

# WIDER HORIZONS

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suggestions for modern assemblies

This pamphlet is the work of a group of teachers, some of them humanists, meeting at the invitation of the British Humanist Association; they would welcome comment and suggestions sent to BHA, [redacted] Terrace, London W8 5PG.

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suggestions for modern assemblies

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## Introduction

School assemblies are falling into disrepute because they are usually treated as formalities—the image of a hymn, a prayer and an announcement about dinner money is not entirely caricature. The well-worn paths are easiest to follow, and who on a hard-worked staff is going to devote time and energy to devising something new?

But the educational objections to the sort of assembly described above extend beyond the lack of participation so evident on the part of the children. Increasingly, teachers and others are worried about the assumption that all children, from whatever background of belief or non-belief, can join in Christian worship. In schools serving areas with a high proportion of immigrants the absurdity becomes more glaring. Yet to tackle the problem by withdrawing children of different beliefs not only removes the main unifying purpose of an assembly, it is also positively divisive.

Many schools are experimenting with forms of assembly which should be acceptable to all children. In other schools a teacher may want to do this but may be inhibited by the lack of precedent, by the work involved in finding a new way. This booklet is for him. It is the first product of a group of teachers, and is based on their work and experience in schools from infant to secondary level. The demands they received for such material convinced them of the need.

The assemblies exemplified in this collection are not intended as definitive, nor to be followed blindly. The hope is that they will encourage other teachers to experiment for themselves. If readers will tell of their ideas and experiences they will be assisting the production of a larger and more generally helpful book.

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## INFANTS

### Thoughts on Infant Assemblies

We are legally required to do a "corporate act of worship" first thing every morning. This would imply that at least all the adults were agreed on what they were worshipping, and that they should constantly be explaining what it was to the children. In practice this is never attempted; the children sing and pray, using words they cannot understand, to an abstraction which they cannot comprehend.

I do not think we should take the easy way out and merely replace God by some other abstraction such as Nature, Beauty, Wonder, etc., which are even more unreal to the children. On the other hand, assembly must not be used to enforce school discipline, to harangue the children about tidiness or some other matter important to adults, or in any other way to move the children to formal "goodness" and submissiveness. This (and it is often done) is a long way from an act of worship, and is educationally a misuse of time when the whole school is assembled. If it must be done, let it be in the class room by the class teacher, or call the school together at another time.

I suggest that the assembly we really want is an act of celebration, rather than worship. There is value in bringing the whole school together for a short time each day with dignity and formality, to celebrate our happinesses: our

delight in each other's company, in nature, in the work done in the school, in our relationships at school and outside, in our common aspirations and dreams. Those who wish to can celebrate their happiness in their own religion, too.

Such an assembly would never be divisive, strained, or boring, because it would arise naturally out of the life of the school. It is near enough to the idea of worship to be acceptable to authority (as many schools now stretch the law by holding assembly at the "wrong" time), but it is wide enough to cover the change-over period while new educational and social ideas are working their way through the schools. Changes, such as the earlier maturation of children, and the greater participation of parents in the life of the school, can be allowed to find expression, and so can the different cultural backgrounds of the children. And this form of assembly could well continue after the compulsory "act of worship" has ceased to be imposed.

Some of the hymns currently sung in infant school assemblies are so old and so simple that they have become part of the nursery rhyme collection. Use them along with any other homely and traditional children's songs.

An assembly that began with a song about birds—"Who Killed Cock Robin", for example—might have as its climax either the showing of work done by an older class about birds (say a collection of feathers and pictures), or a story. If a class were hearing Hans Andersen's "Thumbelina" for instance, their teacher might read the last part of this, where Thumbelina befriends the swallow; or the beautiful story by Leila Berg called "The Skylark". (In "Tell Me Another Story", by Eileen Colwell, Young Puffin.)

As often as possible, let adults from outside school come in to assembly. Apart from parents, who might sit in on certain agreed days, many people such as the doctor, the cook, the electrician, the schoolkeeper or gardener might be able to spare a few minutes to speak about their own job, or just to listen to the children singing, and to thank them. The milkman, the postman, the "lollipop man" all make a contribution to the life of the school. If the children hear about them in assembly and see them as real people, they can begin to feel part of their own working community.

**June Smith**

### **Assembly in the Infant School**

An assembly for infants should be brief and interesting. It should stimulate thought, increase the children's awareness and lead them to acquire values and a sense of responsibility. Therefore it should be within the range of their understanding and interests, and involve them directly as far as possible. Participation might take the form of contributing to the discussion, the sharing of children's work, follow-up activities or of one class taking the assembly. In the latter instance care has to be taken to ensure that all those listening can easily hear what is being said. All too frequently child-led assemblies are ineffective because inaudible.

Whatever form the assembly takes it is essential that the number of children gathered together is not too great. If the group is reasonably small an informal atmosphere prevails which will encourage individual children to make spontaneous contributions. Three or four classes can combine to give a sense of sharing without the air of informality being lost. Perhaps once a week the whole school could join in a Birthday Morning which would necessarily be somewhat more formal, but would serve the purpose of having everyone together for a celebration. A suggestion for a birthday assembly is given later.

To start the assembly, music can be played as the children enter and choose where to sit. After the customary morning greeting the theme of the assembly would be introduced and developed by relevant songs, stories, poems, pictures or items that have been brought into school especially for the purpose. Frequently the theme will relate to events in school or in the local

community but sometimes it will be selected from another source by the teacher or class taking the assembly. Each day the format is likely to differ but most days should include a discussion, be it ever so short. Maybe only one child will want to comment on the story, picture or poem but the important point is that each child knows relevant comments are welcomed. Many assemblies will include a "quiet time"—invaluable in a busy, active infant school. During this minute or two the children can think about the matter that has been discussed; it serves as a brief period of reflection. If closing the eyes aids concentration the teacher might suggest this and say "think about the food you like to eat; think of the things you like best". If the assembly had been about helping she might say "think of one way you can help your teacher; one job you can do in your classroom today". If formal expression is to be given to these thoughts the children can repeat "Let us be thankful for our (food/books, etc.)" or "Let us all try to (make something lovely/help each other, etc.)".

To a young child abstract conceptions of Truth, Right, Justice, etc. are meaningless. Notions of what is "right" will develop in specific situations that arise in the classroom or playground and infants accept that what is most nearly "right" can only be decided by an assessment of the particular problem that has arisen. Thus, against the usual canon of behaviour, it might be "right" to kill an injured butterfly rather than let it live only to suffer. Stories such as "The Boy, the Miller and the Donkey" show how various people have differing notions of what is "right", whilst children in multi-racial schools will learn that groups and individuals act differently and have differing ideas as to what is "right".

In an infant assembly, however, one hopes to evoke a general desire to do what is "right", to be "good", "goodness" being recognised as self-initiated kindly actions, not instant obedience. One is likely to use simple terms such as "good" and "truth", whilst helping the children to appreciate that there are no easy rules to follow. Teachers can inspire children with an ideal whilst recognising that "All theorising is flight. We must be ruled by the situation itself and that is unalterably particular." (Iris Murdoch)

Assembly is a useful time for giving attention to those children who have tried hard, who have been helpful in school, or who have done something creditable out of school. This might be something almost insignificant, perhaps greeting a teacher politely, crossing the road carefully or voluntarily picking up a coat from the cloakroom floor. It is a shame to let children's small efforts pass unnoticed and if such matters are given special attention and credit then a positive morality can be generated.

Below are some topics and materials that have been used in infant schools. Since one needs to be on one's guard against the "twee" and the Victorian the stories suggested here are entertaining and often humorous in tone whilst moral in content. Whilst some stories lend themselves to discussion there are many in which the moral is implicit. If the teacher makes it explicit she robs the tale of its dynamism and reduces it to a form of preaching which is to be strenuously avoided.

#### TOPICS

*Friendship*

*Caring for other people*

*Looking after pets*

*Feeding the birds*

*Giving nice surprises*

*People who help us*

*Taking care of things*

*Manners*

*Sharing*

*Appreciation of nature*

*The seasons*

*Harvest*  
*Comforts (warm bed/heating in school, etc.)*  
*Things we like*  
*Things that make us laugh*  
*Things that make us sad*  
*Food/drink—how it is produced*  
*Things that make us happy*  
*Ways we can help Mummy*  
*Ways we can help in school*  
*Making lovely things*  
*Appreciation of sight, hearing, touch, taste, smell*  
*Effort*  
*Appreciation of colour/paintings*  
*Appreciation of music*  
*Settling disputes*  
*Pain and illness*

Frequently the topic will develop over two or three assemblies and give the children possibilities of follow-up activities. The following examples are based on the idea that seeing actual flowers and paintings is better than singing "All things bright and beautiful"; slides, film strips, stuffed and real animals impinge upon the children more than "All creatures that on earth do dwell"; and the joyful experience of singing, laughing, thinking and talking together has greater significance for infants than formal expressions of praise and thankfulness.

#### EXAMPLES OF ASSEMBLIES

- beauty** The children looked at a large book of embroidery specimens worked by a student. A discussion ensued on "beautiful things". The children were encouraged to make something beautiful that day. The next assembly would be devoted to sharing beautiful things that had been produced in school.
- milk** Three assemblies covered the production of milk, its by-products and the transporting of these goods.
- daffodils** A bunch of daffodils was shown and the parts of the flower identified. "Daffodowndilly" was read and finally six children were given a daffodil which they made "curtsey" and "whisper" as the poem was repeated.
- houses** A dolls' house made by one class was shown and the comforts of home discussed. The story "Mouse Looks for a House" was read.
- smell** A hyacinth was given to several children who commented on the colour and perfume. All the children were asked to think of anything that had a nice smell, food that had a strong smell and how our sense of smell was useful to us.
- music** One class played percussion instruments and accompanied songs that all the children could sing. Then a group played their recorders and we talked of where else we could hear music; on records, radio, etc.
- birds** Three assemblies:  
 1. A teacher showed her caged birds.  
 2. The assistant curator of the local museum showed stuffed birds.  
 3. Colour slides were shown to help the children identify common species.
- stamps** Why we collect used stamps; where they are sent; what the money is used for, etc. Reminding the children how to tear the stamp from the envelope and emphasising that everyone can help in this project.



<b>paintings</b>	Looking at pictures borrowed from the library. 1. Drawing the children's attention to techniques, shapes and colours. Inspiring them to paint something. 2. Discussing the content of the picture, e.g. Chagall's "Reclining Poet", and accepting all the interpretations of the scene.
<b>death</b>	Playing sad music and asking the children what sad event had occurred. Discussing the death of a pupil which initiated individual responses on the deaths of pets, relatives and friends. The assembly concluded with the suggestion that flowers would help cheer the bereaved family.
<b>nurses</b>	Looking at the cover picture of "My News" and discussing a nurse's work, especially the giving of medicine and the taking of it!
<b>seeds</b>	One class held up pictures they had painted to demonstrate how a seed grows – root, shoot, stem, etc. The narration stressed the importance of sun and rain in fostering growth.
<b>helpers</b>	The children were asked to think of people who worked in the school, excluding the teachers. Then they tried to specify the jobs of the secretary, welfare assistant and caretaker.
<b>singing</b>	The folk club from the Junior School sang to a guitar and concluded with songs that the infants could join in.
<b>warmth</b>	1. How school is kept warm. The children were asked to count the radiators in their room and to see how they were linked. Later they were allowed to visit the boiler room. 2. Warm clothes: a film strip was shown to illustrate how wool is produced. The book "A Scarf to Wear" was read.
<b>customs</b>	Christmas customs in various countries were introduced, with examples of popcorn strings, fortune cookies, etc. A picture was shown of a little girl wearing a "Crown of Light" and one fair-haired child chosen to wear such a crown whilst we sang her favourite carol.
<b>sadness</b>	1. Listening to some sad music and closing our eyes to see what picture came into our minds as we listened. Then we looked at a sad picture. Although both the picture and the music were sad they were nevertheless beautiful. 2. Reading "The Willow Pattern" as an example of a story that is sad but beautiful. Each class was then given some paper plates so that they could make a story on a plate.
<b>eggs</b>	1. Different ways of cooking eggs; how good they are to eat. Easter eggs. 2. The significance of Easter eggs as symbols of spring. Birds making nests, laying eggs, the growth inside the egg and emergence of the baby bird – illustrated with colour slides.
<b>humour</b>	The children were asked numerous riddles. We talked about things that made us laugh, e.g. clowns, monkeys, rhymes and TV shows. Funny songs were sung, including "Diddle Diddle Dumpling" and "I'm a Teapot".
<b>sweets</b>	Talking about the many people and machines needed to make sweets. The children had previously seen a film about the making of Liquorice Allsorts.
<b>stealing</b>	Tomi Ungerer's book "The Three Robbers" was quoted, then each class was presented with a brightly shining penny and told to put it somewhere in the classroom. They would be trusted not to take it and we would look to see if it was still there at the end of the day.

- blindness** One child was blindfolded and asked if he could identify different objects by touch. A braille book was shown, also photographs of blind children reading.
- autumn**
1. A pumpkin was shown and a group of children invited to make a Jack O'Lantern. The function of the lanterns was discussed and suggestions made as to which "bad" things we wished we could drive away.
  2. The seeds of the pumpkin were shown and the children asked to guess how many there were. Reproduction and growth were outlined and each child was given a pumpkin seed to plant. "Joseph's Yard" was read.
  3. The children who had made pumpkin jam with the help of the welfare assistant described how they had made it. It was put into jam tarts and given to children who had been specially helpful.
- conservation** A glass, a book and a tape recorder were shown. The children were asked to think of other objects made of glass and then were introduced to the word "fragile". They were asked what happened if you dropped something that was fragile. Would the tape recorder smash to pieces if someone dropped it? Further questioning led to the notion that all these things needed to be taken care of, in different ways.

When a more specifically "moral" assembly is required stories are useful:

1. An assembly on manners might include the story "Tommy's Engine" (*Reading with Rhythm* series, Longmans), or "The Elephant and the Bad Baby" (Hamish Hamilton), and/or the song "The Animals" (*Seven Simple Songs for Children*, Curwen), plus an anecdote about a child at school who has been polite.
2. An assembly on effort might include the story "The Mighty Mountain" (*Reading with Rhythm*, Longmans), or "The Magic King" (Burke), and/or the song "Dame get up and bake your pies". Then children who had produced good work as the result of effort rather than ability would display their efforts, or maybe painting, writing, craft, etc.
3. An assembly on food might include the story "Soup for Dinner" (*Reading with Rhythm*, Longmans), the song "Shortnin' Bread" (Boosey & Hawkes), or "Honey spread on brown, brown bread" from *Music Time* (O.U.P.).

It is often possible to use nursery rhymes or the songs children have learnt as part of their musical education rather than special songs that are sung only in assembly. Many children's songs link with moral themes, e.g.:

- "Pease pudding hot" – tolerance for a variety of viewpoints
- "Polly Flinders" – taking care of clothes
- "Jack Spratt" – joint cooperation
- "Humpty Dumpty" – results of destruction.

Other useful songs are:

- "Thank you for my mother dear" – *Infant Praise*
- "How delightful is the weather" – *Songs to See & Sing* (Prowse)
- "Snowdrops" – *30 Folk Songs* (Curwen)
- "What shall we do in our work today" – *Music Time* (O.U.P.)
- "Two handsome gentlemen" – *30 More Folk Settings* (Curwen)
- "All in my father's garden" – *Music Time* (O.U.P.)
- "Get up lazy soldier" – *30 More Folk Settings* (Curwen)
- "The lost pussy" – *60 Songs for Little Children*
- "Summer Goodbye" – *30 Folk Songs* (Curwen)
- "It's raining" – *30 More Folk Settings* (Curwen)
- "Spring has come to make us glad" – *Music Time* (O.U.P.)
- "Winter creeps" – *Oxford School Music Book 1*
- "Dip your bread Marie" – *2nd 60 Songs*

"The man who has plenty of good peanuts" – *30 Folk Settings* (Curwen)  
"Happiness" – *Oxford School Music Book Junior Part 2*.

Every teacher will have favourite songs that can be used, so a long list is unnecessary. Once one has realised the potential of ordinary songs then it becomes unnecessary to teach hymns of any sort.

#### A BIRTHDAY CELEBRATION

1. Exchange greetings
2. Song: Good morning everyone  
Our school has just begun  
We welcome you, both old and new  
We're glad that you have come.  
All through the day  
At work and at play  
We try, try, try our best  
In every way.  
(Tune: *Songs of Praise*, 335)
3. The children who have had a birthday in the previous week come to the front and are counted – number of boys/girls and the total.
4. One child is selected to play the xylophone at the end of the birthday song, striking G to indicate how old he/she is now.  
Song: May you have a happy birthday  
Happy birthday, happy birthday  
May you have a happy birthday  
How old are you now?  
(Tune: *Ring-a-ding*, Book 1, Novello)
5. Each child then shows one item, their favourite card or present.
6. The birthday candle is then lit for the song:  
One little candle shining bright  
Shows us its golden candlelight  
One little child who is good and true  
Shows other children what to do.  
Just like a candle I will be  
My little light will shine for me  
Each day one good deed I'll do  
Candle I will shine like you.
7. Everyone then says "The Birthday Poem":  
We wish you many happy returns of the day  
We hope you will be joyful and good in every way  
Quick to do right, slow to do wrong  
And thoughtful for others all the day long.
8. One of the children is chosen to offer the box of sweets to each birthday child.
9. Everyone sings to Brahms's Cradle Song:  
As I grow older I pray  
I will grow better each day  
I will be honest and true  
Thoughtful in all that I do  
Help other children at school  
Look after those weak and small  
Join in our work and our play  
Learn something new every day.
10. One of the birthday children then selects a favourite song, which is sung as everyone leaves the hall.

**Betty M. Bull**

#### Stories for an Infant Assembly

Stories used in assembly must justify themselves by their literary merit and imaginative appeal. While most books for infants are designed to point a moral – about helping others, sharing, caring for animals, overcoming fear,

and so on – it is the story or figure that is loved for its own sake that will find its mark. Stories should not be selected simply for their moral content.

**Publisher: Brockhampton**

"Boy Who Cried Wolf", re-told by K. Evans

**Publisher: Faber & Faber**

"Emperor's New Clothes", Rose

"St. George and the Fiery Dragon", Rose

"How St. Francis Tamed the Wolf", Rose

"What Do You Do Dear?", Joslin

"What Do You Say Dear?", Joslin

*(a humorous account of "proper" conduct)*

"Choo Choo, the Little Engine Who Ran Away", Burton

"Calico the Wonder Horse", Burton

*(bad men promise to be good)*

"The Funny Thing", GAG

*(decides to stop eating dolls)*

"Millions of Cats", GAG

*(pride leads to arguments, only the modest cat survives)*

**Publisher: Abelard Schuman**

"Brownies of Cologne", Kopisch

*(unpleasant woman plays trick on helpful Brownies)*

**Publisher: O.U.P.**

"Charley, Charlotte and the Golden Canary", Keeping

*(pleasures of friendship)*

"Hare and Tortoise", illus. Wildsmith

"No Mules"

*(black boy hilariously – and graphically – routs racist shopkeeper)*

**Publisher: Hamilton**

"The Elephant and the Bad Baby", Vipont

*(manners)*

"The Giant of Grabbist", Lawrence

*(the story of a kind giant)*

"The Luck Child", Chapman

*(triumph of virtue)*

"You Look Ridiculous", Waker

*(self-acceptance)*

"The Great Sleigh Robbery", Foreman

*(children rescue Santa Claus and most of the robbers reform)*

**Publisher: Wheaton**

"The Puppy Who Liked to Chew Things", Varya

*(puppy cures himself of a bad habit)*

**Publisher: Dobson**

"Inch by Inch", Lionni

*(the worm's guile triumphs over the bird's superior strength)*

**Publisher: Methuen**

"The Owl Who Was Afraid of the Dark", Tomlinson

*(dissipating fear by exploring, learning, with zest and wit)*

"The Three Robbers", Ungerer

*(use their plunder to look after orphans)*

"The Ugly Duckling", Andersen

*(sympathy for the unattractive and a sense of winning through)*

**Publisher: Burke**

"Simon Small Moves in", Lindgren

*(how Nicky helps his little friend to get a comfortable home)*

"Matthew Blows Soap Bubbles", Falk

*(Matthew and cousin Eva learn to play together)*

"The Magic Ring" (Happy Venture Playbook 3), Schonell  
*(working hard to get what you want)*  
 "The Pot of Gold" (Happy Venture Playbook 4), Schonell  
*(importance of acquiring basic skills)*  
 "The Little Woman Who Forgot Everything", Beattie  
*(shows that a degree of order is an asset)*  
 "January Takes Lessons", Falk  
*(need for dogs to be trained and properly cared for—"It's hard work having a dog.")*  
 "The Ambulance", Falk  
*(child faces hospital bravely)*  
 "Brenda Helps Grandmother", Lindgren  
*(Brenda works hard while Granny is ill and is amply rewarded)*

**Publisher: Longmans**

Reading with Rhythm series, Taylor and Ingleyby

"Tommy's Engine"  
*(manners—saying please)*  
 "Soup for Dinner"  
*(appreciation of food)*  
 "Rag Doll Nancy"  
*(doll gets pulled to pieces—"What can we do?")*  
 "King Lion"  
*(the humblest creatures find a present to give the lion who values their generosity and friendship)*  
 "David's Birthday"  
*(sharing gifts)*  
 "Careless Caroline"  
*(child who loses everything)*  
 "The Little Key"  
*(what to do when you find something)*  
 "Wanda the Kind Witch"  
*(helping people in trouble)*  
 "The Mighty Mountain"  
*(making an effort, sense of achievement)*  
 Read by Reading series, Taylor and Ingleyby  
 "I Will Do Battle"  
*(hippo shows that fighting is unnecessary)*  
 "Simon's Zoo"  
*(looking after animals and returning them to their habitat)*  
 "The Four Young Swans"  
*(looking after animals—healing)*  
 "If I Had a Lot of Money"  
*(using money to the advantage of others)*  
 "Granny's Three Black Cats"  
*(the naughty cats get no supper)*  
 "The Weatherman"  
*(varying opinions about the weather: tolerance)*

Stories Around Us series, Taylor and Ingleyby

"Fishing"  
*(returning tadpoles to the pond when they become frogs)*  
 "The Lost Puppy"  
*(caring for a lost dog)*  
 "Poor Tired Tim"  
*(health and hygiene)*  
 "The New Baby"  
*(helping to prepare for and later look after it)*

**Publisher: Bodley Head**

"Rosie's Walk", Hutchins  
*(the foxes' attempt to catch Rosie are in vain)*

"Peter's Chair", Keats  
(*Peter adopts the new baby*)  
"Whistle for Willie", Keats  
"Mr. Fairweather and his Family", Kornitzer  
(*adoption*)

**Publisher: Ernest Benn**

"I Know Something You Don't Know", Agostinelli  
(*questioning appearances*)  
"I Wish I Were Different", Agostinelli  
(*no one is better or worse because of their size or colour*)

**Publisher: Worlds Work**

"Potatoes, Potatoes", Lobel  
(*horrors of war*)  
"Lucille", Lobel  
(*wants to be what she is not*)  
"I Am Better Than You", Lopshire  
(*Sam swanks over every achievement*)  
"Lengthy", Hoff  
(*the dog repays the kindness of his owner*)  
"Little on the Grand Canal", Gramatky  
(*the tugboat helps to trap the robbers*)

**Betty M. Bull**

## JUNIORS

### Assembly in the Junior School

(*In this school teachers and their classes are encouraged to initiate and conduct assemblies. This is the invitation from the Headmistress to her staff.*)

Please feel free to choose a religious theme if you wish to do so. But also feel free to choose any other theme you feel suitable. A series of assemblies based on the theme of living together would be helpful. It is not necessary to moralise. Children could present a problem and leave it open-ended for discussion in the classrooms. Comparative religion at the level our children could understand has already been attempted in the school, and was very successful. It seems to me to be very sensible to work on these lines in a multiracial school, where we have children being brought up under several religions. Anyone who has the courage to bring in basic social problems such as colour prejudice will have my blessing. May I also add topics such as housing, crime and punishment, road safety, war and peace, space programmes, poverty etc.

Reports also are very useful. These can be reports of work and projects readings of stories and poems written by the children, concerts and plays arising out of the term's work, reports and views about films and television lessons.

All assemblies should be auditioned by teachers, so that the best only is produced for the school. Children taking part in live assemblies must be audible. You can of course use the microphone if you wish. Please attempt a taped assembly in the form of a report or magazine programme. Sometimes these could be advertised by means of posters, and classes could listen in their own classrooms to a recorded programme. I want all members of the staff to be present so that there will be friendly competition and emulation arising as to who can produce the most worthwhile assemblies.

I am quite sure I have not exhausted the possibilities of what can arise out of assemblies. The test of their effectiveness will be on how deeply the children are involved by what is presented. Let us try and make of this statutory obligation a real coming together of the people in the school, a sharing of news and views and ideas.

**Nada Woolley**

## Themes Used in Junior Assemblies

1. Comparative Religion  
(arose from television programme "Our Neighbours")
2. Special Days  
Human Rights Day  
United Nations Day  
International Children's Day
3. Famous People  
Florence Nightingale  
Helen Keller
4. Use of Children's Tape Recordings  
Reports (interviews)  
Poetry readings  
Favourite music
5. Reporting Events and Studies  
Sports and games  
Individual activities
6. Plays  
Original plots  
Dramatisation of stories and poems enjoyed in class
7. Current Events  
Biafra (done by children, who supplied material)  
Space (slides)
8. Culmination of Centre of Interest  
(student teacher from Pakistan)
9. Hands  
(ILEA syllabus—"Learning to Live")
10. Poetry  
(original and selected)
11. Stories  
Original readings  
Arising from topics and from TV programmes
12. Science  
Air  
Light  
Senses
13. Parents of Children  
Violinist (who played)  
Parent after visit to Jamaica, who brought an exhibition of flora,  
soil, etc.
14. Hearing  
Head of Partially Hearing Unit—"What it is like to be deaf"
15. Interesting Books in the Library  
(chosen by staff or pupils).

### Records Used

Peter, Paul & Mary  
Where Have All the Flowers Gone?  
Blowin' in the Wind

### Book of Music

Faith, Folk and Clarity (Galliard Ltd.)  
Were you there?

**Nada Woolley**

## SECONDARY

### A Comment on a Secular Assembly for Secondary Schools

The purpose of assembly in a secondary school, from a social and psychological point of view, is to "celebrate" the values that are recognised as fundamental to wholeness and richness in personal and social life—the civilised and civilising values.

These values—which should comprise, and be seen to comprise, the ethos of the school—need to be drawn to a focus in some way. This is the job of the assembly, or the assemblies, if the school is large. The themes of assembly are the great human themes: courage, achievement, love, compassion, wonder, imagination, joy, tragedy, hope, responsibility, humanitarian endeavour, and the mystery of existence. Its data is human greatness, the commemoration of great lives, great events, great achievements—A Mozart week? A Shakespeare week? The Curies? Newton? Einstein? Elizabeth Fry?—as well as the struggles and hopes and opportunities of contemporary man. The assembly should be attractive, positive, encouraging, inspiring, and quite free from trivia, such as harangues about behaviour, which should be given at some other time, or communicated through tutor groups.

The wealth of available material is unlimited. Every week of the year is rich with the commemoration dates of great human beings, great events, great achievements. In addition, each week offers challenges and achievements arising from the contemporary scene. All writing, all music, all history, all art, all science, all invention are there to be drawn upon to exemplify all that is noblest in human action and achievement.

The content of the assemblies should not be the responsibility of one individual for whom it could quickly become a chore, but should be undertaken by different groups of children and/or staff for a short period each, with a permanent co-ordinating group. Occasionally this co-ordinating group should plan a series of assemblies themselves in order to set a standard.

Assemblies should have a religious content if and when the group concerned wishes this to be the case, but there should be no content of a narrowly doctrinal nature.

At times links should be established between the content of the assembly and what is going on in other areas of school life—in Social Studies, for example, or in Service activities—so that the assembly can be experienced as something arising from the life of the school and not something dissociated. Although the form of the assembly should vary, it should, as a generalisation, include:

A content of ideas and information.

A content of values and feeling.

A content of example.

An aesthetic content.

Children should leave the assembly reinforced in their sense of value as human beings.

The above suggestions are in no way original. Many schools are already working to a similar programme, apart from the limitation imposed by the compulsory "daily act of worship". The suggestions are offered simply because there seems to be uncertainty among some teachers about the role and content of a secular assembly.

**James Hemming**

*(A very useful reference book for looking up dates for commemoration programmes such as those described is "Newnes Dictionary of Dates and Anniversaries".)*

### An Approach to the Secondary Assembly

*(Talk given to students at St. Luke's College, Exeter)*

To me as a child, and as a young teacher, the traditional school assembly, with a hymn, a reading and a prayer, seemed not only boring and meaning-



less, but rather authoritarian and ritualistic. Assemblies generally seem to widen the gap between "us" in the body of the hall and "them" on the platform.

When I was at school I was always more concerned during the hymn with how I was singing than with its meaning. Was I so loud as to be terribly conspicuous, or off key? Or could I convey a message to the person standing next to me with my own words to the tune of the hymn—without being detected by the form teacher standing at the end of the row?

During the reading I was always thinking more about the person who was taking the assembly than about the words they were reading. Sometimes I wondered how anyone could stand there and quote things from the Bible with conviction when I knew that their actual lives bore no relationship to the way I (at any rate) interpreted the words.

These traditional assemblies always ended with a prayer, and I feel that it is extremely rare for a prayer to be "open" enough to embrace the thoughts and meanings of more than a very few people. It seems to be the case that, for most people, the majority of prayers have little meaning.

When I was appointed as a Year Teacher and realised that I was going to have to take assembly I spent a very long time trying to think of a way of making the assembly really meaningful, and as far as possible an honest attempt at a network of communication between all of us.

First of all I looked through some hymns: I found that I just could not lead the singing of such words as "In his hands he gently bears us, rescues us from all our foes", with things like Vietnam and Biafra happening; nor "We are his sheep, he doth us feed", when more than half the world's population is hungry. All this seemed to be so fantastically far removed from the beliefs that we actually live out, and which are in fact the only ones that we can really claim to hold.

Then I looked at the readings recommended in a book of school assemblies, and decided that very few children have a wide enough structure of basic concepts even to begin to understand the deeper readings. Concepts such as "Love thy neighbour" seem to be too important to allow them to become closed, rote-learned phrases. The parables and miracles, too, are now such clichés (even to first year secondary school children) that I think it almost impossible that they could be heard in a fresh enough way for the message to emerge clearly.

So I decided to try to make my assemblies into a time for examining and experiencing a real *interchange* of ideas—an attempt at an honest relationship between us all. A time also for making connections—connection between our particular year and the school, between the school and home, and between the home and the outside world. And any religious or philosophical message must definitely be connected with the way life actually *is* lived.

And so my assembly for the pupils of a Year takes the form of a discussion group with a fairly loose theme. Sometimes we have music played by one of the staff or pupils, or occasionally a record. The best way to illustrate what I mean would be to outline briefly a recent assembly.

This particular assembly:

1. Started with the playing of music: each child was encouraged to interpret this for himself.
2. Pictures of "optical illusions" were shown—not as psychological tricks, but to show that there are many different ways of interpreting everything; we do it according to our own experience or our own expectations.
3. The group then discussed other means of communication, such as facial expression, words, gesture, etc. and we realised that each one of us has a different way of interpreting things. This was followed by everyone splitting up into groups for discussion.

The point of this assembly was really to try to widen sympathy—to get everyone to look for themselves and to respect other people's behaviour and opinions because of the virtual impossibility of finding an "objective" truth in anything. We should recognise the impossibility of making final value judgements about people, because we can never know all that has gone before to make a person into what he is at any particular moment.

For me the point is that any "religious"—and I can hardly use the word because all our interpretations of it are bound to differ so much—any religious teaching can only be an attempt at helping children to widen their experience and understanding of other people, and thus to awaken a real caring for them. If children are to grow into whole, varied, live human beings, it is important that we show them that every time we *act* we affect other people: that we are free to choose what action we take at every point, but that this freedom carries with it total responsibility.

It seems to me that an externally imposed moral code can only be either "obeyed" or "disobeyed", but a personal moral code, which comes from our experience of relationships with other people, from seeing the effect we have on them and they have on us, is the very fabric of each individual human personality and is therefore much less vulnerable. All I would wish to do in school assemblies would be to encourage children to relate honestly and openly to everyone with whom they come into contact, and through these experiences to develop an individual, personally viable, moral code.

**Judith Dean**

### **The School Assembly, Religious Education and Ethics as a Natural Part of the School Curriculum**

The school in which the following material has been used is a growing comprehensive school in a new town. It grew out of a Secondary Modern of about 500 pupils; it now has 760 and is expected to grow to 1,250 by 1975. The Headmaster wishes to see the school grow into a community educational and recreational centre—a focal point for the area with the school premises continually in use in an informal and general way. The swimming club and open use of the school field are part of an early development of this scheme. For academic purposes the school is divided into two Divisions under Humanities and Science Divisional Heads. There is a Lower and Middle school with Year Teachers who are responsible for the pastoral care and academic standards of a particular age group. The Year Teachers move up the school with their year and so come to know individually all the children under their care.

In the first two years at the school the children follow a Humanities course in which English, History, Geography and Religious Education are completely integrated. This course occupies ten periods each week.

The syllabus for the first year course is based on the topic "Man". One of the stated aims of this course is "to help children understand what makes us human". The course begins with a study of the formation of the Earth, follows the evolution of early life through marine creatures, reptiles, mammals and early man to the emergence of true man. We study the culture and society of Stone Age men, their tools, weapons and painting and try to see how they lived as farmers, fishermen and hunters.

In the second term we look at some of the more primitive civilisations such as the Kalahari and Aboriginal tribes and in the third term study early civilisations such as Ancient Egypt, Greece, Rome and Roman Britain.

The historical and geographical settings of the various major religions and their common background of superstition and fear are a natural, integral part of the syllabus. It would obviously be as wrong to fail to teach the effects, good and bad, that religion has had on the various civilisations of the world as it is to assume "faith" and teach Christianity from a doctrinaire point of view.

In the second year the topic followed in the Humanities course is "Communications", which seems to be a natural progression of the first year course. We study the development of language, animal communication, dialect and one way communication, e.g. entertainer-audience, teacher-class(!). We study mechanical aids to communication—TV, radio, telephone etc., the printed word, sound symbols, picture writing, advertising and non-verbal communication in art and music.

This leads to discussion and study of religious messages and customs and the way in which they pass from generation to generation. It also leads to questions about prayer as communication and shows the connection between superstition and religion.

At this particular school, as is common practice in large comprehensives, a Year Teacher or House Master holds an assembly once each week. This is a time when moral and ethical questions which have arisen in the Humanities studies can be extended and discussed in an open forum. Each of the Year Teachers or House Masters runs his assembly in his own way, but in almost all cases the formal pattern of hymn, prayer and Bible reading has been completely broken down.

My Year is the second year at the school. I try to hold assemblies which are informal and involving for everyone present. The children and staff sit together in a horse-shoe shape. Normally I take a topic which has arisen during the Humanities lessons and talk to the Year for a while, but the children are free to ask questions whenever they arise and both children and staff contribute their ideas frequently. Sometimes, if it seems to be appropriate, we listen to some music—or watch a film—or look at a painting. In a recent assembly we talked about conservation of the environment. I was trying to show how man must take personal responsibility for the environment; that we risk the end of all forms of life if we leave things to "Nature" or "God" as many religious cultures prefer to do. We talked about the question of over-population, pollution of the air and water, misuse of natural resources, side effects of chemical crop spraying etc. and played the record "Pollution" (by Tom Lehrer).

On another occasion we held an anti-harvest thanksgiving and examined the words of the hymn "Come, ye thankful people, come". We looked at lines such as "God our maker doth provide for our wants to be supplied" and considered whether we could justify singing such words with the enormous problems of starvation which so many people in the world today have to face. We looked at pictures of starving children.

In this way RE takes its place amongst all the other subjects which are a necessary study if we are to attempt to understand our culture and background and to have understanding of other cultures with which we come into contact more and more frequently.

The assembly serves the functions described by James Hemming in his comment on secular assemblies; it gives a sense of unity to the group and provides for a drawing together of ideas which would normally be exchanged between a particular class and the individual Humanities teacher. Religion is seen in its proper context and questions of morals and ethics are not connected with any particular religious ethos.

For a more detailed account of some actual assemblies at this school see the notes which follow.

**Judith Dean**

### **The First Term's Assemblies of a Year Group**

*(Outline accounts of the first term's assemblies of a Year Group in the school described above.)*

1. First Assembly to First Year (15th September)  
Theme: "School"—General discussion about the school as a community.

- (a) Origin of name of school.
  - (b) Atmosphere—general discussion on meaning of word. Atmosphere in particular of school.
  - (c) Living together—"caring". Respect of one individual for another individual but within the social context of a community.
  - (d) The school and its place in the large community of the town.
2. Assembly, 22nd September  
Theme: Anti "Harvest Thanksgiving"
- (a) Show corn dollies (see pamphlet by Lettice Sandford, pub. by Women's Institutes). Explain pagan beginnings of festival, etc.
  - (b) Examine hymn "Come ye thankful people, come", particularly lines such as "God our maker doth provide for *our* wants to be supplied". Is this a valid thing to be singing?
  - (c) Show pictures of starving children. Talk about Shelter, Oxfam, Biafra.
- Collection made—£3 sent to Christian Aid.
3. Assembly, 29th September  
Theme: Selfishness (feedback and discussion at every opportunity). Relate to previous week's assembly when we examined self-satisfaction of such words as "God our maker doth provide for *our* wants to be supplied".
- Selfishness (a) within a family  
(b) at school  
(c) in the community.
- Selfishness leads to greed, envy etc. Illustrate this with animal stories—animal "qualities"—here, Aesop's fables were used: cats, sheep, cows, fox, pigs—in preparation for next week's assembly when Fifth Year are acting an adaptation of "Animal Farm".
4. Assembly, 6th October  
Theme: "Animal Farm"—an adaptation of play acted by Fifth Year C.S.E. Group.
5. Assembly, 13th October  
Theme: Communications—Personal, subjective experience.
- (a) Music played by staff and pupils (children encouraged to say what they felt).
  - (b) Pictures shown—each one open to various interpretations—children talk about various reactions.
  - (c) Questions for discussion—see suggestions at the foot of this list.
- Aim: To widen understanding and sympathy.  
Summing up: We can never make judgements of people because we do not know what previous experiences have gone to make them what they are at any particular time.  
(This assembly led to fairly heated discussion among the staff.)
6. Assembly, 20th October  
Theme: Trees
- (a) Show pictures of oak, willow, Corsican pine. Each needs *space*—to grow properly—each different but none more beautiful than another (human analogies).
  - (b) Show picture of orchard—productive but too similar to be considered for their individual beauty (human analogies).
  - (c) Talk about potential of seeds—growth—emergence.
7. Assembly, 10th November  
Theme: Remembrance Day
- (a) Play Beethoven Fifth—explain—V for Victory. Beethoven *German* composer!
  - (b) Discuss war—world war—people in war (soldier, civilians, etc.). Glorification of war—children's comics 1969—*still* English and Germans.

- (c) Bravery—what is this? (Discussion)  
Read "Strange Meeting", Wilfred Owen. Talk about musical revue "Oh What a Lovely War" (which was soon to be produced locally).
8. Assembly, 17th November  
Theme: Charities  
How do we "care" (a) as individuals?  
(b) as a society?  
Mention and discuss various charities—their aims and achievements. Mention various charities supported by the school. How could we, as a Year, help? Adopt "Year" charity.
9. Assembly, 24th November  
Theme: Rugby—The Springboks Tour  
(a) Demonstrations—discuss.  
(b) Africa—Apartheid—discuss and read from Trevor Huddleston's "Naught for your Comfort".  
(c) Read newspaper cuttings:  
(i) Police brutality in Swansea (Sunday Times 23rd November)  
(ii) Springboks protesters stone police station (Guardian 21st November).
10. Assembly, 7th December  
Theme: Personal experiences that affected our lives  
(a) Headmaster—"Living in a foreign country".  
(b) Children—events which have happened in various children's lives which have seemed to really affect them and alter them obviously.  
(c) Explain that because we do affect each other so deeply we must be careful what we do and say all the time.

#### QUESTIONS FOR DISCUSSION

1. Consider the following words:  
laughter, honesty, love, yellow, happiness.  
Can the group agree on a definition?
2. What is the *first* word which comes to the mind of each member of the group when the following words are said to them:  
church, man, school, fear.  
Do the answers vary? If so, why?
3. (a) Does the group—taking into consideration the two previous questions—think that there is an objective "Truth" about religion?  
(b) Is there an objective truth about anything? (E.g. pencil, coat, book, as well as deeper concepts.)  
From the discussion which you have had, what conclusions do you reach as a group?

If used by another school these assemblies would obviously have to be adapted to the time of year and the situation of the school, but they have been included because they show the progression of weekly forty minute assemblies as actually performed in a comprehensive school situation. In the second term the theme of "Caring" was continued, but this time "caring" for the environment was the basis of the work.

**Judith Dean**

#### Some Books and Films for Use in Assembly

*A personal note by the Headmistress of a Girls' Secondary School*

A list of books I have used with some limited success in assemblies, and some film extracts that I have, in fact, used in film study lessons but which struck me at the time as suitable for assembly, given better facilities than I have in my present school. The books are selected in an attempt to cater for a range of ages from 11 to 18, with a mixture of Jewish, Christian and irreligious pupils in the audience.

I am not confident that it is a very satisfactory system, but then very few of us are satisfied with the way we conduct assemblies.

**Elaine Dunford**

### **Books**

1. Chapters on the Mother in "Cider with Rosie" (*Laurie Lee, Penguin*)
2. Following through one of the case histories in "The Shorn Lamb" (*John Stroud, Penguin*)
3. "Out of the Silent Planet" and its sequel, "Perelandra" (*C. S. Lewis, Pan*)
4. Abridged version of "Grapes of Wrath" (*John Steinbeck, Penguin*)
5. "Two Worlds, an Edinburgh Jewish Childhood" (*David Daiches, Macmillan*)
6. "The Unknown Citizen" (*Tony Parker, Penguin*)
7. "The Chrysalids" (*John Wyndham, Penguin*)
8. "117 Days-Imprisonment in South Africa" (*Ruth First, Penguin*)
9. The story of Dan in "Little Men" (*Louisa M. Alcott, Collier*)
10. "A Christmas Carol" (*Dickens, Dent*)
11. "Diary of Anne Frank" (*Pan*)
12. "Women of the Bible" (*H. V. Morton, Methuen*)
13. "Ben Preserve Us" (*Chaim Bermant, Mayflower Press*)  
The experiences of a young, idealistic rabbi in a very materialistic parish—very funny in parts, as well as touching.
14. Selections from "Honest to God" (*John Robinson, S.C.M. Press*)
15. The account of the Notting Hill riots from "Absolute Beginners" (*Colin McInnes, Penguin*)
16. "The Silver Sword" (*Ian Serrailier, New Windmill Series*)
17. "Rampal and His Family—the Story of an Immigrant" (*Ursula Sharma, Collins*)

### **Films**

1. B.F.I. extract—"The Defiant Ones"
  2. Lindsay Anderson's short film on the education of deaf children—"Thursday's Children"
  3. B.F.I. extract from "12 Angry Men"
  4. Short film—"I Think They Call Him John"
- (Available from British Film Institute or from Inner London Education Authority).

### **Obtaining Material for Assembly Themes**

A growing number of books are being published which take themes and provide a rich variety of material on each. Where copies, or small sets, of these are available in a school, it is made easier for individuals or groups planning assemblies to explore material on the themes that interest them. Some of these books are listed below, together with other books that might be of use.

"Where's That Poem?" by Helen Morris (*Blackwell*)

(A handy guide to many hundreds of poems, grouped under a wide variety of headings.)

"The School I'd Like" ed. by Edward Blishen (*Penguin*)

(Some of the half million words submitted by schoolchildren to *The Observer* in their competition on this topic. It contains many intelligent, human, and thought-provoking comments.)

"Topics in English" by G. Summerfield (*Batsford*)

(Intended, obviously, for the English Department, but still very useful for those looking for poems, music, songs, and prose excerpts on a number of themes.)

"Themes" series of poetry anthologies, ed. by Rhodri Jones (*Heinemann*)  
The four books so far published cover Conflict, Generations, Imagination, Men and Beasts.

(Each book contains about 80 poems, most of them modern.)

Penguin English Projects contain a very wide range of material. The books so far published cover Family and School, Creatures Moving, Things Working, Ventures, I took my mind a walk, Other Worlds.

### Some Suggestions

*(Theme Material Lists)*

The lists that follow, grouped under various themes, are, of course, not meant to be exhaustive, but are included to suggest some of the wide range of material that is available. (P in the left-hand margin stands for a poem, and S for a song.) Many of the items will be found in standard collections and anthologies. Where there may be difficulty, however, a source has been given. Below is a key to the abbreviations used to denote sources.

PTC — "Poems to Compare" selected by R. Wilson (*Macmillan*)

TBV — "Things Being Various" (*O.U.P.*)

"Reflections" (*also O.U.P.*)

EMWS — "Every Man Will Shout" compiled by R. Mansfield and I Armstrong (*O.U.P.*)

"Conflict 1" (*Nelson*)

"Conflict 2" (*Nelson*)

"Themes—Generations" ed. by R. Jones (*Heinemann*)

"Themes—Conflict" ed. by R. Jones (*Heinemann*)

7 Th. — "Seven Themes in Modern Verse" ed Wollman (*Harrap*)

BPP — "Books, Plays and Poems" (*BBC Publications*)

### People at Work

P Work D. H. Lawrence

P Miner Wilfred Owen Fresh Fields (*Longmans*)

S Ballad of Springhill Macoll & Seeger

*(A moving account of miners' deaths in a pit explosion)*

S The Shoals of Herring Macoll & Seeger

*(The life of a North Sea fisherman—a good tune)*

S Dirty Old Town Macoll & Seeger

*(Very tuneful melody—a personal response to our industrial towns)*

LP "World of Macoll & Seeger" Argo SPA-A 102

S The Jolly Waggoner The Watsons Topic LP 12 T142

For many other songs about people at work (e.g. mining, industry, whaling) see catalogues of Topic Records Ltd., 27 Nassington Road, London N.W.3 (this company also issue several useful leaflets on the use of folk song in schools); Argo Record Co. Ltd., 115 Fulham Road, London S.W.3 also issue many folk song records, including the Radio Ballads produced by Charles Parker, such as "Singing the Fishing" and "The Big Hewer".

### Growing Up: School Life

P My Parents kept me from children who were rough Stephen Spender TBV

Prose This Sea-Town was my World Dylan Thomas TBV

P Exercise Book J. Prevert (trans. P. Dean) EMWS

P Romance W. J. Turner

Prose Excerpts from "Cider with Rosie" Laurie Lee Penguin.

### Compassion: Understanding

S Johnnie I hardly knew you 100 Folk & New Songs (Wolfe Pub. Co.)

*(A very moving anti-war song)*

P Timothy Winters Charles Causley TBV

P The Hunchback in the Park Dylan Thomas TBV

P Death of a Son Jon Silkin BPP Summer '68

P Prayer Before Birth Louis Macneice BPP Summer '68

P My Busconductor Roger McGough "The Mersey Sound" Penguin

*(A moving poem in a modern idiom)*

P Orphan Boy Mowi Nowaz Themes—Generations

P Tramps on Waterloo Station Robert Morgan Themes—Conflict

P Suicides J. C. Hall Themes—Conflict

- P Not Waving but Drowning Stevie Smith Themes—Conflict  
 Prose excerpt from "Simon McKeever" A. Matz Reflections  
*(A once strong and active man is now old and dependent)*
- S The Praties they grow small Ian Campbell Folk Group LP "Come Listen"  
 (MFP 1349)  
*(The Irish potato famine of the Hungry Forties)*
- S There but for fortune Joan Baez "Portrait of Joan Baez" Fontana  
 TFL 6077
- S The Streets of London Sheet music pub. Essex Music Co.; record by  
 The Johnstons EP Transatlantic BIG 132  
*(Moving song of outcasts in London)*
- S He was a most peculiar man Paul Simon Song Book (Lorna Music Co.)  
 LP "Sounds of Silence"

### Prejudice

- S Black, Brown and White sung by Big Bill Broonzy LP  
 Prose "I have a dream" (speech) Martin Luther King Conflict 2
- P Telephone Conversation Wole Soyinka 7 Th.  
*(A Nigerian tries to get a room in London)*
- P Refugee Blues W. H. Auden Themes—Conflict  
*("Say this city has ten million souls")*
- S The Family of Man The Spinners Fontana LP "The Family of Man"  
*(Gypsies)*
- S I'm a freeborn man of the travelling people Ewan Macoll
- S Farewell to the Thirty-Foot Trailer Ewan Macoll  
 LP "The World of Ewan Macoll and Peggy Seeger" Argo SPA-A 102

### Appreciation of Life ("Joy of Living")

- P I like that stuff Adrian Mitchell BPP Summer '68  
*(Highly recommended—appreciation of the world in a modern style)*
- P Leisure W. H. Davies
- P Snow Louis Macneice TBV
- P Loveliest of Trees A. E. Housman
- P Afterwards Thomas Hardy
- P The force that through the green fuse drives the flower Dylan Thomas  
 Prose Essays from "Delight" J. B. Priestley Heinemann  
*(114 essays on things he has enjoyed)*
- Play Excerpt from Act II, Sc. iv of "Diary of Anne Frank" dramatised by  
 Goodrich and Hackett, publ. French
- P April Rise Laurie Lee

### Appreciation of Nature—Conservation

- P Binsey Poplars G. M. Hopkins PTC
- P Throwing a Tree Thomas Hardy PTC
- P The Axe in the Wood Clifford Dyment PTC
- P A Nightmare of London Stephen Phillips PTC
- P To Some Builders of Cities Stanley Snaith PTC
- P Beleaguered Cities F. L. Lucas PTC
- P Stupidity Street Ralph Hodgson Anthology of Modern Verse  
 (Methuen)
- S Leave Them a Flower Wally Whyton LP Fontana STL 5535  
*(Strong modern folk song on our destruction of the natural environment)*

### The Passing Year—Seasons and Occasions

#### Spring

- P Chanson Innocente (in "Just Spring") e.e. cummings Penguin  
 e.e. cummings and EMWS
- P I wish it were spring in the world D. H. Lawrence
- P Naming of Parts Henry Reed



- P April Rise Laurie Lee
- S Springtime Promises The Pentangle LP "Basket of Light"

**Seasons**

Several songs by The Watersons on Topic 12T136 (LP), especially Here we come a-wassailing; The Pace-Egging Song

**Attitudes to Animals**

- P Auguries of Innocence William Blake
- P To a Mouse Robert Burns
- P The Bells of Heaven Ralph Hodgson
- P The Snare James Stephens PTC
- P Au Jardin des Plantes John Wain PTC
- P The Jaguar Ted Hughes PTC
- P Snake D. H. Lawrence PTC
- P Excerpts from "Reynard the Fox" John Masefield

**The Individual in Society**

Story The Pedestrian Ray Bradbury TBV and Conflict 2

(A powerful short story of the future—when to enjoy walking along is to invite suspicion)

- P The Unknown Citizen W. H. Auden PTC
- P The Man in the Bowler Hat A. Tessimond PTC
- P A man's a man for a' that Robert Burns
- S Little Boxes Pete Seeger

**War: The Bomb: The Future**

P Icarus Allsorts Roger McGough Conflict 2 and Penguin "The Mersey Sound"

(A "black comedy" poem—through a mistake the Bomb is dropped)

- P Atomic Warning Peter Porter Fresh Fields
- (*"Your attention please"*)
- P No more Hiroshimas James Kirkup Themes—Conflict
- P Five Ways to Kill a Man Edwin Brock 7 Th.
- P Parable William Soutar PTC
- P The Unexploded Bomb C. Day Lewis Conflict 2
- P Snakes and Ladders Frances Pinnock Conflict 1
- S Johnnie I hardly knew you 100 Folk Songs and News Songs (Wolfe Publ. Co.)
- S The Universal Soldier Donovan LP "Universal Soldier" Marble Arch MAL 718
- S With God on Our Side Bob Dylan LP "The Times They Are A-Changin'" CBS BPG 62251
- S Where have all the flowers gone? Recorded by various artists including Joan Baez

**Hypocrisy**

- P In Westminster Abbey John Betjeman
- P White Christmas W. R. Rodgers "A Little Treasury of Modern Verse" Ed. O. Williams (Routledge)
- P Lies Y. Yevtushenko Conflict 2 and Penguin Modern Poets

Also, these song books have been found useful:

"Faith, Folk and Clarity" pub. by Galliard Ltd., Queen Anne's Road, Great Yarmouth, Norfolk, which includes "The Bells of Peace", "There but for fortune", "When I needed a neighbour", "The Family of Man" in the section called "Songs of Freedom and Concern"; and "The Joan Baez Songbook".

**John White**

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