that the faithful must never confuse the language used to speak about God with the God they worship.[636] God is 'infinitely above everything that we can understand or say.'[637] The accurate teaching of biblical metaphors for God must come to be seen as in complete accord with the Church's desire to purge from human language anything which suggests otherwise. Religious instruction, a recognised Ministry of the Word, aims to introduce students to the God who longs to be known by them. If it is to achieve this task, it must first identify and then teach, correctly and comprehensively, about a wide range of the metaphors for God found in the Bible.[638]

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[635] Zannoni, *Tell me your name?*, 69.

[636] *CCC*, 42.

[637] *CCC*, 206. 'In the revelation of YHWH God says who he[sic] is and by what name he[sic] is to be called. This divine name is mysterious just as God is mystery. It is at once a name revealed and something like the refusal of a name, and hence it better expresses God as what he is – infinitely above everything that we can understand or say: he[sic] is the "hidden God", his name is ineffable, and he is the God who makes himself close to men[sic].' *CCC*, 206.

[638] One of the issues to be addressed in the teaching of biblical metaphors is the question of readiness in students. The new Victorian Essential Learning Standards states that the introduction of simple figurative language should occur in Level 4, anticipated to be reached when students are in Years 5 and 6. http://www.sofweb.vic.edu.au/blueprint/fs1/guidelines/progression_points/English_writing.htm Accessed August 1 2006. The Assessment authority does not name metaphors for introduction at this level, however, this is the first mention of figurative language. The expectation that students are not developmentally ready to either use or interpret metaphors until their later years of primary education is important and deserving of attention. One way of addressing this issue may be by rewording biblical metaphors for God as similes. Through inclusion of the term 'like' or 'as', the literary form of what is said is changed from a non-literal form to a literal one: God is now like a father, like a shepherd, like a potter, like a king. Although the literary form is changed, the manner in which meaning is found is retained; the comparison which is prompted and which frames thought about God remains intact. Moreover, the invitation to consider how God is not like a father shepherd, potter and king is made more explicit. What is important though, is that in rewording a metaphor as a simile, what the original

Ten years ago Stead recommended that religious instruction programmes should raise the status of the Bible through the development of a religious instruction curriculum and that education about the Bible, its social, religious and cultural world, together with education about some of the literary forms its employs should be undertaken.[639] It is apparent that *To Know Worship and Love* has not heeded these recommendations. In seeking to determine whether biblical metaphors for God are being presented correctly in *To Know Worship and Love*, the poor use and presentation of Scripture as a whole in the series has become evident. However, in acknowledging the presence of a larger, perhaps more complex problem, the importance of the specific focus of this study, the use and presentation of biblical metaphors for God, must not be overlooked. Biblical metaphors for God provide a singularly unique glimpse of the God that Christianity proclaims. The presentation of clear, accurate teaching of biblical metaphors for God is, therefore, crucial in religious instruction. Indeed, the consequences of allowing students to develop a flawed interpretation of the dominant literary form that is used in the Bible to speak of God are very serious. They strike at the very essence of the nature of God.

The tasks ahead are clearly not going to be accomplished without hard work. However, the fact that they must be attended to is without question.[640] The Book of Exodus contains a narrative in which Moses meets God in the burning bush. When told by God to go back to Egypt, Moses asks 'Whom shall I say has sent me?'. He had

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author intended is made considerably more accessible to younger students not ready to deal with the complexities of conceptual thought. Winner, *The Point of Words,* 35. Literalism that results from inability to comprehend the form is, therefore, avoided. The rewording of metaphors for God as similes, particularly those which are less common and likely to be confronting, may also go some way toward opening thought of God in a manner which does not prompt a strong, negative affective response. To say that God is like a mother may be less affronting that simply calling God mother. Wren, *What Language Shall I Borrow,* 91.

[639] Stead, *The Influence of critical biblical study*, 263.

[640] Duffy found that not one of the 1000 students she interviewed used feminine language or images for God, in fact they were repulsed by them. Rose Duffy, *The Images of God of Middle Secondary School Adolescents* (Sale: Catholic Education Office, 2004).

good reason to ask about the nature of God. In a culture where many gods were worshiped, who was speaking to him was important. *To Know Worship and Love* seems to have forgotten the answer Moses received. In the ambiguity of יְהוָה God claimed to be beyond all knowing; to be of yesterday, today and tomorrow. Curriculum materials, in their desire to teach about God, must never lose sight of the God Christianity proclaims. Shepherd, midwife, potter, teacher, even festering sore, God is all we can imagine and more. The language in religious instruction materials must never be allowed to imply anything less.

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