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The appreciation technique in adolescent religious education

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TH' APPRECIATION TECHNIQUE IN
ADOLESCENT RELIGIOUS EDUCATION

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TABLE OF CONTENTS.

Introduction

Part I. The Major Steps in the Appreciation Technique: 7
   A. An atmosphere of interest must be created 9
   B. The right contacts with appreciation material must be made 10
   C. Fundamental knowledge must be appropriately handled 13
   D. Some opportunity for expression and growth must be provided 14

Part II. Some Effects of the Appreciation Aim on the Minor Techniques: 15
   A. Types of assignments acceptable 16
      1. Through written or oral work after class study 17
      2. Through public presentation 17
      3. Through collections 18
      4. Through a longer type of assignment 19
   B. Questioning in the appreciation technique 20
   C. Examinations, review lessons and appreciation 22
      1. "The Story of Jesus told in the Hymns Young People Love" 24
      2. "The Easter Story as Told by the Marys" 59

Conclusion 66
Bibliography 90
INTRODUCTION.

The trend of popularity in educational circles today is toward curriculum investigation and, perhaps, the most helpful aspect of this investigating, at least to the teacher, is that which concerns teaching techniques directly. One of the newest of these techniques is the Appreciation Technique. And that this is decidedly modern is easily apparent to any who read the older books of education. So new is it that only the brave dare suggest a definite technique for teaching Appreciation to the adolescent pupils.

The present-day attitude of the public school educator in the matter of appreciation, as it concerns the pupil of the junior and senior high school age, is seen in the following quotation:

"Many studies contribute richly to the development of those aspects of life which we comprise under the term personality. Moods, temperaments, attitudes toward life, force of character, go far to make up the desired educational product. They constitute the emotional factor which may with propriety be called the "heart of the man." The contributions of studies in this direction have what we call Cultural Values. ...... These are realized in the form of that enrichment of soul and spiritual recreation arising as the by-product of emotional experiences. Goethe says that
we are shaped and fashioned by our loves, by what we admire and enjoy. The things a boy dreams over arouse pervading emotions that exert a far-reaching influence over his development. Hawthorne has embodied this principle in splendid fashion in his story of "The Great Stone Face." Lowell likewise developed the effect of the emotional recreation of passionate pursuit in "The Vision of the Holy Grail."... the boy's soul becomes saturated with the essence of the emotional recreations of studies, associations, and activities. A little of all that he thinks, feels, and does remains as a residual deposit in him, as a part of him, adding to and modifying his spiritual nature. The music he enjoys, the fun he has, his patriotic impulses, the quality of his play, the tone of his conversation, the imagery aroused by his reading, his enthusiasms, his loves and his hates, the things he admires or rejects, are highly potential because they remain as abiding elements in the emotional factor of his personality. Some studies are rich in the stimulations of feeling which they afford. This is secured through the degree and varieties of appreciation developed in the study."1

The subject matter that lends itself best to the use of the appreciation technique for public school teaching "is found in painting, architecture, music, story, poetry, nature and superior behavior of people either in life or in history" and it is at once evident that all these are present in large measure in the field of religious education. The history of painting records

1. Millis, Teaching of High School Subjects, pg. 34, 35.  
2. Wilson, Evaluation of Instruction, pg. 49.
that there was a time when the Church kept painting alive and saved it as an art for the world and that some of the greatest pictures known are on religious themes; Church architecture is the most beautiful in the world, as is evidenced in the Cathedral of Saint Peter's in Rome and that of Saint Mark's in Venice; religious music is considered as sublime as can be heard, as illustrated by "The Messiah" by Handel; the records of the saints and martyrs of the past ages, as well as the pioneers and missionaries of a more modern day, give abundant material for stories of superior behavior of people; and any teacher, who has been often with young people in the great out-of-doors, knows how their emotions respond to the influences of nature and how easily they ask deeply religious questions,--these would indicate that, as subject matter of religion, the same types of material are available.

And there is a great need of the use of a correct technique in teaching appreciation to young people in the field of religious education. The Church is recognized as one of the big character-building agencies of the present day and the materials of religion that are there used, dealing as they do with the emotions, become normally the subject matter of the appreciation
technique. The teacher of religion of today must know the best method to use in presenting these materials to young people if the Church is to measure-up to her reputation for character-building.

This thesis is the result of a study of the Appreciation Technique as it is understood in public school teaching and an attempt to apply that Technique to the teaching of adolescents in the field of Religious Education. It adopts the same Major Steps in the Appreciation Technique that are recommended for public school teaching; it gives personal reactions and original illustrations in the discussion on the Minor Techniques; and it offers original, but tested, suggestions and ideas of material for use of the Appreciation Technique in Adolescent Religious Education. While admitting that the subject matter for the use of the Appreciation Technique is found in many subjects, only two have been used in this thesis,—Hymnology and Religious Pictures. This has been consistently done in an effort to gain coherence and to emphasize the possibilities in subjects that are not now used as much as their material would allow.
PART 1.

THE MAJOR STEPS IN THE APPRECIATION TECHNIQUE.
In the study of the teaching techniques in public school education, books, pamphlets, and magazine articles on the Appreciation Technique form a decidedly small part of the information obtainable. Much has been said in the older books on teaching, and more is being said in the newer ones, about the use of the Appreciation Lesson but with the exception of the small book by F.H. Hayward: THE LESSON IN APPRECIATION and a pamphlet by Professor G.M. Wilson: THE THIRD REPORT ON THE EVALUATION OF INSTRUCTION one looks almost in vain for any definite discussion on the actual technique of the Appreciation Lesson.

After a thorough search in books of education, and a careful study of the two references quoted above, the Major Steps in the Appreciation Technique as given by Professor Wilson have been adapted for use as a basis of the following outline. These Major Steps are:

A. An atmosphere of interest must be created;
B. The right contacts with appreciation material must be made;
C. Fundamental knowledge must be appropriately handled;
D. Some opportunity for expression and growth must be provided.

A. An atmosphere of interest must be created:

An atmosphere of interest is an elusive thing. Often when adequate preparation has been made to ensure its presence, it is not. At other times a simple and unforseen question, a story, a bit of delightful poetry, or even the most unexpected of things, will create an absorbing interest that will remain through the entire period. Sometimes it comes easily but, when it does not, it cannot be forced. It may be encouraged: it can never be demanded. But an atmosphere of interest is an absolute necessity and genuine interest almost guarantees a successful appreciation lesson.

It is with the above in mind that Part A in Section II of this thesis has been built and is offered. It suggests ideas from the field of Hymnology that have been used in the actual teaching of adolescents and seeks to offer various suggestions of how material from this field may be combined with materials from other fields for presentation so as to aid in creating an atmosphere of interest through the original and the unusual.
Professor Wilson offers three very definite things that a teacher may do to help create this desired atmosphere of interest.

"The teacher may show her own appreciation quietly, sensibly and sincerely.

The teacher may admit her deficiency, regretting that she cannot go further and admire those who do appreciate far beyond her ability to do so.

The teacher should lead the child to grow in appreciation at his own rate. It is useless and actually detrimental to try to force appreciation. It is an affair of the feelings and cannot be forced."

E. The right contacts with appreciation material must be made:

In using the appreciation technique with adolescent pupils the most difficult step of the four seems to be here. Somehow teachers of youth in the field of Religious Education never seem to find useable materials as easily as do the teachers of children of earlier years. Books, magazines, and even articles from the daily newspapers are in abundance and very often the teacher of children can find, in presentable form, exactly what is needed. On the contrary the

the teacher of youth must often search long for material and, when found, it must be made presentable before it can be used.

The making of right contacts depends a great deal upon the presentation of the material and often the teacher is handicapped in what could be presented because of the limitation of material. The teacher who has a wealth of material at hand may bring to the actual presentation an enthusiasm and personal interest that many times will help create a responding enthusiasm and interest in the pupils. On the other hand, simply an abundance of material will not guarantee the desired results and the teacher who has to work under the limitations of inadequate material is truer to the real situation of today.

There are two general ways through which right contacts, the desired exposure to appreciation material, may be made: First, through the requisition of the pupil and, second, through the stimulation of the teacher.

1. The teacher in the field of Religious Education has a valuable ally in the Church. Great music, art, poetry and drama are sponsored there and many times the modern youth will want such information as is necessary for an understanding of these things.
with people who know and appreciate the customs, traditions and history of this institution of the ages will inspire a desire for personal knowledge. Beautiful buildings, with symbolic artistry, lend themselves to questions and explanations that are in themselves appreciation material. Such opportunities as these, involving as they do a knowledge of appreciation materials, are a constant urge to young people in their zest for living. 2. The teacher may secure opportunities for presenting appreciation material before real audiences of varying sizes according to need, such as the interpretation of a hymn or a picture to a small group, or the telling of a story before a larger group, or the giving of a drama or a pageant before a really large audience. The amount of appreciation teaching that can be done in this way varies according to the desire of the pupils to do these things but they all provide motivation for classroom work if correctly handled. They all, too, provide exposure to appreciation material and will often take the pupils far removed from the starting interest, thereby providing more appreciation material and other contacts.
C. Fundamental knowledge must be appropriately handled:

It is always necessary to remember that a mastery of an art is not essential for an appreciation of that art. However, some knowledge is necessary for most pupils of adolescent years before the emotional response will result. This should be given carefully, always with the thought of the pupil's enjoyment as the end sought rather than a mastery of the technique. Explanations that aid understanding may increase enjoyment while a requirement of skill from the pupil will more likely kill it. The monotony of drill that precedes skill finds no place in the appreciation technique.

Many times the degree of enjoyment may be enlarged through a small amount of analysis can form for the pupil a basis for criticism and judgment that will enlarge the capacities for appreciation and so increase enjoyment. But this analysis will have to be carefully handled for an intellectual attitude will be likely to destroy the emotional response that is wanted. The teacher must keep clearly in mind that in the use of appreciation material, and with the use of the appreciation technique, feeling, rather than reason, is needed and is the end sought.
D. Some opportunity for expression and growth must be provided:

To quote from THE THIRD REPORT ON THE EVALUATION OF INSTRUCTION by Professor Wilson again:

"If the child has become interested, if he has been exposed to appreciation material, and if he had been taught according to his ability to comprehend some of the simple, fundamental knowledge on which to base appreciation, then he is prepared for the fourth step and that is a reasonable expression of himself either with reference to the appreciation material or in the appreciation material. Some of the ways he can do this are:

(a) Choosing.
(b) Repeating.
(c) Attempting to execute or create.
(d) "Working in a group or a club."

When this is applied to work with adolescents in the field of Religious Education an almost unlimited number of illustrations present themselves. This would be natural, of course, in a field where the end of all its teaching is expression and growth in conduct. The best original illustrations, that have stood the test of use in the preparation of this thesis, are offered under Part A and Part B in Section II."
PART II

SOME EFFECTS OF THE APPRECIATION AIM ON THE
MINOR TECHNIQUES.
Introduction:

While there is at present evidence of much interest in educational circles in this whole matter of appreciation as it relates itself to the young people of the present day, there is little concrete, practical material as yet available. This section on the effects of the appreciation aim on the Minor Techniques is presented, therefore, in the form of practical material, most of which although original has been already used in class work. It is here given as representative and suggestive of the methods which may be used in the teaching of appreciation material to adolescent youth.

A. Types of assignments acceptable:

If it is true that "the appreciation type of learning is caught as often, if not oftener, then it is taught," then it follows that such learning may be acquired in one of two general ways: Directly from the teacher or fellow students, or through exposure to the influence of people who possess it, or through exposure to the silent influence of things of appreciation value. The first is almost wholly
concerned with and dependent upon personality and, therefore, will not be discussed here. The second may be illustrated through the use of assignments and various suggestions are herewith listed.

1. Through written or oral work after class study:

A. Write, or tell, the story of this picture (show the picture) as to a group of girls hearing it for the first time, such as a group of

1. factory girls;
2. country girls;
3. foreign girls;
4. society girls;
5. college, or High School, girls.

(To the teacher this is an interesting experiment when tried in a class before the study of the picture and again after the study)

B. Write the story of this picture (show the picture) as it would appear today in one of the following:

1. a Boston newspaper, such as the Transcript, Globe, Herald, etc. (NOT the American)

2. the Literary Digest.

2. Through public presentation:

A. The dramatization of some of the Bible stories lend themselves to a real appreciation of the
situations and circumstances of the Bible times which adds greatly to the accumulation of knowledge concerning dress (especially if the dresses are made by the performers), customs, and even thoughts of these people and prepares the way for further knowledge and appreciation teaching. Pageantry and the type of dramatization known as "Living Pictures" are equally gainful.

B. The reading of the Bible in public may also be the means of preparation for appreciation teaching although the activity itself would be merely an assignment given by a teacher to a student and probably would not be enjoyed greatly by the student at the time.

3. Through collections:

A. Select a favorite hymn. Gather all the facts of interest you can find connected with the hymn. (Reading references should be given to the pupil by the teacher and the selection of hymn carefully supervised.)

B. Make a book of Christmas Carols. Collect interesting items about these carols as to their origin, use in different countries, etc.

C. Make a collection of the Methods of
Worship used around the world as shown in pictures, stories, legends or traditions, and poetry. (This could well be motivated on the picture "Omnipresence.")

D. Make a collection of the Places of Worship in Every Land. (The type of "churches" change with the countries and the ages.)

E. Make a collection of Christmas Legends. (This may be done in any one of several different ways: Simply a collection of all legends available; or arranged as children's legends or legends for young people; or arranged around a subject, such as, tree, candle, etc.; or as a contrast of old legends with new ones.)

F. Make a collection of "Manger Pictures" (or Madonna Pictures) listing interesting facts about each picture, such as, name of the artist, date of the painting, country from which the artist came, where the picture is now located, etc.

4. Through a longer type of assignment, which may be done individually or in groups:

A. Make a book, such as could be called, "Six Christmas Hymns in Picture, Legend and Fancy." A similar one called, "Five Easter Hymns in Picture, Legend and Poetry" would also be interesting.
B. Make a book of hymns, each hymn contributed by a different country. (This, as illustrated on the next page by a hymn written in China, with its foreign sketch, typical of the country which it represents, would make a fascinating study. For those not able to make the sketch, a drawing of the flag of the country in colors would be easier or simply a cut-out picture pasted on the page could be used. Care should be taken that the pictures represent the country from which the hymn comes.)

B. Questioning in the appreciation technique:

Questions are, generally speaking, not helpful during the presentation of an appreciation lesson. However, helpful or not, questions are to be considered for they are more than likely to be a factor in a lesson of any type where the class is made up of adolescent folk. Roughly, questions may be of two kinds, namely, those asked by the teacher of the pupils and those asked by the pupils of the teacher. For the teacher to ask questions of the pupils, and not lose or disturb in any way the atmosphere desired, is an art that requires much thought before the lesson
In the cross of Christ I glory,
Tow'ring o'er the wrecks of time;
All the light of sacred story
Gathers round its head sublime.

When the woes of life o'er-take me,
Hopes deceive, and fears annoy,
Never shall the cross forsake me;
Lo! it glows with peace and joy.

When the sun of bliss is beaming
Light and love upon my way,
From the cross the radiance streaming,
Adds new lustre to the day.

Bane and blessing, pain and pleasure,
By the cross are sanctified;
Peace is there that knows no measure,
Joys that thro' all time abide.

John Bowring, 1825        Ithamar Conkey, 1847
period and careful skill during the period itself. Such is possible, especially if the pupils know and love their teacher well. When that spirit of good sportsmanship, which is of value in play, is in the classroom, the teacher may use a few well-chosen and skillfully-asked questions and get them answered without interfering with the aim of the lesson. More often the questions asked by the teacher will be used as a means of motivating factual information, and as such, will be answered by the teacher, or for raising and leaving unanswered a question in the minds of the pupils.

Those questions, however, that are asked seriously by the pupils of the teacher are to be welcomed and encouraged. In this way disturbing things may be brought out and cleared up, new interests may be added, and further contributions through investigation and cooperation suggested.

C. Examinations, review lessons and appreciation:

Whether a check of any sort upon the pupils is necessary in dealing with appreciation material is a debatable matter but it is certain that examinations,
as commonly known by the High School pupils of today, do not have a place in the appreciation technique. To those teachers interested in knowing with some degree of accuracy the amount of learning being done by the pupils, an examination may take the form of a review lesson. Two illustrations are here given of this method. They may be done in the classroom or outside.

1. Following a month's work giving a general survey of the life of Christ, a period was given entirely to a class discussion which resulted in the conclusion that the life of Christ could be built around three main headings, namely, birth, work, death. Another period was used in the making of individual outlines from these three main headings. Then, at the third session of the class, a suggestion came from the group that they be allowed to do something with their outlines. At the teacher's suggestion they attempted to make a life of Christ from hymns based upon their outlines. The pupils were given the hymn book, "Hymnal for American Youth" and a sufficient quantity of pictures on the life of Christ to allow free choice individually if they wished to use them. Hereewith is an illustration of the result:
THE STORY OF JESUS
TOLD IN THE HYMNS YOUNG PEOPLE LOVE.
(with illustrations)

Arranged by
Alice Hale Baker.
THE SCORE:

PRELUDE

1. THE EXPECTING WORLD
   11. THE COMING OF THE BABE
       THE ANGELS AND THE SHEPHERDS
       THE STAR AND THE MAGI
       THE BIRTHPLACE
       THE MOTHER
       THE MANGER-BED
       THE BABE

III. THE GROWING YOUTH
    JESUS, MARY'S SON
    JESUS, THE CARPENTER OF NAZARETH

IV. THE WORKING MASTER
    TRAVELLER
    HEALER
    TEACHER
    REFORMER
    SAVIOUR

V. THE LIFE-GIVING REDEEMER
    JESUS, THE KING
    GETHSEMANI
    THE CROSS
    THE RESURRECTION
    THE ASCENSION

POSTLUDE
DEDICATION.

O Lord, and Master of us all,
Whate'er our name or sign,
We own thy sway, we hear thy call,
We test our lives by thine.

John G. Whittier, 1866
William V. Wallace, 1814.
PRELUDE.

Tell me the stories of Jesus
I love to hear;
Things I would ask him to tell me
If he were here;
Scenes by the way-side,
Tales of the sea,
Stories of Jesus,
Tell them to me.

W. H. Parker, 1904  F. A. Challinor, 1904
O come, O come, Emmanuel,
And ransom captive Israel;
That mourns in lonely exile here,
Until the Son of God appear.

Rejoice. Rejoice. Emmanuel
Shall come to thee,
O Israel.

Ancient Plain Song of the 13th Century.
Tune: Veni Emmanuel, based on Ancient-Latin Antiphons,
1. THE EXPECTING WORLD.
The Expecting World:

Hail to the Lord's Anointed,
Great David's greater Son.
Hail, in the time appointed,
    His reign on earth begun;
He comes to break oppression,
To set the captive free,
To take away transgression,
    And rule in equity.

He comes with succor speedy,
To those who suffer wrong;
To help the poor and needy,
    And bid the weak be strong;
To give them songs for sighing,
Their darkness turn to light,
Whose souls condemned and dying,  
    Were precious in his sight.

He shall come down like showers,
Upon the fruitful earth;
And love and joy, like flowers,
    Spring in his path to birth:
Before him on the mountains
Shall peace, his herald, go;
And righteousness in fountains
    From hill to valley flow.

James Montgomery, 1821

Robert H. McCartney, 1844.
II. THE COMING OF THE BABE:

THE ANGELS AND THE SHEPHERDS
THE STAR AND THE MAGI
THE BIRTHPLACE
THE MOTHER
THE MANGER-BED
THE BABE
Joy to the world, the Lord is come;
Let earth receive her King;
Let every heart prepare him room,
And heaven and nature sing.

Joy to the world, the Saviour reigns;
Let men their songs employ;
While fields and floods, rocks, hills and plain
Repeat the sounding joy.

Isaac Watts, 1719
Arranged from Handel's
Messiah by Lowell Mason.
1830.
The Angels and the Shepherds:

While shepherds watched their flocks by night,
All seated on the ground,
The Angel of the Lord came down,
And glory shone around.
'Fear not' said he, for mighty dread
Had seized their troubled minds;
'Glad tidings of great joy I bring
To you and all mankind.'

'To you, in David's town, this day,
Is born of David's line,
The Saviour, who is Christ, the Lord,
And this shall be the sign:
The heavenly Babe you there shall find
To human view displayed,
All meanly wrapped in swathing bands,
And in a manger laid.'

Thus spake the seraph, and forth-with
Appeared a shining throng
Of angels, praising God, and thus
Addressed their joyful song:
'All glory be to God on high,
And to the earth be peace;
Good-will henceforth from heaven to men
Begin, and never cease.'

Nahum Tate, 1703  Anonymous.
The Star and the Magi:

We three kings of Orient are,
Bearing gifts we traverse afar
Field and fountain, moor and mountain,
Following yonder star.

O star of wonder, star of night,
Star with royal beauty bright,
Westward leading, still proceeding,
Guide us to thy perfect light.

John H. Hopkins, 1862                  John B. Hopkins, 1862.
The Birthplace:

O little town of Bethlehem,
How still we see thee lie.
Above thy deep and dreamless sleep
    The silent stars go by;
Yet in thy dark streets shineth
The everlasting Light;
The hopes and fears of all the years
    Are met in thee tonight.

Phillips Brooks, 1868        Lewis H. Redner, 1868.
The Mother:

Sleep, my little Jesus,
On thy bed of hay,
While the shepherds homeward
Journey on their way.
Mother is thy shepherd
And will her vigil keep:
Did the voices wake thee?
O sleep, my Jesus, sleep.

Sleep, my little Jesus,
Wonder-baby mine.
Well the singing angels
Greet thee as divine.
Through my heart, as heaven
Low the echoes sweep
Of glory to Jehovah.
O sleep, my Jesus,
SwEEP.

Softly sleep,
Sweetly sleep,
My Jesus, sleep.

William C. Gannett, 1840
Adam Geibel.
The Manger-bed:

Away in a manger,
No crib for his bed,
The little Lord Jesus
Laid down his sweet head,
The stars in the sky
Looked down where he lay,
The little Lord Jesus,
Asleep in the hay.

Martin Luther, 1483-1546       Carl Mueller.
The Babe:

What Child is this, who, laid to rest,  
On Mary's lap is sleeping?  
Whom angels greet with anthems sweet,  
While shepherds watch are keeping?  
This, this is Christ the King,  
Whom shepherds guard and angels sing;  
Haste, haste to bring Him laud,  
The Babe, the Son of Mary.

William Dix

Old English.
O Son of Man, thou madest known,
Thro' quiet work in shop and home
The sacredness of common things,
The chance of life that each day brings.

Jesus, Mary's Son:

Ye fair green hills of Galilee,
That girdle quiet Nazareth,
What glorious vision did ye see,
When he who conquered sin and death
Your flow'ry slopes and summits trod,
And grew in grace with man and God?

We saw no glory crown his head
As childhood ripened into youth;
No angels on his errands sped,
He wrought no sign; but meekness, truth,
And duty marked each step he trod;
And love to man and love to God.

Eustace R. Conder, 1887

Joseph Barne, 1873.
Jesus, the Carpenter of Nazareth:

Jesus, Thou divine Companion,
By thy lowly human birth
Thou hast come to join the workers,
Burden-bearers of the earth.
Thou, the Carpenter of Nazareth,
Toiling for thy daily food,
By thy patience and thy courage,
Thou hast taught us toil is good.

IV. THE WORKING MASTER:
TRAVELLER;
HEALER;
TEACHER;
REFORMER;
SAVIOUR.
Traveller:

Once along that rugged shore,
He, who all our sorrows bore,
Journeyed oft with weary feet,
Thro' the storms of burning heat;
Healing all who came in faith,
Calling back the life from death,
King of kings from heaven was He,
Tho' so poor by Galilee.

We would see Jesus, in his work of healing, 
At eventide before the sun was set; 
Divine and human, in his deep revealing, 
Of God and man in loving service met.

F. Edgar Park, 1913                      Herbert Turner, 1925.
Teacher:

We would see Jesus, on the mountain teaching,
With all the listening people gathered round;
While birds and flowers and sky above are preaching,
The blessedness which simple trust has found.

J. Edgar Park, 1913

Herbert Turner, 1906.
Reformer:

There cross the crowded ways of life,
Where sound the cries of race and clan,
Above the noise of selfish strife,
We hear thy voice, O Son of man.

In haunts of wretchedness and need,
On thresholds dark with fears,
From paths where hide the lure of greed,
We catch the vision of thy tears.

Frank Mason North, 1905
William Gardiner, 1.15.
Saviour:

I met the good Shepherd just now on the plain,
As homeward he carried his lost one again.
I marvelled how gently his burden he bore;
And as he passed by me, I knelt to adore.

O Shepherd, good Shepherd, Thy wounds they are deep;
The wolves have sore hurt thee in saving thy sheep;
Thy raiment all over with crimson is dyed,
And what is this rent they have made in thy side?

Edward Caswell, 1814-1878       Lucia May Smith, 1918.
V. THE LIFE-GIVING REDEEMER:

JESUS, THE KING;

GETHSEMANE;

THE CROSS;

THE RESURRECTION;

THE ASCENSION.
Lovely to the outward eye
Seemed Jerusalem to lie --
Yet 'twas there thou cam'st to die,
Jesus, Son of Mary.

Far-brought stones and marble rare
Made its towers and circuits fair,
Yet thy cross was waiting there,
Wearied Son of Mary.

W. Russell Bowie, 1909    Edward Bunnett, 1897.
Jesus, th. King:

From Olivet they followed,  
Midst an exultant crowd,  
Sav’g the victor palm-branch,  
And shouting clear and loud;  
Bright angels joined the chorus  
Beyond the cloudless sky --  
'Rosana in the highest:  
Glory to God on high.'

Fair leaves of silvery olive  
They strewed upon the ground,  
Whilst Salem’s circling mountains  
Echoed the joyful sound;  
The Lord of men and angels  
Rode in lowly state,  
Nor scorned that little children  
Should on his bidding wait.

Jeanette Threlfall, 1821-1860  Gesang Buch der Herzogl, 1764.
Gethsemane:

'Tis midnight; and on Olive's brow
The star is dimmed that lately shone:
'Tis midnight; in the garden now
The suffering Saviour prays alone.

'Tis midnight; and from all removed,
The Saviour wrestles lone with fears;
E'en that disciple whom he loved
Needs not his Master's grief and tears.

'Tis midnight; and for other's guilt
The Man of Sorrows weeps in blood;
Yet he that hath in anguish knelt
Is not forsaken by his God.

'Tis midnight; and from heavenly plains
Is borne the song that angels know;
Unheard by mortals are the strains
That sweetly soothe the Saviour's woe.
The Cross:

See, from his head, his hands, his feet,
Sorrow and love flew mingled down.
Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?

Isaac Watts, 1707

Gregorian Chant
Arranged by Lowell Mason.
The Resurrection:

The day of resurrection,—
Earth tell it out abroad,—
The passover of gladness,
The passover of God.
From death to life eternal,
From this world to the sky,
Our Christ hath brought us over
With hymns of victory.

John of Damascus, 750
Translated by John M. Neale, 1862

Henry Smart, 1836.
The Ascension:

Look, ye saints, the sight is glorious:
See the Man of sorrows now;
From the fight return victorious,
Every knee to him shall bow:

Crowns become the Victor's brow.

Thomas Kelly, 1509 Horatio Parker, 1893.
POSTLUDE.

All hail the power of Jesus' name.
Let angels prostrate fall:
Bring forth the royal diadem,
And crown him Lord of all.

Let every kindred, every tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

Edward Perronet, 1779

Oliver Holden, 1733.
E. This assignment was used at the conclusion of a series of lessons on the death and resurrection of Christ. One lesson had included the scriptural references, as given in the four gospels, to this period in the life of Christ and an attempt to correlate these had been made. A discussion of these resulted in a class outline being made which consisted of three headings only: Crucifixion, Burial, Resurrection.

After one entire period had been spent on the building of individual outlines under supervision of the teacher, the assignment was given,—"Write the Master story from the gospel references. Use correlated material if desired."

One girl called her answer to this assignment, "The Master Story as Told by the Marys." Her outline was:

1. The Marys:
   A. Mary Magdalene;
   B. Mary, the mother of James;
   C. Mary, the mother of Jesus.

2. The Sorrowing Marys:
   A. At the Tomb;
   B. At the Burial.

3. The Rejoicing Marys:
   A. On the Way to the Tomb;
   B. At the Tomb;
      1. Angels;
      2. Jesus;
   C. From the Tomb.

The following is the way she developed her story.
THE EASTER STORY AS TOLD BY THE MArys

in

Hymn, Scripture and Picture.
The day of resurrection,--
Earth tell it out abroad,--
The passover of gladness,
The passover of God.
From death to life eternal,
From this world to the sky,
Our God hath brought us over
With hymns of victory.

Our hearts be pure from evil,
That we may see aright
The Lord in rays eternal,
Of resurrection light,
And sitting to his accents,
May hear, so calm and plain,
His own 'All hail' and, hearing,
May raise the victor-strain.

Now let the heavens be joyful,
Let earth her song begin
Let the round world keep triumph
And all that is therein,
Invisible and visible,
Their notes let all things blend;
For Christ the Lord hath risen,
Our Joy that hath no end.

John of Damascus,
Translated by John M. Neale, 1862

Henry Smart, 1836.
There followed Jesus a great multitude of people, and of women, who bewailed and lamented him. But Jesus turning unto them said, "Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children." There was also women looking on afar off: among whom was Mary Magdalene, and Mary the mother of James the less and Joses, and Salome; who also, when he was in Galilee, followed him, and ministered unto him; and many other women which came up with him unto Jerusalem.
My Lord, my Master, at thy feet adoring,
I see thee bowed beneath thy load of wo;
For me, a sinner, is thy life-blood pouring;
For thee, my Saviour, scarce my tears will flow.

Thine own disciple to the Jews has sold thee;
With friendship's kiss and loyal word he came:
How oft of faithful love my lips have told thee,
While thou hast seen my falsehood and my shame.

With taunts and scoffs thy mock what seems thy weakness,
With blows and outrage adding pain to pain:
Thou art unmoved and steadfast in thy meekness;
When I am wronged how quickly I complain.

My Lord, my Saviour, when I see thee wearing
Upon thy bleeding brow the crown of thorns,
Shall I for pleasure live, or shrink from bearing
What' er my lot may be of pain or scorn?

Jacques Fridaine (1701-1767)
Translated by Thomas R. Pollock, 1887

John R. Dykes, 1875.
They bring him unto the place Golgotha, which is, being interpretated, The place of a skull. They offered him wine mingled with myrrh; but he received it not. They crucify him, and part his garments among them, casting lots upon them, what each should take. Jesus said, "Father forgive them for they know not what they do." It was the third hour and they crucified him.
And the superscription of his accusation was written over, THE KING OF THE JEWS. And with him they crucify two robbers: one on his right hand and one on his left. And they that passed by railed on him, wagging their heads, and saying, "Ha, thou that destroyest the temple, and buildest it in three days, save thyself, and come down from the cross." In like manner also the chief priests mocking him among themselves with the scribes said, "He saved others; himself he cannot save. Let the Christ, the King of Israel, now come down from the cross, that we may see and believe."
But there were standing by the cross of Jesus his mother and his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by whom he loved, he saith unto his mother, "Woman, behold, thy son." Then saith he to the disciple, "Behold, thy mother." From that hour the disciple took her unto his own house. Then the sixth hour was come, there was darkness over the whole land until the ninth hour.
See, from his head, his hands, his feet,
Sorrow and love flow mingled down.
Did e'er such love and sorrow meet.
Or thorns compose so rich a crown?
At the ninth hour Jesus cried with a loud voice, "My God, my God, why hast thou forsaken me?"

Some of them that stood by, when they heard it, said, "Behold, he calleth Elijah."

One ran, and filling a sponge full of vinegar put it on a reed, and gave him to drink, saying, "Let me; let us see whether Elijah cometh to take him down."

When Jesus had cried with a loud voice, he said, "Father into thy hands I commend my spirit."

Having said this he yielded up his spirit.
When the centurion, who stood over against him, saw that he so gave up his spirit, he said, "Truly, this man was the Son of God."

All his acquaintances and the women that followed him from Galilee, stood afar off, beholding these things.
O come and mourn with me awhile,
And tarry here the cross beside;
O come, together let us mourn;
Jesus, our Lord, is crucified.

Have we no tears to shed for him,
While soldiers scoff and Jews deride?
Ah, look how patiently he hangs;
Jesus, our Lord, is crucified.

Seven times he spake, seven words of love;
And all three hours his silence cried
For mercy on the souls of men;
Jesus, our Lord, is crucified.

Frederick Faber, 1849                   John B. Dykes, 1861.
When even was come, because it was the Preparation, that is, the day before the sabbath, there came Joseph of Arimathea, a councillor of honorable estate, who also himself was looking for the kingdom of God; and he boldly went in unto Pilate, and asked for the body of Jesus. And Pilate marvelled if he were already dead: and calling unto him the centurion, he asked him whether he had been any while dead. And when he learned it of the centurion, he granted the body to Joseph.
And Joseph bought a linen cloth, and taking him down, wound him in the linen cloth, and laid him in a tomb which had been hewn out of a rock wherein never man had lain. And he rolled a great stone against the door of the tomb and departed.
Mary Magdalene and Mary the mother of Joseph beheld where he was lain. And also the women, who had come with him out of Galilee, followed after, and beheld the tomb, and how his body was lain.
And they returned, and prepared spices and ointments.
Now on the morrow, which was the day after the Preparation, the chief priests and the Pharisees were gathered together unto Pilate, saying, "Sir, we remember that that deliverer said while he was yet alive, 'After three days I will rise again.' Command therefore that the sepulchre be made sure until the third day, lest haply his disciples come and steal him away, and say unto the people, 'He is risen from the dead;' and the last error will be worse than the first." Pilate said unto them, "Ye have a guard: go, make it sure as ye can." So they went, and made the sepulchre sure, sealing the stone, the guard being with them.
With sorrowing and sighing
Do we approach his grave;
With ointment and spices
Would we his body have.

Our high hopes have departed,
Our faith in him has fled.
Still, still we love the Master,
Tho' numbered with the dead.

Whom shall we find to help us
To roll the stone away,
So that we may anoint him,
Against his burial day.

Richard Cecil Pond

William Stather, 1833-1890
When the sabbath was past, Mary Magdalene, and Mary the mother of James and Solomon, brought spicery that they might anoint him. Very early on the first day of the week, they came to the tomb when the sun was risen. They were saying among themselves, "Who shall roll away the stone from the door of the tomb?"
Looking up they see that the stone is rolled back: for it was exceeding great. Entering into the tomb, they saw a young man sitting on the right side, arrayed in a white robe; and they were amazed.
He saith unto them, "Be not amazed: Ye seek Jesus, the Nazarene, who hath been crucified: he is risen; He is not here: behold the place where they laid him. But go, tell his disciples and Peter, he goeth before you into Galilee. There shall ye see him, as he said unto you." And they departed quickly and ran to bring his disciples word.
Mary Magdalene runeth and cometh to Simon Peter, and to the other disciple, whom Jesus loved, and saith unto them, "They have taken away the Lord out of the tomb, and we know not where they have laid him."

Peter therefore went forth, and the other disciple, and they went toward the tomb. They ran both together and the other disciple outran Peter, and came first to the tomb; and stooping down and looking in, he seeth the linen cloths lying; yet entered he not in. Simon Peter therefore also cometh, following him, and entered into the tomb; and beholdeth the linen cloths lying, and the napkin, that was lying upon his head, not lying with the linen cloths, but rolled up in a place by itself. Then entered in therefore the other disciple also, which came first to the tomb and saw and believed. So the disciples went away again unto their own home.
But Mary was standing without the tomb weeping; so, as she wept, she stooped and looked into the tomb;
She beheldeth two angels in white sitting, one at the head, and one at the feet, where the body of Jesus had lain. They say unto her, "Woman, why weepest thou?"

She saith unto them, "Because they have taken away my Lord, and I know not where they have laid him."

When she had thus said, she turned herself back, and beholdeth Jesus standing, and she knew not that it was Jesus.

Jesus saith unto her, "Woman, why weepest thou? whom seeketh thou?"

She, supposing him to be the gardener, saith unto him, "Sir, if thou hast borne him hence, tell me where thou hast laid him, and I will take him away."
Jesus saith unto her, "Mary."

She turneth herself, and saith unto him in Hebrew, "Rabboni;" which is to say, "Teacher."

Jesus saith unto her, "Touch me not; for I an not yet ascended unto my Father: but go to my brethren, and say unto them I ascend unto my Father and your Father, and to my God and your God." Mary Magdalene cometh and telleth the disciples, "I have seen the Lord;" and that he had said these things unto her.
Now while they were going, behold, some of the guard came unto the city, and told unto the chief priests all the things that were come to pass. When they were assembled with the elders, and had taken counsel, they gave much money unto the soldiers saying, "Say ye, his disciples came by night, and stole him away while we slept. And if this come to the governor's ears, we will persuade him, and rid you of care." So they took the money, and did as they were taught: and this saying was spread abroad among the Jews and continueth until this day.
But the eleven disciples went into Galilee unto the mountain where Jesus had appointed them. And when they saw him, they worshipped him.

He led them out until they were over against Bethany: and he lifted up his hands, and blessed them. And it came to pass while he blessed them, he parted from them, and was carried up into heaven. They worshipped him and returned to Jerusalem with great joy.
In the cross of Christ I glory,  
Tow'ring o'er the wrecks of time;  
All the light of sacred story  
Gathers round its head sublime.

When the woes of life o'er-take me,  
Hopes deceive, and fears annoy,  
Never shall the cross forsake me;  
Lo, it glows with peace and joy.

When the sun of bliss is beaming  
Light and love upon my way,  
From the cross the radiance streaming  
Adds new lustre to the day.

Bane and blessing, pain and pleasure,  
By the cross are sanctified;  
Peace is there that knows no measure,  
Joys that thro' all time abide.

John Bowring, 1825                     Ithamar Conkey, 1847.
CONCLUSION
The interest in curriculum investigation that is popular today in public school education extends into the field of religious education and any well-trained leader of young people in this field cannot fail to note with eager expectation the process and result of these investigations in public school education. The matter of teaching techniques holds a large place in the attention and interest of the teacher in the field of religion.

Rightly conceived, religion in relation to modern youth, deals with ideals that will motivate conduct. Psychologically ideals are based in the emotions and any teacher, wishing to teach ideals, must know and use the technique that is concerned with the feelings and emotions. The teaching technique that has its foundation and structure in the emotions is the Appreciation Technique. Therefore, the appreciation technique, in all its phases and implications, is not only of interest but of practical use to the teacher in the field of religion.

This study has sought to show that the Major Steps in this technique, as given by a public school
educator and used by public school teachers, is applicable in the field of religious education. It has also tried to demonstrate the value of the Linor Techniques, — the assignment, the question, the examination and the review lesson — as they are used with the appreciation technique in public school teaching when they are applied in the field of religious education. A bit of personal study and experimentation will further show their value to the teacher of youth in religion who would improve upon present teaching ability.

It has been shown above, too, that the subject matter that lends itself best to the use of the appreciation technique for public school teaching, — that found in painting, architecture, music, story, poetry, nature and superior behavior of people — are all subject matter for the use of the appreciation technique in teaching religion to young people as well, in fact, that the material is even more abundant and usable in the field of religious education than in that of public school education.

It is probably true that in the teaching of ideals indirect instruction is stronger than direct, however,
it is equally true that the teacher, who would be efficient in teaching young people of the present day, must know the Appreciation Technique and how to use it correctly in the teaching of ideals directly. Especially is this true and necessary in the field of religious education where the bulk of the teaching is closely concerned with ideals and the desired outcomes are ideals that will influence and terminate in conduct.
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