

*taking childhood spirituality seriously*

# Godly Play<sup>UK</sup>

Associates of Godly Play UK

The Magazine : No. 4 Spring 2019

Editor: Rebecca Nye

## At the threshold

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I am so pleased you can take time to read this, our fourth edition of the Godly Play magazine. I don't know if it is your first, second, third or fourth time, but I'm hopeful there's plenty here that will connect with your interests. It's good to think that reading this may give you glimpses of even more ways to respond to Godly Play and childhood spirituality.

Writing this 'welcome' blurb brings to mind the apparently simple, yet challenging task facing the Doorperson at the beginning of a Godly Play session. I cannot write the same thing every time as that would become just pointless noise. Similarly, the doorperson needs a repertoire of varied, authentic greetings appropriate for the particular moment in time. Neither are these opening comments in this magazine the place to challenge or impose myself on you, since like the goal of the doorperson at the threshold, the goal is to convey warmth and promise safe passage ahead. And, like many a doorperson, making the welcome genuine and individual is often made difficult when we are not really sure who is in front of us! Perhaps in such cases a good-enough strategy is just admitting our own shortcomings, such as our ignorance of whether someone is a regular or newcomer, or whether they like to shake hands or slip in without a fuss. What is more, such a strategy hopefully starts to convey the inclusive 'letting-in' (all opinions and responses have value) and important 'letting-go' (of unnecessary authority) at the heart of Godly Play.

So, in your own time and your own way, do come in and read on!

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taking childhood spirituality seriously  
**Godly Play<sup>UK</sup>**

**Childhood Spirituality Conference**  
11 May 2019 10.30 - 4.00  
Sheffield Cathedral

**Free to Play**  
How do we understand children's play?  
What are the implications for our practice?

A lecture by **Professor Elizabeth Wood**  
Head of School of Education, Sheffield University  
Morning : Lecture and Discussion  
Afternoon : Workshops

Cost: £47 includes lunch; £44 before 1<sup>st</sup> Jan; £40 Godly Play Associates

### Enrichment Days on 10 May

#### *Revisions to Volumes, 2, 3 and 4*

Heard about the new books, wondering what they contain? Come and experience a new core story, explore some of the changes to more familiar ones and spend time considering the implications of these carefully crafted revisions for your practice and classroom.

#### *Wrestling with the Angel of Childhood: Taking Childhood Spirituality Seriously*

A time to explore some of the themes from John Pridmore's book *Playing with Icon*. Moments of wonder and awe; longing for other worlds; the dark night of the soul; connection to the natural world; moments of intensity ... and much more...

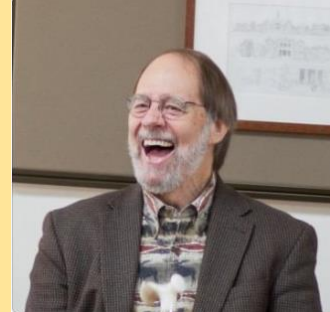
#### *Making materials: Abraham and Sarah's stories*

Have you been meaning to get around to creating resources for Enrichment stories, but need the impetus to do it? Come and spend a day in community to first hear, and then make, the stories of Abraham and of Sarah. Materials will be provided. You will leave with a complete set of resources for each story with felt underlay and basket.

# Building the circle: Community News

## Jerome Berryman: Godly Play UK's newest associate

*Godly Play UK is delighted to welcome Jerome Berryman as an Honorary Associate. Jerome heard about some of the articles in our previous issues, and about the Associates' vision to ensure better support for Godly Play UK, and he asked if he could lend his support too! Obviously this is brilliant news to report in its own right, but rather cheekily I seized the opportunity to ask Jerome a few questions that would be of interest to our readers. So thank you Jerome for your generous support and for addressing these questions.*



*As ever, Jerome's responses offer us so much more to think about. In fact, they are so interesting, I considered whether they could be the sole content for this issue, surrounded by space and contemplative silence! And I wonder what question you would like to ask him.*

### **What is your favourite Godly Play Story?**

I love the Parable of the Good Shepherd. It is the most flexible to use. It seems to work for every situation. I also like the Parable of the Mustard Seed, because it is so short but the wondering can be very long. The Parable of the Good Shepherd was the first material Thea and I made.

I recently made sure that I had the 23d Psalm in mind, so I could always have it with me. My memory of it had grown fuzzy because of the many translations. I went back to the King James version for the poetry, to anchor it in my memory once again. It is now bright and clear and useful.

### **How do you see the value of child-led play versus adult-led play in relation to Godly Play?**

I'm not sure these two kinds of play should be placed in opposition. Let me explain.

The structure of the game needs to be clear for the players to be able to play together. In Godly Play the adult sets the structure – players, time, space, objects to play with, the goal, and the rules to reach the goal. These structural elements could be generated by the children with unlimited time to make a game (child-led play), but it is likely that the game created would not be 'how to learn the art of using Christian language to make existential meaning'. The goal of Godly Play is to help the children create (learn) this art for themselves, since we can't really do that for them. A stable game and freedom within that structure are both needed to be creative. The adult mentor helps the children move into the center of the great river of creativity that flows out from and returns to God, the Creator. Our identity is in the deep current of this river, so crystal as to be invisible. Form and

openness need to be integrated for creativity. The tendency of many people, young and old, is to allow form, standing alone, to turn into rigidity, and openness, standing alone, to turn into chaos. When form and openness are integrated, however, there is creativity. When they go their separate ways, there is destruction. Child-led and adult-led play are both needed in Godly Play.

**Godly Play was developed to support the spiritual journey of children. What about the growing interest in Godly Play for adults?**

It is much easier for children to learn languages than adults. You already know this. In an ideal world children would absorb Christian language and its structure at an early age, but today they don't hear it or see it used well. This means that more and more adults are unable to 'speak Christian' fluently. Some adults recognise this loss and use Godly Play to remedy their missed opportunity. They go back to the beginning, like a dropped stitch in a sweater, to absorb Christian language with their body, mind, and soul, then move forward. By intuition they seek to become like children to enter God's realm. Others need to be introduced more formally to Godly Play so they can become like children.



**Does Godly Play teach children how to pray?**

Prayers with words, like the Lord's Prayer, are taught during the feast. There are two things children need to be able to have with them always. One is the Lord's Prayer and the other is the 23d Psalm, but there are also prayers without words. What about silent contemplation? This is taught indirectly at the doorway when the children get ready to enter the room. Sometimes children like to talk about where in the room the most prayer is present. Contemplation is one of the four primary functions of Christian language, so without it the language does not function.

**What question do you have for those who practise Godly Play in the UK?**

My question is do you experience flow, play, love and contemplative silence when you are teaching. Does your teaching help position you in the deep current of God's creative power so it can flow through you?



# Upcoming National Conference: Free to Play

*By Kate Cornwell*



We are delighted that Godly Play UK's national event, the 2019 Childhood Spirituality Conference, will be hosted once again in Sheffield Cathedral on Saturday 11 May. The city's central location and good public transport system, as well as the Cathedral's beautifully stunning, warm and friendly surroundings, is already attracting bookings from many areas of the UK and beyond.

As always, the morning's lecture will aim inspire and challenge a wide range of people –

Godly Players and non-Godly Players, those with intellectual and those with practical interests – who have a common interest in childhood and/or spirituality. Our main speaker will be Professor Elizabeth Wood, Head of Education at the University of Sheffield. Her early childhood and primary education research has especially focused on how free play activities enable children to express and develop their interests and inquiries. She'll be looking at how adults understand children's play repertoires and the implications of this for provision and practice.

Delegates will have a chance to take this theme of 'free play' further during the afternoon, by choosing from a variety of workshops, including 'Playful Theology,' 'The Spiritual Dialogue of Children's Play,' 'Playful Art,' and 'Play and Adulthood'. There will also be a chance to walk a labyrinth, shop for Godly Play resources at the Bowthorpe stall, browse the book shop and flea market, and catch up on news at the Associates' table.

On the day before the Conference, Friday 10 May, there's an additional option to attend a choice of four day-long enrichment events to make your trip even more worthwhile. These will take place at a variety of venues around Sheffield. These are an opportunity to enhance your skills, extend your thinking and expand your Godly Play repertoire. Places for these days are quickly being filled.

Hoping that you are free to join us for this multi-faceted exploration of free play and its importance to childhood spirituality.

Use this link to book:

[www.godlyplay.uk/conference-and-enrichment-days-2019/booking-form/](http://www.godlyplay.uk/conference-and-enrichment-days-2019/booking-form/)



# Reporting from the European Godly Play Trainers Conference

*By Peter Privett*



What is wondering?

Why do we wonder?

How do we wonder?

What might help or hinder this process?

These were the spiritual practices that were at the heart of a conference when European Trainers met in Holland in September 2018. For many delegates, the words of Audrey Assad's carol 'I wonder as I wander out under the sky,' were especially true, for many were caught up in the cancellation of flights and trains due to the aftermath of Storm Florence. Eventually their wondering wanderings meant that over 40 delegates finally gathered in the rural community of De Glind, about an hour's journey north of Amsterdam. The warmth and generous hospitality of the Dutch trainers was especially welcome. The setting was particularly appropriate, as the village had been especially built to meet the needs of foster children and their families.



Maimonides

We were challenged by Dr Rico Sneller, of Leiden University, 'How to speak or not speak about God.' We were led by insights from early Christian mysticism and the 12th century Jewish philosopher Maimonides to explore the limitations of God-language and to play with possibilities and ideas about what God is not, rather than what God is. So, I wondered, how do we help a group to support doubt? Indeed, Rico's presentation was an invitation to a lifetime's process of wondering struggle. I had an overwhelming feeling at the end of his session that we had participated in a real adult Godly Play experience.

Workshops were also part of the process, and one, in particular, was especially poignant as it was an exploration of research by Jacolein Lambregtse, a

Dutch Trainer who recently died from cancer. Jacolein was especially respected for her wise, gentle and discerning voice in the GP community. Her insights into 'Godly Play in a Secular Age' are particularly profound. She writes deeply about the word 'gift' in the Creation story: 'I have discovered that my own response to this question about the greatest gift has widened and grown and deepened. I have become aware of gifts I could not yet see the first time, things I received that I did not ask for, gifts that have formed and transformed me. My receptiveness and my gratitude have grown.'

So, there were times for tears but also times for laughter, especially with a glass of wine. There were also times of irony and paradox, particularly on the last day when I, a UK citizen, was chairing the business agenda, which had as its subject, 'Ways in which we as European Trainers can co-operate and support one another'!



Thanks go once again to the community of Dutch Trainers who went over and beyond the bounds of hospitality. The next Trainers' conference will be in Scotland in 2022.



# Godly Play Scotland Conference Report

*By Alex Mackenzie*

'I wonder if you are story rich or story thin?' That was the question asked by Russell McLarty, guest speaker at the second Godly Play Scotland Conference, held at Inverness Cathedral in November 2018. Russell is a director and workshop leader at the Scottish Storytelling Centre, a Church of Scotland minister and a Godly Player.

Godly Players from all over Scotland were helped to think about what makes and builds stories. We played story games – tell me a story about what you see from your favourite seat ... here are five things I could tell you about ... very noisy, great fun. A wonderful way to get to know people and real building of Godly Play community.



*Inverness Castle, which was the view across the River Ness from the Cathedral*

We heard about the importance of the stories that we carry inside us – good or bad – and even if we think we might be story thin, we are really story rich. We heard about recognising the wisdom in other people's stories, especially Scripture. And we explored what a difference it makes to tell stories from the heart, when they are part of us.

In between Russell's talks there was lots of Godly Play chat and hearing the story of what is happening in other people's circles, a chance to browse the bookstall (provided by Edinburgh's Christian Spirituality and Godly Play-focussed Cornerstone Bookshop) and a small 'flea market' with storytelling bits and pieces. The van that went to Inverness with Michelle and Alex – two of the trainers – was almost at bursting point.



*And the Labyrinth ... which was truly awesome ...*

We managed to fit in two workshop sessions, with a choice of topics including 'Full of years' (GP with Elders), 'Working in schools' (in Scotland there are some different challenges to the rest of the UK), 'Supporting people with additional needs', and a wonderful and very interactive labyrinth (with kinetic sand, water, lavender pouches, candles and ribbons – people wondered if they would ever manage to get Alex through it). All this, and fantastic soup and cakes from the

Inverness Cathedral Café.

The weekend was rounded off with Alison Summerskill (trainer from Gloucestershire, England) sharing her Godly Play-style 'Remembrance Story', and as dusk fell the Cathedral was bathed in red light as part of the Remembrance Commemorations.

We'll do it all again in 2020, this time in Edinburgh, at Portobello and Joppa Parish Church, on 13 and 14 November.



# Feature Article 1

## Hunting for clues: Liturgy and Godly Play

*By Gill Ambrose*

*It is a wonder that Gill Ambrose has found time to write this super feature article for us, as she already does an immeasurable amount of work in her capacity as Chair of Trustees for Godly Play UK. However, her experience and expertise also includes work on liturgy, including publications such as Come to the Feast: A Companion to Common Worship Holy Communion (2012) and the three Together for a Season volumes (CHP). So, who better to help us think about the connections between liturgy and Godly Play?*

The phone rang as I was dressing the baby, so I picked her up and headed for the stairs to go down and answer it. As I reached the top, I knew I wouldn't make it, for the thunder of tiny feet in the hall was a sure indication that my two-year-old would get there before me. We lived then in a little curate's house with one phone in the hall where the toddler could answer it, which, despite our admonitions, he loved to do.

As I descended, I listened for what he would say. Several weeks earlier he had informed the funeral director that he had rung Trumpton fire station and was speaking to Captain Flack. Today it was time for a different role. 'Hello,' he said, 'this is Francis the choirboy speaking.' As I seized the phone before the confused caller rang off, I observed that it was, indeed, Francis the choirboy. He had my red cardigan on, which went nicely down to the floor, and the kitchen towel round his shoulder served as a surplice. A hymn book, full-music edition from the piano, had been discarded on the hall floor as he made for the phone, and in the dining room an assortment of toys sat in little straggly rows, each with a book of some sort to sing from. Clearly the time my son spent in church on Sundays, though he might wriggle and squirm and wander round, was used for very detailed observation. We soon learnt that he listened too, for long before he could read, he would sing verses, as well as the refrains, of some of the more popular hymns. In another year or two, he was preaching 'sermons' from a pulpit half way up the stairs, the vocabulary largely about love, and drawn from John's Gospel.

Here was a child immersed in the liturgy, who almost before he could speak, could rehearse the sights and sounds, the shape and direction, of what he experienced week by week in a service in which, some would say, he could play no meaningful part. Observing and participating in this shaped me, a parent, profoundly, and has informed my practice ever since.

In chapter 4 of Volume 1 of *The Complete Guide to Godly Play* (the green book), 'The Nuts and Bolts of Godly Play', you will find a diagram called 'Where to find materials'. Look at it carefully. In the bottom right-hand corner you will see a little area with labels: 'lectern', 'pulpit', 'altar' and so on. This is a space to respond; to play church. When Rebecca and I established that first Godly Play classroom in Cambridge around twenty years ago, we commissioned an altar and a lectern and established a worship space in a corner of the room. It was kitted out with tiny altar vessels and a set of church vestments in a



variety of colours, kept in what some might have designated a dressing-up box. It was part of what was on offer in response time and children used this in all sorts of ways. Eventually one child designed a service book, complete with prayers and responses, and a group was invited to take part in a service that she would lead.

Constance Tarasar, an Orthodox education pioneer reflects on this. “Play” for the child is a way of reproducing and creating realities... This is serious play: it is more than “pretending”, for the child believes for that moment that one is truly representing that person whose character one has put on... The “props” used in play become the reality: the true symbols of the things they represent... The child’s imagination enables the transcending of the immediate reality in order to make present another reality.’<sup>1</sup> When children play worship, re-enacting the liturgy, they are worshippers, participants in a mystery that transcends time and space.

The scenes I described above happen to relate to a Church of England setting, but this is common to any tradition. Godly Play spaces should reflect all sorts of worship settings, depending on the tradition of the host community. Every denomination and church has customs and rituals that characterise its life and worship. Indeed, the Salvation Army worked with Rebecca Nye to develop three special stories in its own tradition, ‘The Flag and Ceremonies in the Life of a Salvationist’, ‘The Mercy Seat and Salvation’ and ‘Social Action: Here to Help’.

Godly Play draws deeply on liturgical tradition. Each session is liturgically shaped, with a greeting, an opportunity to listen to the word, a time to respond and a way to say goodbye, a dismissal. Indeed, it was developed in the USA where participation is likely to be supplementary to the worship a church offers, rather than replacing children’s involvement in the liturgy. Children might attend worship with their carers and also separately take part in a Godly Play session, providing an opportunity to explore further their worship experience. Rather than being a substitute for worship, as is often the case in church provision for children, it draws on worship.



John Westerhoff, an American writer on the development of faith,<sup>2</sup> describes formation, inclusion in the life and worship of the community, as vital to childhood faith and good worship communicates and fosters communication of the deepest meanings in ways that are beyond articulation – at least for most of us. ‘Participation in the rite’, says Westerhoff, ‘creates meaning that otherwise cannot be communicated.’ Whilst this is a lifelong activity, it is especially necessary and appropriate for children.

The impact of observing, indeed, participating in my own toddler’s liturgy was formational. Rather like Mary, I treasured all these things in my heart, and pondered. Then, I began to read; and there was a lot to read, for this was a time of flourishing in the thinking about children and worship. The books referred to in my footnotes deserve

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<sup>1</sup> Constance Tarasar, “‘Taste and See’”: Orthodox Children at Worship in *The Sacred Play of Children*, edited by Diane Apostolos-Cappadona, Seabury Press, 1983

<sup>2</sup> John Westerhoff, ‘Cultic life and the initiation of children’ in *Issues in the Christian Initiation of Children: Catechesis and Liturgy* by Kathy Brown and Frank Sokol, Liturgy Training Publications, 1989

to be more widely known, even though their style might now seem a little dated. Many of them were the fruit of ecumenical co-operation, in the USA and also in Britain. Jerome Berryman was one of the contributors to *The Sacred Play of Children* (1983), writing a chapter on 'The Rite of Anointing and the Pastoral Care of Sick Children'. At that time he was working in the Institute of Religion at the Texas Medical Centre in Houston, where some of the evolutionary work on Godly Play seems to have been done. Perhaps the burgeoning work on worship and children was one of its progenitors. I certainly think that my own interest in children and their relationship to worship was what meant that I fell in love at first sight with Godly Play.

I have noted already the liturgical shape of a Godly Play session. What are the other liturgical elements? Returning to the two-year old liturgist offers us some clues. His space was carefully constructed: there was a focus place, the coffee-table altar with its cloth, candles and whatever else came to hand. The toys in the congregation had books, symbols of their participation, and the choirboy himself wore special clothes, to signify his particular belonging in the space. Then there was language, developed with increasing accuracy, and with the support of music, from frequently-experienced texts, and used, as time went on, to explore ideas. And there was structured direction, for the choirboy not infrequently morphed into a worship leader, greeting the teddies and weeblies, telling them what Jesus said and giving them 'the bread of Christ' and the 'wine of Christ'. As the Godly Play website reminds us, Godly Play has four things at its heart: creating sacred space, building community, learning religious language and using it to make meaning.

And of course there are the specific 'liturgical action lessons', taught regularly as a key genre within Godly Play's curriculum. The collaborative 'action wondering' used in a number of lessons (when each person is invited to choose something to help the picture to 'say' more) is fundamentally liturgical. We become active participants in creating a carefully-chosen mixture of symbol, action and words. Like liturgy, this is the work of the people, work which is both highly personal and deeply communal. These lessons intentionally do more than 'teach about' liturgical life and action, for they invite those present to feel part of what that action is like. For example, in the Faces of Easter, the experience of Lent as a protracted period of quieter reflection is integral to the long, slowly-unrolling purple felt – there is so much waiting. And for some, the feelings of loss that arise as the objects and meaning that have been brought to the pictures are 'put away' become the Maundy Thursday experience of stripping the altar. The invitation to join the story, to participate in it, is particularly emphasised in the stories about Jesus' life, for they repeatedly invite us to integrate our own time and life and community with his, to the point that this can become our habit. More than hearers or listeners, we become, like the prophets, 'people who know the most important things'; we discern the way to go, we join with those who show the way.

The concerns now being discussed by the Church seem to have moved on: my many books about children and worship are gathering dust. The focus now is on discipleship, and to make room for the all the courses I could buy, my worship books might need to be consigned to the loft, or the Oxfam bookshop, or even the recycling bin. But I don't want to do that, as I think we overlook the role of worship in Christian development, growth and confidence at our peril. And I think that probably Godly Play can help us to understand why, for it provides a method that takes seriously children's liturgical capacities to access and make meaning with religious language. Its contribution lies beyond 'what to do', by helping us to understand why worship is so foundational.



## Feature Article 2

### The Spirituality of Childhood ... for the whole of life

*By Stuart Lee*

*For many years there has been interest in Godly Play's potential for people 'full of years'. It is nearly a decade since Alison Seaman (Godly Play trainer) and Richard Allen (NHS mental health chaplain) undertook a pioneering exploration using Godly Play with people living with dementia in London<sup>3</sup>. More recent practical work, around Sheffield, has been developed by Kathryn Lord and Carrie Twist within the broader portfolio of 'Stories for the Soul'. In this specially invited feature article, Stuart Lee draws on thinking about the spirituality of ageing and Godly Play principles to examine why Godly Play has this unusual cross-over potential. Stuart is a Godly Play trainer, based in London, and is a chaplain to a large almshouse community. He is also in private practice as a psychotherapist. Contact him at [stuart@godlyplay.uk](mailto:stuart@godlyplay.uk)*



'It's play-time!' calls Jaqui, as she carefully manoeuvres herself and her sticks into the circle of waiting chairs. 'It feels like play-time?' I wonder tentatively. 'Yes, well, you rarely get to play when you get to our age,' she says as she fixes me with a hard stare. 'You'll learn one day!'

Jaqui is 82 and has a degenerative disease. She lives in the community where I work, housing older people who may be in the various stages of disease progression but can still live relatively independently. She has attended Godly Play sessions sporadically, when she feels like it, for the last two years. As you can see, she thinks of it as an opportunity to play, more specifically, an opportunity to play in the face of ageing.

In Jerome Berryman's writing about the theology and psychology underpinning Godly Play's development, play is the starting point. Jaqui's comments suggest that it might also be a good place to start if we are to think about how Godly Play can serve the spiritual needs of the older people with whom we live and work.

In his foundational text, *Teaching Godly Play* (2009), Berryman alerts us to the essential nature of play in the lives of children as they explore the uncertainties and risks of their unfolding lives and relationships. Through the 'playful orthodoxy' of the Godly play tradition, the young mind develops a structure in which experiences and encounters with the Self, an Other and the Divine, can be contained, wondered about and processed. This structure becomes the place in which the child can nurture an identity that will carry them through the whole of the life cycle. Exploring our quest for a spiritual identity that will support us throughout life, Richard Rohr, the American theologian, describes how, 'the task of the first half of life is to create a proper



<sup>3</sup> <https://www.godlyplay.uk/wp-content/uploads/2013/06/Dementia-and-Godly-Play.pdf>

container for one's life and answer the first essential questions: "What makes me significant?", "How can I support myself?" and "Who will go with me?"<sup>4</sup>. My experience is that Godly Play can play a significant role in the evolution of such a container for the growing child. Furthermore, with such a structure, we can move into the second half of life, with all its challenges and opportunities for more growth and maturation.

With this in mind, I would like to propose that Godly Play has much to offer those in the second half of life<sup>5</sup>, older people and, indeed, those with increasing care needs, including those living with dementia. It is, of course, difficult and dangerous to generalise about the spiritual needs of any one group of people. Much has been written about the distinctive spirituality of older adults and it would be foolhardy to attempt to condense it here. Instead, in order to suggest some ways in which the spirituality of older people might best be served by Godly Play, I will use several guiding questions. These questions were posed by James Woodward in his 2008 book, *Valuing Age*, where he attempts to evaluate the spiritual experiences of older people.

### **1 What does God want of us at any particular moment of our living and being?**

Godly Play offers to older adults the possibility of recovering their inner childhood structure of containment for spiritual and relational experiences. Godly Play provides a space for the older adult to encounter and respond to themselves, to others in the circle and to the presence of God. This may be a space not allowed to them for much of their adult life, where their experiences may not have been respected or even attended to. However, in the midst of loss (of health, of relationships, of personal agency, of memory), the Godly Play process can help them to feel known and valued, and these experiences, along with all others, carry with them the possibility of communication with the Divine. For some adults this might not be a recovery but a totally new experience and, in that sense, it may become a conversion experience for them; a conversion to the depths of a spiritual life.

It is often hard to perceive God's presence through the loss of identity that sometimes comes in the face of memory problems, dementia or declining capacity. Godly Play affirms our identity in relationship with God. The storytelling aspect of the Godly Play method encourages listeners to make connections between the stories of their own lives and those of the Christian tradition and narrative. This may help to create new structure and new meaning where personal stories have been eroded through cognitive decline.

### **2 How do we embrace finitude, the limitations of life and the choices placed upon us? More specifically, how can we face anxieties around death and non-being?**

In our work with children we have been accustomed to noticing those aspects of the Godly Play stories where there is a sense of hiddenness, littleness and growth. With older people, our eyes are opened to see that there is also much wisdom about loss, diminishment and death in these stories which offers a space to process these experiences for adults.

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<sup>4</sup> Richard Rohr, *Falling Upward: A spirituality for the two halves of life*, 2012

<sup>5</sup> The idea of a life of 'two halves' was popularised by the psychiatrist and analytical psychologist Carl Jung in his 1931 paper 'The Stages of Life', *Collected Works*, Volume 8. Princeton University Press 1970, 2nd Edition.

The Godly Play tradition encourages and celebrates symbolic and non-verbal language, alongside the more customary verbal means of communication. This is of value to those who find themselves in a world where logic often does not work and words may not mean what they used to if, indeed, words come at all. Beautiful, carefully-chosen materials may provide a way for adults to enter a deeply contemplative spirituality that exists, so often, beyond words.

The emphasis on the preciousness and playfulness of present experience in the Godly Play circle also comes as a relief and a joy to those who have a fragile sense of linear time, or of continuity from one moment to the next.

### **3 How do we enhance autonomy?**

In the 'second childishness' that Shakespeare describes in *As You Like It*, autonomy and trust are attributes rarely given to and affirmed in adults in institutional settings. However in a Godly Play session, the choices, activities, thought-processes and silences of the older adult can be valued and affirmed.

There are, of course, some challenges to working in this way with older adults, so each context in which we hope to use Godly Play will always require thought and careful preparation. In particular, playfulness can be a challenge to many of us who have lived the majority of our lives in a different mode. It can appear as 'mere childishness' until we have experienced that our own and one-another's playfulness are valued as serious work. Presenting Godly Play as a new opportunity to adults and institutions requires careful thought and a sensitive introduction.

In a similar way, it is often considered that the Montessori pedagogical framework that has so influenced Godly Play is child-centred and, therefore, just for children. But might we consider that Godly Play (and perhaps the Montessori method itself) is more rightly considered person-centred, where individual choice, autonomy and freedom are valued as a way for a person to develop, or rediscover, their own innate abilities in relationship to others and to God.



There are certainly practical adaptations that might need to be made in regard to materials and method as we continually seek to serve the people who sit in our Godly Play circles. Much of the work that has gone on over the past few years has been gathered through the 'Stories for the Soul' project, allowing Godly Play practitioners to access these learnings on the website [www.storiesforthesoul.org](http://www.storiesforthesoul.org) (in particular, see the Training page – Resources for Storytellers).

Godly Play has developed out of a distinctive understanding of the spirituality of childhood, that is, the way a child might interact with his or her sense of Self, with an Other and with the Divine. It is my conviction that the framework created by this interaction is the foundation of a spirituality for the whole of life and, therefore, we should expect to see that Godly Play is able to nurture this spirituality through all the changes of life.



# Taking your wondering further...

## Children and Young People's Reflections on Godly Play

Too much discussion about Godly Play focuses on what adults want to say about it. And despite being an approach which tries to put the child's needs at the centre, we are often guilty of speaking for children to explain to others how much they get out of Godly Play.

In editing previous issues of this magazine, I've tried to include some children's voices and their non-verbal perspectives through quotes and pictures. Nevertheless, these have tended to be rather 'decorative' elements to text written by adult contributors. So, from henceforward the magazine will give children and young people a dedicated platform-space to speak for themselves about any aspect of their Godly Play experience. In future issues, this could also include photos taken by children, expressions through art or poetry or even perhaps research on their peers. And of course it will be just as interesting to hear authentic negative and critical responses, so there will be no censoring!

*Here Amy and Ella Bolster, two sisters aged 11 and 15, share their thoughts about Godly Play with Kathryn Lord.*

### **I wonder what you like best about Godly Play?**



Amy: 'I really like the parables and the idea of them being gifts from God. It's an easy way to understand them. It sets up the idea that words are a gift that God gave us'

'I like the open wondering. It feels like there's no doors. You can't really go wrong with it.'

'Quite often in stories, the figures are very gently presented and held out to you.'

It's like an invitation to think.'

Ella: 'I like the response time because you get to reflect on your own ideas. You might be too scared to share your thoughts, but you can create your own ideas however you want. I know some children get shy when there's lots of people'

'You don't have to actually make something, you can just be creative in your mind. Nobody's right or wrong. You can think what you think.'

'I like the stories with water because water is a significant thing for me. It's in a lot of the stories. It guides people. It floods so it's powerful and it can open up. It's showing the way. It is all God's power. I like to imagine myself in the water.'

'I like the stories where you can participate with the little people, like with Moses and the people crossing. You can make them cross how you like. People don't have to do it, so it's calm'.

## **I wonder if there is anything you would change about Godly Play?**

Ella: 'Make the stories more participatory, like more physical. For me, I like being in the story, like you can feel the story. I would like it if when we are told about the desert being a dangerous place, you could feel it and feel what that was like'.

Amy: [I didn't write down her words here, but Amy talked about how she's heard most of the stories so many times and now it's hard to keep coming back to them and find a new meaning. She said how she now enjoys the chance to hear more what other friends think and to discuss it together.]



## **I wonder if you have a favourite story?**



Amy: 'The sower, the mustard seed story. I like growing things because it's quite beautiful to see things unfurl, like all the birds of the air can enjoy it. I like the way it reflects God's simple but caring nature. I think simplicity is really important. I also like the painted pictures e.g. Creation story and the Faces of Easter. There's something about art and God coming together. The one I remember is Mary and Joseph holding Jesus. In a lot of paintings,

you see them with halos, but [in the Faces of Easter] they just both look like normal people and the story says you can see the cross in their faces.

'I like it that the stories are always there [in the room] it's an adventure. You don't have to, but they're there if you want. I like the boxes story too because it's different to all the others because it's on its own. It doesn't really have a story.

Ella: 'I like the box one, the boxes inside boxes, because it's exciting even though I've heard it lots of times. It's always like I'm hearing it for the first time. You almost believe there's something there. It's always exciting opening up a new box'.

## ‘We get to play right in God’s House’: Creating a space for Godly Play in a Jesuit school.

*By Maria Neal*

*As you will discover reading this article, Maria Neal clearly lives up to her title as a ‘Godly Play Advocate’ having successfully made the case to set up a fully-equipped Godly Play space in Barlborough School, a Jesuit school in Derbyshire. Her experience and beautiful photos are inspiring.*

From my very first encounter on a training-day I was struck by the importance of physical space to the whole concept of Godly Play. The room at The Vine, St Stephen’s Church (Sheffield) felt safe, peaceful and still. It was set aside from everything else, a place where we could be with God.

As soon as I returned to my own school, Barlborough Hall, I set about trying to recreate something similar. Our pupils move to special rooms for art, science, French and music lessons, so if Godly Play was to be introduced, it seemed fitting that it should have its own space too. Luckily a classroom was going to become vacant in the new school year, so I suggested this could be allocated to Godly Play. An added bonus was that the free classroom was away from the other rooms with its own corridor, re-creating the feeling of a different place, set aside, which I had found so effective at my training. However, the location’s downside was a rather steep staircase to climb and descend, challenging for the little legs of nursery children (not to mention the significantly older legs of the staff).



In proposing an investment in the room and resources to the Executive, I was fortunate to have a third bit of luck. The school was launching celebrations for its 175th year and was keen to have projects that reflected the Jesuit ethos of the school, especially those which strived for the ‘Magis’ – to be more, do more, go deeper. Godly Play ticked all the right boxes, and was granted the necessary funding and launched in 2016 as a two-year ‘Mount 175’ project.

With the go-ahead to create a Godly Play room ready for the new school year, I set about ordering the required resources from St Michael’s Workshop at Bowthorpe. It was an exciting day waiting for the huge delivery to arrive. I felt like a child on Christmas morning as I unwrapped and organised the stories into baskets and shelving. As a



teacher of twenty years I was fairly instinctive about what I felt would work well for the response materials, but I was keen to try different media. I researched materials on the Godly Play website and found their network support invaluable in developing ideas. The room went through several changes in layout over the summer months. I would go and sit in different areas and try to put myself in the children's shoes, noticing where my eye was drawn to and from. It took a few weeks of tweaking but I eventually managed to get it to feel 'just right'.

The new term began with an in-service day and an introduction of Godly Play to the rest of the staff. As a Jesuit school, the integration of Godly Play into the curriculum was only going to be successful if it enhanced the charism of Saint Ignatius Loyola. The process of Godly Play would be something Ignatius would recognise. The 'continual interplay of experience, reflection and action' [that] 'lies at the heart of Ignatian pedagogy'<sup>6</sup> also lies at the heart of Godly Play. And Ignatian spirituality, like Godly Play, 'is not knowing much, but realising and relishing things interiorly, that contents and satisfies the soul.'<sup>7</sup> So when explaining the concept to the staff I drew parallels between the two and tried to 'hook' Godly Play principles onto their existing Jesuit knowledge. We started with the background and Ignatian links, rationale of the project, role of the doorkeeper and the timetable. We then moved to the Godly Play room and had a session together. The staff were very enthusiastic about it, however they wondered how the children would respond working in such a different space.

The first term was very much a settling period for both children and staff, but over the course of the two years the Godly Play room became a favourite place for both children and staff. The comments about the project from teachers speak for themselves:

'At first it was an unknown, but the whole experience has been something very different for the children, that I feel is highly valuable.'

'This time provides them with much needed silence and thinking time, where the hectic pace of the day just slows down and they are able to become an individual without others imposing their views and noise upon them.'

'(The pupils) are able to express personal viewpoints without being judged, and the stories are delivered in an excellent and extremely memorable way. I love these sessions!' At the end of the two years an increase of pupil numbers meant the classroom had to be



<sup>6</sup> *Ignatian Pedagogy: The Jesuit Method of Teaching and Learning*. 2014. Jesuit Institute., p4.

<sup>7</sup> Gariss, George E. *Spiritual Exercises of St. Ignatius: A Translation and Commentary*, 2nd Annotation

reclaimed. The only free space now available was the chapel. However this posed a number of challenges. The chapel needed to be used once a week for Mass, requiring every square inch to seat all the children. To function as a Godly Play space as well would mean dedicating an hour before and after sessions in order to move all the Godly Play materials into, and then back out of, a smaller adjacent storage room.

The chapel was also much larger than the classroom and I felt we risked losing the valuable sense of intimacy we had worked so hard to create in our original Godly Play room. In an effort to reduce this impact I erected a small partition screen to section off one third of the chapel. In the previous room children left their shoes in the corridor before entering the room. Now they would enter the chapel, take off their shoes and leave them in this first third behind the partition, before 'going through' into the second area (the other two thirds) where the Godly Play materials were set up.



Once I began teaching in the Chapel some unexpected positives arose. The chapel, with its signs, symbols and ordained presence, was a real gift when it came to making direct references to the liturgical action stories. The 'Table of the Good Shepherd' could be easily linked with the altar, which was part of the space. Children started to make their own connections between the washing bowl outside the tent in the desert and the water stoop at the Chapel door. They found further connections with incense and

candles from the Temple in Jerusalem and the thurible and acolyte candles used in Mass. They talked about the Ark with Noah and the Tabernacle in the desert being God's presence and made links with the Blessed Sacrament in the Tabernacle in Chapel. These relationships were all 'discovered' by the children themselves rather than by 'teaching' them. As one child explained, 'I really like Godly Play in here [the Chapel] because we get to play right in God's House'.

The pupils' understanding of sacraments has also deepened. Thanks to Godly Play, they relate more easily to the actions and symbols of the weekly Mass, showing a greater engagement and a deeper respect for the physical space and ecclesiastical furniture. The Mass, with seasonal vestments and cloths matching the Godly Play clock on display, readings and feast, has become more of a sensory experience with movement and actions now part of a 'story telling' with an added sacramental dimension. Through their work in Godly Play the children now experience Mass as an interactive experience of The Last Supper, full of wondering questions about how it feels to be so close and more aware of the invitation to respond by coming to the Supper of The Lamb.

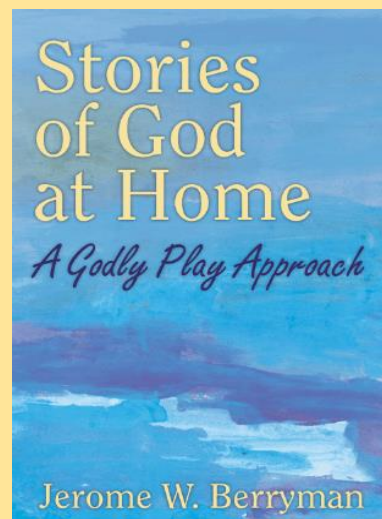
It is hard to pick out what is the most important thing from our school's Godly Play project. One teacher suggested, 'The most important thing is coming together as a group for quiet reflection, and giving the children time to explore their thoughts and express their feelings. Where else could or would they do this so effectively and dig so deep?' Indeed, for many of these pupils the school Chapel is their only 'Church'. So it is my hope that their experience of Godly Play within a sacred space will help in reading the physical structure and actions of churches outside of school, and that they will feel welcomed and comfortable in the story of the people of God, however it is encountered in the years ahead of them.

## Reviews: Books to take your wondering further...

### *Reviews by Andrea Harrison and Peter Privett*

*As in previous issues, we are grateful to our book reviewers who have selected a book each: one written for adults to take our understanding of Godly Play and childhood spirituality further, and another book written (mostly) for children which might sit well in the response area of a Godly Play space. Do let us know if you have a book to recommend.*

*Stories of God at Home: A Godly Play Approach*, Jerome W Berryman (2018), Church Publishing, New York.  
ISBN 9780898690491 RRP £12.00



My husband is an only child; his parents died when our three sons were very young. With few living relatives there has been no one to tell of what he was like as a child. With this in mind, I established a family tradition, early on, that on the morning of the boys' birthdays I would tell each one the story of the day they were born. Certain graphic details were edited out (!) but an emphasis given to our joy at the gift of their life. As time went on they would join in the telling. Only as they have grown up have I been able to see the importance of this 'storying' to their sense of self-worth.

In his new book, *Stories of God at Home: A Godly Play Approach*, Jerome Berryman details how to 'story' using six adapted Godly Play stories in the home, in addition to using a selection of classic children's books to find connections between them and the adapted stories in the first half of the book. By giving families a shared language in this way, Berryman hopes that parents can integrate story-telling in the home as a way of building a 'reservoir of meaning to draw from when needed.'

Readers of this magazine will be aware that, in the usual practice of Godly Play, the storyteller does not join in with the wondering in the circle. However, in these six adapted stories there is a leader who does participate, but whose role is also to support the responses from other family members. The story materials are smaller so that they can be kept at home easily, in a place that is special for the family. And the scripts are shorter. Importantly, there is a clear rationale for the choice of stories and their order: Creation, Christmas, Advent, Pentecost, The Good Shepherd and The Church Year and how these will build on one another.

In recent years the subject of nurturing children's spiritual lives has been the subject of a number of books and conferences. Perhaps this is in recognition of the limited time children spend in Sunday school or receiving religious education; perhaps it is in recognition of some very poor provision. This book might be seen as a helpful addition to these publications and debates, but what is unique is that Berryman writes after a lifetime 'sitting on the floor with circles of children ... wondering together with them what the stories meant' for their lives. So there is a depth of understanding about how stories can give all of us a shared language. And in his last chapter, he demonstrates how that can contribute to supporting families in times of challenge.

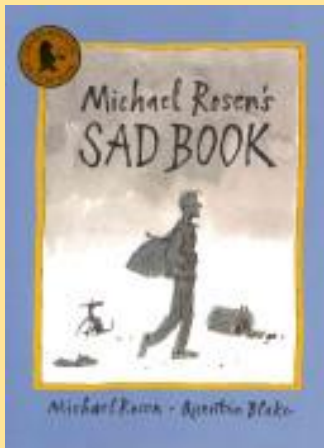
Undoubtedly many parents and carers who have trained in Godly Play already use the stories at home with their families. Facebook posts on the Godly Play UK website attest to moving and meaningful responses. I think that the adaptations in this book will make



using a Godly Play approach easier, and it provides a structure, for those who want it. It is clear and easy to use. Very soon smaller versions of some stories should be available from St Michael's Workshop in Bowthorpe, but in the meantime, and if you have the space, you could use the stories you already have or make your own smaller versions.

Certainly I wish that the storying I enjoyed with my children when they were small had included these beautiful stories of God.

*Andrea Harrison*



*Michael Rosen's Sad Book*, Michael Rosen and Quentin Blake (2011) Walker Books, ISBN 9781406317848 RRP £6.99

I first came across this book after hearing a child interview Michael Rosen on the radio about the death of his 18 year-old son Eddie. It was the sensitivity of the child responding to Rosen's grief that made me go out and buy the book. But nothing prepared me for the first page. This places Quentin Blake's brightly drawn picture of Michael with an enormous smile against the disconnect of the text which talks of smiling but being really being sad, of smiling 'because people won't like me if I'm sad.' Quentin Blake said that it was the most difficult

drawing he had ever made. That juxtaposition of smiling image and sad text took my breath away and I found that it took a while to turn the page. The language of word and image was a real expression of loss and grief.

The following pages then recount Michael Rosen's reaction to Eddie's sudden unexpected death from meningitis. The colours and images change from the greyness of sadness, and through the sadness to the ability to remember the colourful memories of his son's life. The book explores the full range of emotions that grief brings: anger, frustration, the memories of past grief, the loss of feeling and the desire to overcome the sadness. As the pages turn, the power of the images flowing from the fluidity of Quentin Blake's pen and ink drawings, and the poetic words from Michael Rosen, merge and unify into a great masterpiece of verbal and non-verbal language, a language of grief and hope. It is this ability to express the 'sighs that are too deep for words,' that gives voice to a universal experience also.

John Pridmore, in his book *Playing with Icons* (reviewed in Issue 1), writes about the importance of taking children's experiences of grief and loss seriously, not simply out of concern for their emotional health, but as spiritual matters. Children certainly experience grief, pain and crucifixion and *Michael Rosen's Sad Book* offers a place where such experiences can be held with integrity and honesty.

There is no easy answer to grief and sadness. The double-sided picture of grief and hope is one that Godly Play practitioners are well aware of. Nothing prepared me for the last pages of the Sad Book, as tears flowed copiously viewing the merging grey and yellow light of birthday cake candle memories, and then that final picture of Michael contemplatively viewing a single flame. Sighs too deep for words!

*Peter Privett*

# The Feast

## A chance to meet ... An interview with Andrea Harrison

*Andrea is a very active Godly Play trainer who lives in Essex, but she works nationally and internationally for the Salvation Army (SA) headquarters based in London. She is unique in the UK since she is the only person employed by a Christian denomination solely to promote and support the development Godly Play – a role she created through unceasing work and inspiring training sessions. She is also a Church of England, Reader and a very hands-on granny!*



### **How did you first get into Godly Play?**

In 2006, having spent most of my working life as a secondary school teacher, I went to work as a trainer in children's ministry for The Salvation Army. My new boss had asked me if I had heard of Godly Play as he'd been getting enquiries about it, so I was sent to find out more. When I attended a three-day course in Cambridge, I had never seen any Godly Play. And when Peter Privett told us that we would all be telling a story, I assumed he was just joking! I returned exhausted to the office, and told my boss that although I had enjoyed the course, I was doubtful whether others Salvationists would like it.

### **Why and when did you become a Godly Play trainer?**



Following that three-day course I decided to use Godly Play with my own Sunday school class and that was when I was converted! I had never seen them so engaged and thoughtful. I started to run taster sessions on training days at work – they did like it – and gradually my job became more about Godly Play than anything else. Then, in 2012, I was invited to take the Training for Trainers course.

### **What do you like most about being a trainer? What really matters to you?**

I really enjoy those moments on an introductory day, a three-day course or an enrichment event when someone suddenly 'gets it'. Ah ha! I can't manufacture that, so it feels like a privilege to witness. My paid employment, now as a 'Godly Play Enabler' for The Salvation Army, also means that I often find out what people do after their training in the very many contexts in which they have Christian ministry. That is fascinating, encouraging and heartening. It matters to me that having understood the principles of Godly Play they can use it in their different situations.

For me God is unknowable, so I really appreciate that I don't have to come up with the right answers in Godly Play, but that I do have a strong sense of the Creator, Redeemer and Sustainer when I am using it.

### **Tell us about some of the things your Trainer role has recently involved.**



After becoming a Trainer I worked with Rebecca Nye, who wrote three liturgical action stories in the style of Godly Play specifically for The Salvation Army, since its traditions are quite different from other Churches. In fact for many people these new ways of telling stories about their familiar Salvation Army practices have been their first taste of Godly Play, opening up a desire to find out more about it. Recently these bespoke presentations have been added to, with stories of Catherine and William Booth, the Founders of The Salvation Army, and so I have been busy trialling them.

I co-ordinate the Godly Play UK's Resources Group that liaises with St Michael's Workshop in Bowthorpe. As they are the official supplier of Godly Play materials it is important that we have a good ongoing relationship, so I visit, talk to and liaise with the rest of the Resources Group and the workshop regularly. It has been wonderful to see this relationship flourish. I also represent the UK on the Godly Play International Council. Hearing the experiences of others always benefits our thinking and practice in the UK.





### **Can you think of a favourite Godly Play moment?**

Really there are too many, but one does stay in my mind. I was telling the story of the Holy Family to my Sunday school class. They had already heard the Parable of the Good Shepherd. As I put down the shepherd figure one four-year-old boy said, 'I am a shepherd in the school play.' Then he paused and said, 'Ahh ... so I am actually Jesus.'



### **At the end of our training courses we often emphasise how much more there is to learn about Godly Play and childhood spirituality. Can you share something you've only recently learnt?**

I recently have started participating in a diocesan project about listening to children in schools. Although I know that children's thoughts and insights have the capacity to surprise and inform me, actually hearing them in this context has made me remember how much I love listening to children.

### **What area of specialism do you bring to Godly Play UK?**



**Enabling  
Mission**

The Salvation Army is the only denomination to employ someone in this specialist role and so I think that through my experience of employment, I can help others who might feel that their church tradition doesn't fit with Godly Play.

### **Finally, can you share something funny that's happened to you in the course of Godly Play?**

Again I have so many stories, but one that made me laugh was when I was telling the story about significance and use of the Salvation Army's Flag in the 'Life and Times of a Salvationist'. The actions require you to pour some water from a jug into a small bowl. As I got going I realised that I had forgotten to fill the jug with water, but then I spied a tap in the corner of the room. When the time came, I stood up and slowly walked over to the tap, filled the jug, went back and finished the action. At the end when I asked 'I wonder what you liked best?' someone said, 'I just loved that bit when you went to fetch the water.' There were murmuring sighs of agreement around the room. I silently smiled.

Find out more about Godly Play in the Salvation Army at

<http://www.enablingmission.org.uk/>

## Bitesize news

### *Godly Play giving*

Does your church have a group that oversees its outward giving? Some churches like to give to charities in which members of their congregation are involved. Trinity Church, Lewes recently gave £250 to Godly Play UK, after being approached by South East Trainer, Judy Yeomans. Many thanks to Judy, and to Trinity Church for their generosity.

### *Award Winner!*



Caroline Twist, Stories for the Soul co-lead, won the award of Dementia Care Champion at the National Dementia Care Awards 2018. In 2019 Caroline will lead the project 'Connecting Across the Generations through Creative Life Story Work in Care Homes' for Sheffield City Council. This is a great boost to the Godly Play with older people project.



[www.storiesforthesoul.org/blog/2018/11/15/winner-at-the-uk-dementia-care-awards-2018](http://www.storiesforthesoul.org/blog/2018/11/15/winner-at-the-uk-dementia-care-awards-2018).

### *Godly Play with older people: your next steps?*

Looking for ways to take further your interest in Godly Play's support for 'whole of life' spirituality of older people? The next few months include opportunities to take single 'enrichment' days, or to be equipped to become an advocate of Godly Play for older adults. And there's also an invitation to attend a 'Dementia, well-being and creativity' day. Further information and booking please see

[www.storiesforthesoul.org/whats-on/](http://www.storiesforthesoul.org/whats-on/)

### *How far are you prepared to go for Godly Play?*



This June there's an exciting Godly Play conference taking place in St John's, Newfoundland. Everyone is welcome to this event hosted by North American Godly Players (US and Canada). Early summer is probably the ideal time to visit this unique part of the world, and relatively cheap flights reflect the fact that it's really our nearest bit of the North American landmass!

<https://godlyplay.ca/calendar-items/2019-north-american-godly-play-conference/>

## Sending out

### Accredited Training and Enrichment Opportunities 2019

*Come along or pass it on...*

Click the links below or see our website for further details.

**[www.godlyplay.uk](http://www.godlyplay.uk)**

[Sheffield: Enrichment Event - Lent Retreat](#)

22 - 23 March 2019

[Sheffield: 3-Day Accredited Training Course](#)

25 - 27 March 2019

[Edinburgh: 3-Day Accredited Training course - Godly Play UK](#) 3 - 5 April 2019

[Northumberland: Enrichment Event – Spiritual Retreat](#)

5 - 7 April 2019

[Newcastle: Enrichment Event - Godly Play with Older Adults](#)

26 April 2019

[Childhood Spirituality Conference and Enrichment Days 2019: Free to Play](#)

11 May 2019 (Enrichment Days held on Friday 10 – see website for details)

[York: Enrichment Event - Godly Play with older adults](#)

23 May 2019

[Cambridge: 3-Day Accredited Training Course - Godly Play UK](#)

3 Saturdays: 18 May, 1 June & 8 June 2019

[Sheffield: Enrichment Event - Godly Play with Older Adults](#)

3 June 2019



Sheffield: Getting equipped to be an advocate of Godly Play with older adults

4 June 2019

Cumbria: 3-Day Accredited Core Training - Godly Play UK

20 - 22 June 2019

Sheffield: 3-Day Accredited Training PLUS Enrichment Context Day - Godly Play UK

28 & 29 June, 5 & 6 July (Fridays and Saturdays)

S. Wales, Llantarnam Abbey: Residential 3-Day Accredited Training Course

8 - 10 July 2019

Sheffield: Enrichment Event - A Day with the Saints

7 September 2019

Rugby: 3-Day Accredited Training Course

11 - 13 September 2019

Ampleforth, Yorkshire: 3-Day Accredited Training Course

22 - 24 October 2019

Lewes, East Sussex: 3-Day Accredited Training course

19 October, 9 & 23 November 2019 (3 Saturdays)

*Do you know someone who would be interested in one of these? I wonder which one you might like best?*

Enquiries to [sheila.rogers@talktalk.net](mailto:sheila.rogers@talktalk.net)



May the Good Shepherd, who knows all of the sheep by name,  
lead you to the good green grass and stay with you in time of danger.  
May you find your pearl of great price, and know that you journey  
with all the people of God, who are as many as the stars in the sky  
and the grains of sand in the desert.

Thank you for supporting Godly Play UK. We hope this issue has stimulated your concern for childhood spirituality. Do get in touch for suggestions for future issues.



*A Christian movement centred on childhood spirituality –  
providing training to transform thinking and practice for the whole of life*

**Registered Charity No. 1116846**

**Associates of Godly Play UK: Caring about what really matters...**

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