



Welcome to 2015! By now I trust you are well underway with your school year.

We are busy processing orders and pondering the names and locations across this nation and beyond as we serve with home education materials. We know many of you who have been on the job home educating for many years and we welcome you back for what we trust will be another productive year in equipping your children for lives of service to our Lord. Along with you experienced home educators there are again many new home educators beginning this exciting and sometimes daunting adventure. We trust many of you will take time to attend our CHESSE seminars in four

of our capital cities, where you will find a great range of materials, excellent sessions and great fellowship.

This Issue

In *Exploring Christian Education* I look at Christian education today through the lens of the history of LEM with perhaps some lamentation at the state of things in our nation. In *Health* we reproduce a fascinating, up-to-the-minute article by George Malkmus titled *What about Wheat*, which will be informative to those troubled through eating wheat. Wendy Hill contributes another in her music series, and Evelyn Garrard brings another LEM Phonics corner.

I pray that this issue will bless you as you seek to serve the Lord in education,



CHESSE

2015 CHESSE seminars are planned and we look forward to meeting you this year. The theme for the seminars is 'Train and Nurture'.

Adelaide	Saturday 9 May
Melbourne	Saturday 27 June
Perth	Saturday 25 July
Sydney	Saturday 1 August



This is about the thirtieth year of conducting Home Education Seminars. We have travelled the length and breadth of the nation – from Sydney to Perth and from Hobart to Townsville.

This year each of these CHESSE seminars will include valuable sessions on home education and opportunity to inspect and purchase from our range of curriculum materials and library books. Our staff are on hand to assist with any questions you may have and to assist in choosing materials.

The CHESSE is particularly valuable for new home educators and for those who have never had opportunity to inspect our wide range of materials in a relaxed atmosphere. You will participate in inspirational sessions focusing on the challenges faced by home educators. And of course you will find it a great blessing to meet and fellowship with others who have embarked on the home education journey.

We are always on the lookout for anyone who may wish to host a seminar or book display in their area. If you feel that there is sufficient interest in your circles we would love to hear from you.

[Click here for more information and flyers for all CHESSE seminars](#)

International News

Papua New Guinea

Mark Baiai and his small group of teachers have established Light Education PNG (LEPNG) and are now out and about establishing early education centres in Port Moresby and Popondetta with LEM Phonics. Mark is busy seeking registration for training in LEM Phonics with the National Training Council as strict regulations are proposed to restrict who can train teachers.

Evelyn has travelled to Mt Hagen this month to conduct further training with the Baptist schools in the Highlands and she reports that LEM Phonics is alive and well in Baptist schools through the Highlands.

LEM Phonics is present in a number of locations in PNG but our aim is to see all those efforts coordinated through the ministry of LEPNG. In a nation as diverse as PNG that is a large task but our team have been very diligent in their planning, preparations and efforts.

Peru

Bob and Frances Relyea are now back in Australia and settling in to a new lifestyle. They have recently visited us at the LEM office and we are delighted to learn of the progress of the AME (Light Educational Ministries) team in Peru under the new President, Jose Ascate. Bob plans tentatively to visit Peru and Bolivia later this year to participate in conferences and spend time with the AME team.



Jose Ascate, new president of LEM Peru

Bob and Frances have done a great job in developing Christian education with an emphasis on Creation through the length and breadth of Peru and even beyond. There is a goal to reach several other South American nations with their work. ■



No. 95: The History of LEM

Our first issue of *Light of Life* magazine was dated December 1979 — perhaps before some of you were born!

Our last print edition of the magazine was for November 2010. Whilst the electronic version makes it so much easier to produce and distribute, it does not provide that little A5 magazine that could sit on the coffee table. With myself as example, I doubt many go to the trouble of running off the e-version to read and pass around.

But all this history is quite an experience for us and perhaps some would say that it dates us as remnants of the twentieth century who seem to have been around forever. Whilst some may raise their eyebrows that we are still at it, this longevity does mean that we can review quite a number of years. In this issue I thought it might be good to consider some of the events and expectations we have experienced through our history.

The vision

In 1979 I had a young family and we had stepped out in faith — which was something

I had absolutely not sought and something I had quietly assured God was not for me. But it was God's idea and I was in no position to argue. I had felt that sort of thing was for the bold and beautiful, and I was neither!

Our being in Booleroo Centre, South Australia, had been orchestrated by God and there we were with no income and a small team of people, all of whom felt a call to Christian education. My family and I had returned from twelve months away in Hawaii with Youth with a Mission and several weeks travelling in the USA and NZ exploring this new phenomenon of Christian education. We arrived home in Australia with no money and no visible means of support.

God had given me a life-changing vision just a few months before — one of the few times I could claim to have had a vision. As I remember the vision it came as whilst praying with Margaret McIntyre, now deceased, at the YWAM University of the Nations, Kailua-Kona, Hawaii, in June 1979. It went something like this:

You are to carry a torch for Me! It is a torch made by God. It is a torch of my design and construction, and it is fired by the oil of the Holy Spirit. Left to itself it lies on the ground and its light is not seen. I needed someone to carry My torch and I have chosen you.

People may think it is a peculiar torch, because it does not 'look right' to them. Others will point out seeming inefficiencies and some strange ideas, but you will not need to defend it as it is My torch.

On the other hand, there are those who will recognise it as My torch.

You are My torch-bearers.

There is much about the torch that you do not understand in its beauty, design and intricacies. It is beautiful; it is Mine, and it speaks of My glory and of Me.

I want you to know more about how it works, so that you may be able to share it with others. As you notice its complexities and intricacies; its tubes and various other components of finely worked metal, you will realise it could be easily broken. There are many who would like to smash it. Then there are those who would want to take it and run with it for their own glory to build a kingdom for themselves. If they do this the orifices will block and the light will choke out. The light is My glory!

As a watchmaker knows the intricacies of a watch, and cares for it; so you must know the intricacies of my torch and care for it, so that it maintains a clear light.

The torch then began to multiply so that many torches could be carried throughout the world. The many different torches will be carried by a great variety of people but some will not show forth the pure light, as they will be contaminated by man. I want my pure torches to be carried forth; perfectly constructed, beautiful, giving off the pure light of My glory.

Many will take a torch in its purity, and give themselves to My plan and purpose. I want you to be fathers

over this ministry. There will be those precious ones who will come to you; you will teach them and they will learn of My torch.

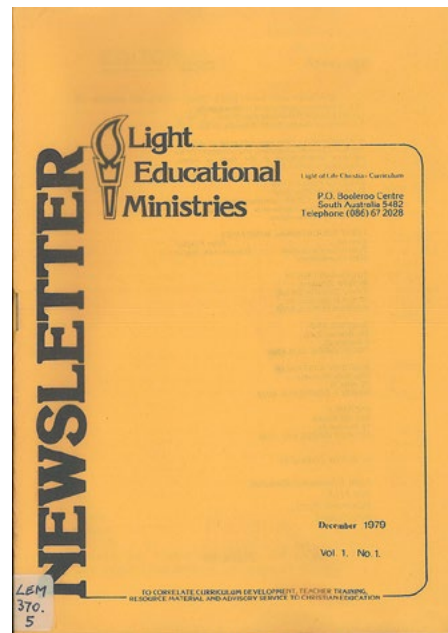
Carry it to different places, sometimes personally and sometimes through others. Those who come to learn of the torch will be prepared by Me and then go off to share the light of the torch with others.

Visions are interesting, confronting and even overwhelming — all of which I experienced as I recorded what I remembered I had seen and heard. The problem came with implementation. What did God have in mind? The vision gave rise to some understanding as God had developed much of what He had led me to believe a little earlier. As we began to endeavour to work out our understanding we found that it formed the tradition of what Light Educational Ministries was to be about.

The outworking

So that is the dilemma we have wrestled with for 35 or so years. We can all read the vision, but what is the method and process of the Lord in outworking the vision? That has been our journey of discovery and such journeys include much grief, bewilderment, frustration and significant mistakes, mingled with victories and triumphs.

When God first spoke the vision of the torch we had little understanding. We could see that no one person could develop the torch. It would require teams committed to the same vision of taking the torch of God's concepts and principles to the world.



Light of Life, Vol 1 No 1, December 1979

As it is God's torch we have trusted Him to build these teams, some work through Light Educational Ministries but most are quite separate and often unknown to us. The goal for these team members has been to set aside their own goals to seek God's heart in education.

Our purpose was to see the desire of the Father's heart fulfilled with a multitude of torches being taken into all the world.

The problem has been in the outworking, in that very little of the vision (as I understood it) has been fulfilled. Whether that has been our own shortcoming or perhaps a sign of the times is for others to decide. For the purposes of this article I will make a few observations from the historical journey.

Christian schools

When we began, which was actually in the mid 1970s, it was with a word from God that 'Education is the unfolding of God; His character and His creation', which was another more basic aspect of the torch described above. Part of that early time was spent in discovering how much our thinking had been clouded by the humanism taught in our schools and tertiary institutions. This influence had been so pervasive that we needed to rethink the whole process of education. Our experience indicated that such a process of renewing the mind would take twelve months just to be familiar with the extent of the problem.

From the late 1970s Christian schools grew quite rapidly and new teachers, who had been trained in our humanistic institutions, were quickly ushered into classrooms with very few of them understanding how their thinking had been shaped. Because of the pressure to find teachers there was little or no opportunity for retraining in the ways of the Lord and effectively the future of Christian education was set. The original vision and faith was in many schools soon replaced with the humanist status quo.

A second (and perhaps more sinister) aspect was that until the early 1970s there was little government regulation. Teachers knew their job and generally had a Christian philosophy of life, even if not practicing the faith! Then teacher registration was introduced 'to provide a sense of professionalism', we were told. Actually it was to

control who taught to ensure they had the appropriate humanistic qualifications.

Then in the early 1980s came the registration of schools to help stem the proliferation of these unruly Protestant (non-conformist) schools that were springing up around the country. Of course, we were told it was to provide a quality standard of education. But what was the standard imposed by the state? If a school could be registered it could also be deregistered. Our little school in rural South Australia became an early victim — for having an 'inadequate curriculum'! It seemed not to matter that it had operated for several years without any problem with the Registration Board. After several years of protracted legal action our school was vindicated by the Supreme Court of South Australia. Our crime had been to not have enough students to provide adequate socialisation, which in government-speak was an 'inadequate curriculum'. Interestingly our main opposition in our legal fight came not from non-Christians but from the Christian school movement fearful of losing government funding!

■ the humanist influence had been so pervasive we needed to rethink the whole process

Home schooling

By the mid-1980s many Christian schools had become pseudo state schools. At that same time we saw the rise of home education. Quite a number of these new

homeschooling folk had already become disillusioned with Christian schools. Home education could be undertaken fairly readily in those early days, but as the years have gone by it has become more onerous for parents to home educate without help from the education departments. It has never occurred to our state educators that the reason most people home schooled was to get away from educational bureaucrats! Today, it is quite difficult to home educate without undue government interference and many have turned to Christian schools offering distance programs. This means parents do not need to apply to home educate as their children are enrolled in a registered school.

The future

Over 35 years government agencies have been able to bring the Christian education movement under control, so that it is no longer a threat to the humanist state. So that leaves Light Educational Ministries as a service ministry to Christian education with seemingly little to do. With current regulations it is virtually impossible for schools and home educators to have free reign to train their children in the manner they felt God had led.

But Light Educational Ministries will not go away — because God has given a vision which we believe is His heart for the children of our nation (and the nations of the world). But perhaps, like the great Protestant Reformation, this reformation will be many years yet in the making. In the meantime we will continue to enjoy the journey. ■



Form

So far in this series of articles on music elements we have looked at rhythm, beat, melody, harmony, dynamics, tempo and tonality. Now we move on to the element of form.

In terms of music, what is form? A simple definition is ‘form is the shape or plan of music sections moving along a timeline.’

Form in anything is the shape, structure and design of something. The Hebrew, Greek and Latin origins reveal many meanings of the word, form — figure, model, mould, appearance, pattern, structure, vision, frame, purpose. Drawings and paintings use lines to show shapes or forms of objects in two dimensions. Architecture and sculptures have shapes and forms in three dimensions. These examples are all visible forms and can be divided into sections.

Language and music also have form. A book can be divided into chapters, paragraphs, sentences, words and letters. The author has a plan and moulds the letters

into ‘shapes’ (sections, patterns and order) according to their purpose and message. Likewise a symphony can be broken into movements, sections, phrases, slurs and individual notes. The composer has a plan and organises sounds according to their purpose and message. A hymn and its poetry can be broken into verses, refrains, lines, phrases, words, syllables and notes.

The timeline

Language and music are both visible in their notation but also invisible because they are audible. The end of our definition says ‘moving along a timeline.’ Time marks the difference between visible and invisible forms. Visible forms can be seen in their entirety at the same time. For example, we can see a picture with all its variety of lines and shapes in a glance of one second. In contrast, music form is heard and spread over time with a beginning, middle and end. Music form takes time — be it seconds, minutes or even hours. If we heard all of the notes at the same time, the sound would be an unrecognisable, discordant mess.

Sameness and difference

Those who have not learned to read music and how to divide it into sections can only hear the sounds. The form can be easily missed if they don’t know what to listen for. So what can we listen for to identify the form/shape/plan of the music to make sense of it?

Firstly, the brain basically listens for sameness and difference — like a young child learning to identify the alphabet letters. For

example, a musical phrase (the equivalent of a sentence) may be repeated identically or with a slight variation. We can label the original phrase as Part A and the variation Part A1. Then there may be a completely different phrase which is labelled Part B. Part A or A1 may be repeated to form a balance. Beethoven’s *Ode to Joy* is an example of this form — A A1 B A1. Try hearing it in your head and listen for the repeated parts and the contrasting third phrase.

Music pieces can have a variety of arrangements of sections. For example, AB is **binary form** because it has two sections. ABA is **ternary form** because it has three sections. ABACA is called **rondo form** because Part A keeps coming ‘round and round’ (*rondo* means ‘round’) again. We will meet many more forms later in the article.

Cadences: edges and boundaries

Secondly, the brain needs to identify the ends or ‘edges’ of phrases. In a painting we can easily see the corners of the frame and the outline of the shapes within. Silhouettes clearly show outlines of objects. These visual boundaries delineate identifiable shape and form. In music we hear the invisible end of a phrase called a **cadence** which indicates the phrase has either finished or wants to move on along the timeline.

In the previous article on tonality we learned about two **cadences** which form strong endings to musical phrases. They are like full stops, indicating a definite ending

and time to take a breath. For example, we learned about the **perfect cadence** which makes a strong statement that the phrase has ended. It moves from the dominant fifth note or chord (V) in a scale to the tonic 'home' note (I) in the scale. It is labelled as a V–I cadence.

The **plagal cadence** is a strong but more gentle sounding ending, and moves from the subdominant (IV) note or chord to the tonic 'home' note. It is labelled as a IV–I cadence. It is the peaceful, restful sound of 'Amen' sometimes sung at the end of a hymn. Another type of cadence is the **imperfect cadence** which is the opposite of the perfect – V–I. This is like a comma, indicating the sentence/phrase wants to continue. The **interrupted cadence** is like a question mark, leaving the listener wondering what the answer might be. It starts with the dominant (V), implying it may move home to the tonic (I), but instead surprises and interrupts the listener by moving to the VI. This is labelled as a V–VI cadence. It is definitely not the final ending and demands an answering phrase to its question.

Cadences are part of music grammar. They set the edges, boundaries or limits to a section, thus giving it shape and form. We saw how they are like the frame outlining the picture. Other analogies are a garden border separating the flowers from the grass, a cake tin which forms the shape of a cake, or lines on roads setting boundaries for traffic. Within the relevant shape or boundary there is freedom for people to be creative

and paint whatever they like, or design the cake they want. There is also safety and security driving a vehicle according to the boundaries and traffic laws. Likewise composers set types of boundaries and limits when composing so the piece makes sense to the listener. Form is all a matter of planning and organising whatever elements are given to work with, whether it is music elements, letters and words, soil and seeds, cake ingredients or roads and lines.

The most obvious parts of a piece of music are the beginning, middle and end. These comprise its timeline. The start is when we first hear the sounds and the end is the obvious silence indicating the music has stopped. This is a very definite ending. In the middle many things can be heard such as repeated patterns and cadences indicating section endings. A music timeline could last seconds, minutes or hours.

Shapes, plans, patterns, structure, boundaries, limits and design are part of much longer eons of time. For example, our lifetimes can be divided into sections – birth, baby, infant, child, youth, adult, middle-aged, elderly, and death. God knows everyone's timeline, past, present and future. He told Jeremiah, 'Before I formed thee in the belly, I knew thee... and I ordained thee a prophet unto the nations' (Jeremiah 1:5). God also said He planned his future and hope in eternal life (Jeremiah 29:11). God also has plans, shape and form for individuals and groups all throughout history as well as us today. In the Old Testament days He formed a

minority group, the Israelites, to be a model of Godly character for the rest of the world. 'This people have I formed for myself, they shall shew forth my praise' (Isaiah 43:21). Throughout the last two millennia He has continued to form and mould characters of people for Himself, thus being a reflection of His own loving character as exemplified in His Son.

Form in the historical periods

Music history covers a vast variety of music forms in both secular and sacred music with many names and plans/structures/sections within. We don't have space in this short article to go into depth but you can check in music dictionaries if you wish to find out more details. I will summarise and give a few examples.

In Ancient Times there were psalms and songs of the Old Testament as well as pagan music forms. The Middle Ages had Gregorian chant, antiphon and motets. The Renaissance brought forth more motets, madrigals, sonnets, fantasies, dance suites and hymns. In the Baroque are early opera and ballet music, oratorios, chorales, cantatas, anthems, masses, passions, sonatas, preludes, fugues, toccatas, concerti, theme and variations and overtures. In the music of the Classical Period we hear developments of the previous forms plus symphonies, opera seria and opera buffa, trios, quartets, quintets and divertimenti. The Romantic Period further developed these earlier forms and produced programme music and more art song which

grew into the song cycles. The Late Nineteenth Century expanded music forms into grander forms with huge numbers of musicians as well as many smaller forms. In the Twentieth Century the variety and number of musical forms exploded so that some composers experimented with as little form as possible. For example short fragments of music were created and could be played in any order and any number of times.

■ God designed our brains to look for and be stimulated by variety

Variety vs. repetition

Theme and variations is a form used for many centuries. It starts with an original idea which is then varied by changing music elements such as melody, rhythm, harmony, tempo, tonality, dynamics and others. The result is the vast diversity of music styles accumulated throughout the centuries, an aural feast for today's listeners. It has great versatility and provides infinite opportunities for creativity. God designed our brains to look for and be stimulated by variety. Just look at the variety in our foods, in different types of people, plants and animals. Repetition dulls the mind and much of modern music is just that – boring repetition, especially of beat, so listeners are unknowingly dulled, numbed and stupefied mentally. The frontal lobe (which is the seat of reasoning,

discernment, spirituality and wise judgement) is bypassed. The mind is opened to manipulation by others.

Same but different

The musical element of form has many spiritual applications. For example, in theme and variations form we see the principle of 'same but different' or unity and diversity. God's creation reflects His character. People are all people but with huge differences. Animals are all animals and plants are all plants but there are so many different species. Music is music but with many different forms. Things can be the same but different at the same time. This concept is a reflection of the unity and diversity within the Godhead. He is the one true God but also the Three-in-One — Father, Son and Holy Spirit.

The element of form reveals even more about God. In the same way that a garden border needs a gardener to design and make it, or a cake needs a cook to design and mix it, or roads need lines and signs to set the rules/boundaries/limits, so does a piece of music need someone to plan and compose it by mixing the music elements. And so it is with all of God's creation. There is a Master Designer, Creator, Maker of the whole universe and all that is in it.

Cause and effect

In the element of form we also see the principle of cause and effect in action. Nothing happens by chance. Notes do not just appear on paper to form musical sounds by themselves. Ingredients for a cake do not

mix themselves, slide into a cake tin, jump into the oven and then turn into a cake. There is a reason and cause for everything whether we see the cause or not. The word *because* means 'by cause.' Notes appear on paper and turn into sounds because of what happens previously and invisibly in the composer's mind. The cake became visible because of the idea in the cook's mind before they prepared it. Much happens in the visible realm because of prior things in the invisible realm.

■ many are being lured away from God in the same way the Pied Piper lured away the children to their destruction

Genesis 1:1–2 tells how God created the heaven and earth in the beginning and 'the earth was without form.' He moulded and formed it into the perfect shape and structure for his plans and purpose. Genesis 2:7 describes how man was 'formed from the dust of the ground.' The whole of Genesis chapter 1 describes the repeated sections/days and variations He used over the days of Creation. The basic life pattern of night/day/night/day was established along with a vast amount of variations within His creation. Music is yet another example of this cause and effect principle. It doesn't just happen accidentally.

God, the original cause

If things come into being (into a form of some sort) because of something that existed earlier, then who was the very first Cause? It must be God because He originally created the heavens and the earth. There is no-one before Him (Gen 1:1). If we are to understand why the world and its music is like it is today, we need to step out of the present and look to the past for causes and eventually to the very beginning in God, the Creator and First Cause. We need to look beyond what we see and hear right now to much higher and grander things. This is why Paul says, 'While we look not at the things which are seen but at the things which are not seen: for the things which are seen are temporal but the things which are not seen are eternal' (2 Cor 4:18). He also writes, 'Set your affections (mind) on things above, not on things on earth' (Col 3:2).

Looking higher

Why do we need to look beyond ourselves to a higher and greater Cause? Because God knew exactly what His plans for this earth and us were when He created it all. What did God use in forming His perfect creation? He used wisdom, understanding and knowledge of the perfect order. 'The Lord by wisdom hath founded the earth; by understanding hath He established the heavens. By His knowledge the depths are broken up and the clouds let drop the dew' (Proverbs 3:19). Man in his pride and human wisdom has tampered with the original plans and forms and made the world and its music the way it is now.

Some readers may find these articles rather heavy and over-spiritualising music. However, I believe it is vital to understand more deeply and see the invisible factors behind the visible. We then see how so many are being lured away from God and His original plans for man in the same way that the Pied Piper of Hamelin stealthily lured away the children to their destruction with his mesmerising music. We must look higher to the invisible, spiritual, eternal factors behind the temporal scenes of this world and gain a much broader perspective. If we don't try to understand more from God's viewpoint we will drown in worldly details and succumb to the manipulations of the forces behind this powerful music medium.

In conclusion, God is the original Cause. The effect or result is the element of form, along with its infinite, visible and invisible variety of shapes, sections and patterns. This music element teaches us many things about God. He designed His creation (including music) with shapes and plans. He has plans for each of us along our earthly timelines. He also gives shapes and boundaries to our lives and, within these boundaries, He gives freedom, safety and security (Jeremiah 1:5; 29:11, Isaiah 43:21, Genesis 1:1-2; 2:7). ■

[Click here for more information and music articles by Wendy Hill](#)

What about Wheat?

Several years ago we gave a presentation about a relatively unknown, rarely discussed topic – gluten.

We helped our audience understand that wheat is not created today as it was years ago and what we once called the ‘staff of life’ can no longer sustain and could possibly harm people. We discussed how the gliadin protein in wheat has been hybridised to produce fluffier, larger, plumper breads, muffins and bagels.

Years later now, we have seen many books written on this topic and more and more people are finding they can lose that last ten pounds if they stop eating wheat products. People stop snoring, their digestive distress diminishes and many more symptoms are abated when they remove wheat from their diets. What is interesting though is that in other parts of the world, wheat is consumed without any of those dramatic effects. Is it our soil, our hybridisation, our conventional seed? Believe it or not, it may not be any of those things causing the numerous problems in people.

As a follow up to this topic, we have recently learned yet another reason you may want to be extremely careful that if you do choose to eat any wheat product it must be organic, non-GMO... and chemical free. Yes, you read that right, chemical free.

Did you know that as early as the 1980s some Europeans were using *Roundup* herbicide on their wheat plants before harvest? Later, it became legal to use it in the United States. What is used specifically is glyphosate, the active ingredient in *Roundup*. Its purpose is to desiccate (dry out) the weeds that typically grow alongside the plant. The herbicide is also used to hasten the maturation of the plant itself for an earlier harvest. Other herbicides are also being used.

Although the 1980s doesn't seem terribly distant to some of us, it does give enough time to create a connection between celiac disease and the consumption of herbicide-treated wheat.

You may have thought the use of this herbicide is rare. But according to the US Department of Agriculture, as at 2012 99% of durum wheat, 97% of spring wheat, and 61% of winter wheat has been treated with herbicides. This is an increase from 88% for durum wheat, 91% for spring wheat and 47% for winter wheat since 1998.

Using *Roundup* on wheat crops throughout the entire growing season and even as a desiccant just prior to harvest may save the farmer money and increase profits, but it is devastating to the health of the consumer

who ultimately consumes the wheat kernels laden with glyphosate residue.

Several new studies are confirming not only the connection between this herbicide treated wheat and the growing incidences of celiac disease, but also the effects on those who don't have celiac disease. This herbicide tainted ‘food’ is likely to have devastating effects on *anybody*, despite the fact that the gradual growth of inflammation stays silent for years. Sadly, it isn't just wheat that one must be concerned about. Conventionally grown sugar cane, barley, rice, seeds, dried beans, peas, sweet potatoes, and sugar beets have also been treated with glyphosate for years. Similar effects are indicated when consuming these plants that have been grown in this manner.

The consequences of this systemic inflammation are most of the diseases and conditions associated with the Western lifestyle:

- Gastrointestinal disorders
- Obesity
- Diabetes
- Heart Disease
- Depression
- Autism
- Infertility
- Cancer
- Multiple Sclerosis
- Parkinson's Disease
- Birth defects
- Alzheimer's disease

And the list goes on and on and on.

Sadly, now there is even greater reason to evaluate your food choices. If you can't find an organic, chemical-free alternative for any of these foods, you may want to definitely consider eliminating them, if for no other reason than they will help to kill you! It may take a while, but the fact is your body was not created to consume *Roundup* herbicide and the long-term implications of consuming it are downright dangerous.

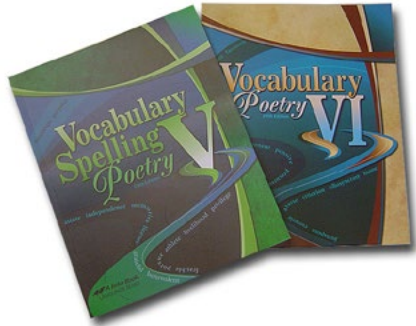
New website coming soon

In 2001 we launched the LEM website based on the amazing, powerful and good looking platform called ‘Flash’. For many years this website code has served us well in not only providing our customers with online ordering, but also integrating with our in-house ordering and catalogue production.

Fast forwarding to 2015, Flash is now considered abandoned technology and does not function well on most tablets and phones, and not at all on Apple iPhones and iPads. Indeed we have noticed an increase in the number of customers who have been unable to access our website efficiently.

The good news is that we have begun a complete rebuild of the site using updated software platforms – and this should hopefully see us through the next fifteen years! As you can appreciate it is quite an undertaking for our staff but hopefully the end product will be worth the wait.

Book Shop



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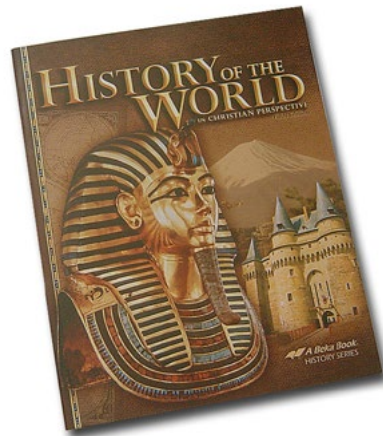
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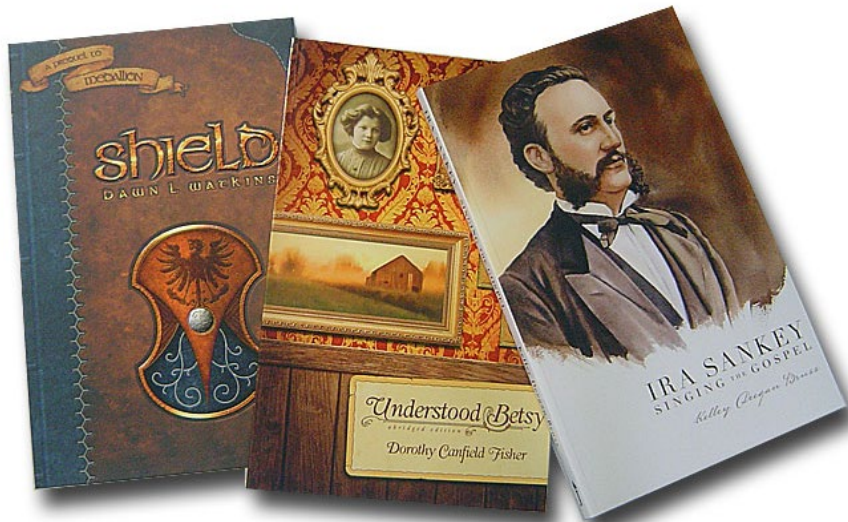
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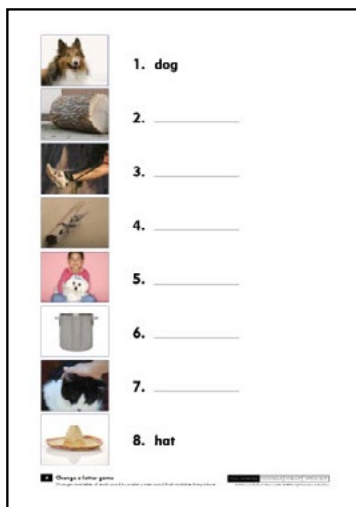
I have just been looking over the LEM Phonics Teacher's Resource Kit.

There is so much excellent material in it that I feel I must encourage all schools and homeschoolers too to procure it.

There are exercises right from the start for phonemic awareness – the precursor to learning the letters and sounds of phonics. The exercises show sets of pictures which help children identify rhyming words. They begin to build words, play games and discriminate between vowels and consonants. Another set has the numbers above each phonogram so children can identify which sound the phonogram is saying on the particular tile. These are but a few ways they can be used.

As the children progress to the phonogram stage there are exercises which challenge their analytical thinking. An example set of pictures has the words

dog log leg peg pig pin pan with each needing one letter changed to write the name of the next picture.



The pictures are colourful, easy to identify and if you laminate the sheet you can keep them forever and the children can invent other games to use them with.

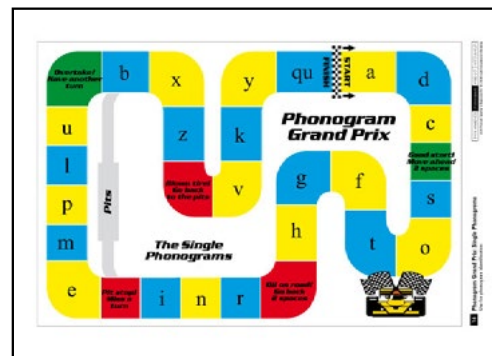
There are board games to help children remember the phonograms in a competitive setting.

Part of LEM philosophy is 'building on the known'. We use this philosophy as children go through the Phonogram Workbooks but there are other attractions on the Resource Kit. A set of 'sleeve cards' stir the child's curiosity to find out what picture is lying under that sleeve, and the only way they can find out is to sound the word which they can see. These sleeve cards cover words using all sets of phonograms but move in pace with the phonograms they know.

The children need text as well as words. Therefore we have produced a set of 'Little Phonogram Readers'. Each reader has words containing only those phonograms

that are already known but there is a new book for each set of four phonograms. Easy instructions are given to put the pages into book form.

We do not restrict the Teacher's Resource Kit to baby stuff. Exercises increase in complexity as the students are 'building on



the known' and developing more and more their analytical thinking skills.

The kit also contains charts for rules which are not on our Rule Charts. And for all rules, exercises are available to make sure students clinch the rule. There are also exercises for extra practice in consolidating the words on each page of Word List 1 and 2.

You can access this treasure at the very reasonable price of \$149. You can browse the resources but not download them at this link: www.guest.lemphonics.com.

There is already a wealth of helps in the kit, but if you have tried our kit and have any extra ideas which you think may also be helpful to the students as they conquer literacy, write and tell us. We may add it to the kit!

Blessings,



Light Educational Ministries is a faith ministry, working in the area of Christian education.

Our Ministry is to spread the vision and concepts of Christian education. Light Educational Ministries staff are available to share with and assist groups interested in or involved with Christian education. Our staff prepare and distribute resources and develop curriculum and LEM training programmes.

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