

THE CLASSICAL

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BRINGING LIFE TO THE CLASSROOM

# Difference™

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## THE REDWOODS of OUR FAITH

BY KEITH AND  
KRISTYN GETTY p. 10

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- "Retraditionalization" p. 28



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*disco. scio. vivo.*

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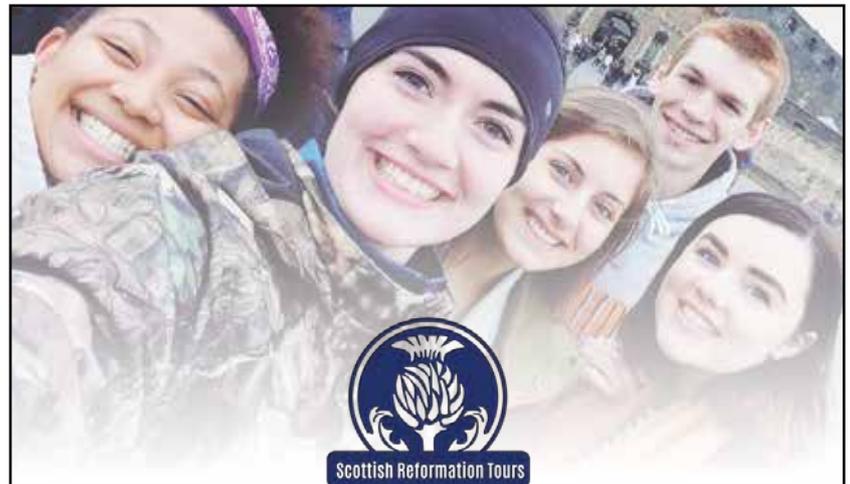
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## The Vapor Trails of Christianity

What we call “values” today are really nothing more than mere sentimentality, still drawing on the vapor trails of Christianity.

—Attorney General William Barr

The quote above is from a speech given just a few weeks ago at the University of Notre Dame, and I commend it to everyone. Barr speaks about religious freedom and the importance of education.

But, his point applies to nearly everything, including beauty and aesthetics. As civility drifts further from Christian roots, we take for granted so many gifts that have lingered for a time and are now fading away. Can the next generation replace Keith and Kristyn Getty? John Williams? Create the next *Les Misérables* musical? Or be trusted to repair the Notre Dame Cathedral? If our children are not trained to love the Western Christian tradition of beauty, they will not be as able to enjoy it, or share it later in adulthood. In other words, ACCS

schools may have a critical role to play in preserving something vital. This issue is dedicated to that “something.”

Our children need beauty as much as they need goodness and truth. The classical Christian movement does some peculiar things in an effort to hold on to our Christian heritage and protect it for our children. Some of these things are reflected in our three nationwide contests, all of which involve beauty.

The Chrysostom Oratory Contest recognizes great eloquence. Argument can be an ugly thing. We see much of that these days. But good rhetoric is elegant. It is deferential and precise. It is disarming while, at the same time, bold. To move people, the beauty must be there. Your child, if he or she is in an ACCS accredited high school, will study rhetoric for at least two years. During this time, the beauty of delivery, poise, and humble conviction will be fine-tuned. When our professional guest speakers at Repairing the Ruins follow our Chrysostom



Rockbridge Academy, Millersville, MD

winner's speech each year, they nearly always make a comment about being upstaged. I would encourage you to listen to this past year's winner, Charity Kim. (See link on this page.)

For the Blakey Art Prize, students paint or draw according to classical Christian principles of art. Artists start with the concept of imitating the masters and reflecting the beauty God has created. We should never pursue art for art's sake. Or for the sake of satisfying the creative impulses of the artists. The purpose for art must be what it is for everything else in the universe—to glorify God. And, this is the purpose that dominated the artist's world until the mid 1800s. We are helping to form a new generation of artists who love beauty as God has made it, and seek to follow Him in the creative process. You can see some of the Blakey Art Prize entries on page 24.

And, finally, we convene the National Honor Choir, sponsored by New Saint Andrews College, to present a work of beauty each year at the

ACCS Repairing the Ruins conference. During the annual concert in the hotel venue, it's interesting to see the reaction of passersby. The staff of the hotel and other visitors seem to be attracted to music that is so unlike more common high school choirs, or teens in

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general. The beauty of great music that has stood the test of time, performed exceptionally well, allows everyone to access something unexpected.

After you watch the speech by William Barr, you may need a pick-me-up.



Hear this year's Chrysostom Oratory Contest winner, Charity Kim:  
[ClassicalDifference.com/Chrysostom](http://ClassicalDifference.com/Chrysostom)

I suggest you take some time to look at the artistic work that's going on at your ACCS school. Enjoy it. Soak it in. Recent research on ACCS schools shows that our alumni have a more positive outlook on life. They trust people more. They are the most likely to have goals and a sense of direction. And, they say they have much in life to be thankful for. These values are true values that your children will take with them throughout their lives. This outlook is informed, in no small part, by the way ACCS schools engage the student beyond base arguments, beyond simple information, and beyond self-expression. Our schools approach art very differently. Someday, we believe your adult children will thank you for a gift that is more solid than the vapor trails left within our culture's view of art. ■■

DAVID GOODWIN is the president of the Association of Classical Christian Schools.



## RECOGNIZING YOUNG ARTISTS

Revive. Restore. Rebuild. That could be the motto of classical Christian education's vision of the arts. The Blakey Prize in Fine Arts encourages and rewards our young artists. ■■

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Petra Academy, Bozeman, MT

# Great and Small

## FROM ROBERT LOUIS STEVENSON TO A MONTANA CLASSROOM

### A PROPHECY FULFILLED

The angel came to tell of joy,  
 About a little baby boy,  
 To Joseph and to Mary too,  
 A prophecy that would come true.  
 To Bethlehem they had to go,  
 Above the town the star did glow,  
 The Savior born on Christmas Day,  
 Laid in a manger filled with hay.  
 The shepherds came to see the babe,  
 The wise men came from far away,  
 Gold, frankincense, and myrrh did bring,  
 To worship Christ the newborn King! ■■

—BY PETRA ACADEMY'S SIXTH GRADE CLASS, Bozeman, MT, December 18, 2018. An Iambic Imitation of "The Land of Storybooks" by Robert Louis Stevenson. The students created it as a class in less than half an hour. They were given the parameters that it could only be three, four- line stanzas, it had to progress chronologically, and it had to be theologically accurate. This was an extension of what we had been learning about traditional Christmas Carols and the artistic components that are often added to create a pleasing effect, but are not actually true.



## AT THE TOP OF THE STACKS

### Want to dig deeper?

Find exclusive articles, thoughtful essays, fresh ideas.

- "SOPHROSUNE"  
*by* DEANNA KOTILA
- "ACCURATE OR TRUE?"  
*by* PAUL RENFROE
- "HOW TO SAVE A LIFE: A REFORMED LOOK AT

### SALVATION IN DICKENS' A TALE OF TWO CITIES"

*by* JANNICA GREGORY



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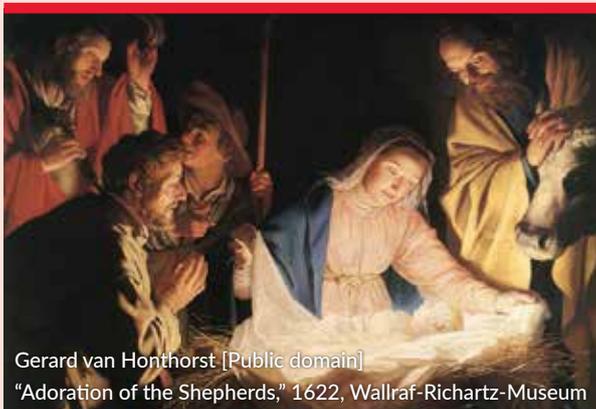
# Century Watch

## 1719

Two hundred years ago, Sir Isaac Watts released what would become the most published hymn in North America.

Based on Psalm 98, 96:11–12 and Genesis 3:17–18, “Joy to the World” was first published in London in 1719 in a collection by Watts titled “The Psalms of David: Imitated in the language of the New Testament, and apply’d to the Christian state and worship.” In the preface Watts says the verses “...are fitted to the Tunes of the Old PSALM-BOOK” and includes the instruction to “sing all entitled COMMON METER.”

It was not until the late 1700s that “Joy to the World” was printed together with music. The arrangement for the version we normally sing today is credited to Lowell Mason (based on segments of Handel’s Messiah), published in *The National Psalmist* in Boston, 1848. Mason reportedly composed over 1600 hymn tunes, including “Nearer, My God, to Thee.” ■■



Gerard van Honthorst [Public domain]  
“Adoration of the Shepherds,” 1622, Wallraf-Richartz-Museum



Trinity Christian School, Kailua, HI

# DIY Parenting

## ON THE DOORPOSTS OF YOUR HOUSE

### DAILY HABITS FOR KIDS

The Christian community, and the culture at large, is abuzz these days over habits. You might notice these titles:

*The 7 Habits of Highly Effective People*, *Better Than Before: What I Learned About Making and Breaking Habits*, *The Miracle Morning*, *Desiring the Kingdom*, and the list goes on. All these books share a common principle: habits matter. Can parents use this principle to shape their kids’ lives?

Remember back to the Laura Ingalls Wilder books. The Ingalls family had routines and habits—things they did every day or week without fail, including studying and memorizing, listening to the fiddle, and spending Sunday in a particular way. How this affected Laura’s spiritual life, we cannot say. But we can say that for Laura it engendered a love of learning and of stories, a love of fiddle music, and a respect for the religious principles of her parents.

Think of some special activities in your own life. For me, one is reading. As an only child, I spent a lot of time with books. Today, reading is the thing I love to do most.

Parents can intentionally establish patterns that will affect their kids. When you hear pastors say, “Do family worship each night, even if it’s just 5 minutes,” it has to do with more than just learning the Bible. When you



Geneva School of Boerne, TX

“If I consider my life honestly, I see that it is governed by a certain very small number of patterns of events which I take part in over and over again ... when I see how very few of them there are, I begin to understand what huge effect these few patterns have on my life, on my capacity to live. If these few patterns are good for me, I can live well. If they are bad for me, I can’t.”

—Christopher Alexander, *The Timeless Way of Building*

hear counselors say, “Have dinner every night as a family,” it has to do with more than nutrition. When you hear parents say, “Go change into nicer clothes for church,” it has to do with more than covering up.

Multiple scientific studies recently seem to confirm the importance of habits and traditions. Neural pathways are created and lost depending on our daily rituals, and, not surprisingly, the ease with which we perform tasks that increase our well-being can affect our joy and satisfaction. We don’t need a study to know that Deuteronomy 6 and Philippians 4 contain more than just arbitrary commands.

Recently, our pastor talked during a sermon about the formation of neural pathways, and noted this interesting tendency. We know that training for a marathon, or learning a complicated dance, or playing an instrument takes much time and effort. And yet, we expect mental processes to come easy. They don’t. They are often even harder to achieve than physical processes, but the benefits are eternal. Here are four principles for parents:

- 1 When considering how to structure your days, keep this in mind: habits built now can affect what your child loves for a lifetime. Work things like reading

stories, family worship and prayer, dinner together, and listening to good music into your daily life. Make your own list depending on what is important to you. If you don’t have time, then cut other activities. You are sending a clear message to your kids through both what you plan and what you allow.

- 2 When considering standards of behavior, remove the tendency to be purely practical. What you allow your kids to wear to a funeral matters. How you train them to greet people matters. And what you do on the Sabbath matters.
- 3 When encountering habitual sinful thoughts in yourself and your children, address them intentionally. First, find replacement thoughts centered on truth, gratitude, and faith to insert immediately. Then, intentionally do so, and remind your kids to do the same. Over time, wrong habits will become fulfilling thoughts. This can be life-changing.
- 4 And finally, get into the habit of continually repeating the true, good, and beautiful.

One way to start on principle #4 is to make a list of favorite Bible passages, and pick one to carry with you and read throughout the day. Without even trying, you might memorize it more quickly than you think. Once it’s memorized, switch to another. Studies show that repeating phrases over and over actually affects thought patterns. Find ways to repeat His words, and work patterns into your life and the life of your children that make it a habit. ■■

*And these words which I command you today shall be in your heart. You shall teach them diligently to your children, and shall talk of them when you sit in your house, when you walk by the way, when you lie down, and when you rise up. You shall bind them as a sign on your hand, and they shall be as frontlets between your eyes. You shall write them on the doorposts of your house and on your gates.*

— Deuteronomy 6:6–9

STORMY GOODWIN, Staff



## Ephesians in a Year:

The book of Ephesians divided into small printable sections (4.5" x 5.5") you can slip into a purse or set on your dashboard. Select a passage every couple weeks, and by this time next year you just might have much of Ephesians memorized, along with Psalm 23 as a bonus. To print, visit: [ClassicalDifference.com/Ephesians](http://ClassicalDifference.com/Ephesians)



# LETTERS & NOTES

## One Year Anniversary of Hurricane Michael

**LionsBuild** That's the motto of Covenant Christian School in Panama City, FL. On the anniversary of hurricane Michael, headmaster Michael Sabo says there is a silver lining to their experience, as students learn in reality what classical Christian education is trying to teach in their hearts—to rebuild, revive, and restore.



Established 1982

I wanted to thank you all for your support, encouragement, and prayers in the last year as we worked to recover from Hurricane Michael.

Last week was the one year anniversary of the storm. There are still great needs in the community with many homes and businesses still in need of repair or even demolition. Many homes still have blue tarps covering their roofs. We still have families at school living in RVs in their driveways. Two of those families would be our church senior pastor and our board chairman.

God has been good in many ways. We were able to get back into our main building at the start of

school in August with no delays. We were officially cleared to occupy the building three hours before the open house with the first day of school on the next Monday. We are still waiting on the gym to be complete but are extremely grateful for what the Lord has done, not just with the physical rebuilding of the school but what He has done with our hearts.

We were able to have a production company come in last year to help document the story. That video has been completed and I wanted to share it with you. The ACCS community has been a great part of this story. Schools have rallied to send us supplies, gifts, and encouragement during this journey. It has been incredible to see.

Thank you. LIONS BUILD!

—MICHAEL SABO, October 16, 2019

Covenant Christian School, Panama City, FL



To see the documentary, visit:  
[ClassicalDifference.com/hurricane-michael](http://ClassicalDifference.com/hurricane-michael)



## Hello Ninja NEW FOR KIDS ON NETFLIX



If you find yourself searching for an engaging series filled with worthwhile messages to share with the family this Christmas season, try *Hello Ninja*, just released on Netflix. The series is based on the children's books written by N.D. Wilson and illustrated by Forrest Dickison. Both Wilson and Dickison are graduates of the first ACCS classical Christian school, Logos School in Moscow, ID. ❖

[Continues on page 22 ...]

WHAT HAPPENS WHEN  
WE DON'T SING

*Christmas  
Carols*



## The Redwoods of Our Faith

*By Keith & Kristyn Getty*

Christmas is a time to remember. The familiar smells from the kitchen. The familiar sounds of children laughing. The familiar glow of a dimly lit

tree. Each of these and so much more reminds us of moments in our past—glimpses of experiences and emotions that have shaped the very way we view our lives.

Even if you've never been to California, you are probably familiar with the incredible forest of Redwood trees that have stood inconceivably high and unimaginably strong for many, many centuries.

In terms of the faith, the Redwoods of our songs are the Christmas carols.

The great carols explain the gospel in some of the most winsome, yet biblically complete ways. They take us not just through the gospel story, but they also offer us a compelling incarnational, yet equally eternal, perspective. "Once in Royal David's City," a song written to explain to children what Christmas means, is a pristine example of this divinely mysterious balance.

*Not in that poor lowly stable,  
With the oxen standing by,  
We shall see Him; but in heaven,*

*Set at God's right hand on high;  
Where like stars His children crowned  
All in white shall wait around.*

When we engage to understand the great carols of the faith, we move towards understanding the gospel, eternity, and how the story of the Christ who has come, yet will also come again, is the very fulcrum upon which the entire universe hinges. The gospel stops becoming a mere theory of self-improvement and instead becomes a daily source of glorious transformation as our hearts are reminded that there is One higher, stronger, and able to save in ways we never could ... One who:

*Mild he lays his glory by,  
Born that man no more may die:  
Born to raise the sons of earth,  
Born to give them second birth,  
Hark! the herald angels sing,  
"Glory to the newborn King!"*

But the Redwoods are more than just strong—they are also breathtaking marvels of beauty that captivate the soul. So are the carols. After all, these are the timeless melodies of Holst, Handel, Mendelssohn, and Beethoven masterfully coupled with the incomparable lyrics of Rosetti, Wesley, and Watts. The reason these last through the years is that they are brilliant. And yet so many churches today choose



This past summer, ACCS President David Goodwin had a front row seat at the filming of this year's Getty Christmas celebration, "Sing! An Irish Christmas—Live at the Grand Ole Opry House." You won't want to miss it!

While many PBS stations already carry this program, we encourage you to call your local station and either thank them, or encourage them to sign on!



If you can't watch the show, you can still buy the album. See the full tracklist and learn where to buy at: [ClassicalDifference.com/Getty-Christmas](http://ClassicalDifference.com/Getty-Christmas)

For more information on Getty Music and the Christmas tour, visit [GettyMusic.com](http://GettyMusic.com).



“The reason these last through the years is that they are brilliant. And yet so many churches today choose to predominantly sing songs written by their own modern songwriters. (I’m one of them, so I’m criticizing myself here.)”

to predominantly sing songs written by their own modern songwriters. (I’m one of them, so I’m criticizing myself here.)

Christmas also reminds us that God’s people singing together is something that should begin in the home. When I think of all the temporal things that will be shared in homes this Christmas—the materialism, the lies, the selfishness—I am reminded that we should intentionally fill our homes with the songs of the Lord. Just imagine the spiritual implications of change and legacy that are possible if our children were to walk around our homes singing lyrics like these from “In the Bleak Midwinter”:

What can I give Him, poor as I am?  
If I were a shepherd, I would bring a lamb;  
If I were a Wise Man I would do my part;  
Yet what can I give Him: Give my heart.

I love Christmas music—from classical to big band to Michael Bublé, whose Christmas album I happen to count as one of the most brilliant ever recorded. I love all these things, but I hope that when we stand before God someday, the songs we actually put into our children’s hearts and

upon their lips weren’t merely about presents. I hope that they more so learned to sing and enjoy the gospel.

When we sing the Bible, we are singing to one another. Sacred singing is a group activity. This is why it is so tragic when churches and people do not recognize the biblically inherent and community-enriching opportunity to sing together. Christmas is a chance for everyone, despite our “worship wars” or struggles with singing as a congregation, to come together to sing to one another. It forges and strengthens the bond of faith among the church family of both young and old, especially in light of the modern church practice of foregoing a multigenerational family worship experience, choosing instead to split services into traditional and contemporary.



Phil Keagy performs “Silent Night” for the 2019 Christmas show. Watch the exclusive clip: [ClassicalDifference.com/Getty-Christmas](https://ClassicalDifference.com/Getty-Christmas)

The great American revivals that shook this nation were known time and time again, even in the secular newspapers of their day, for the way the people were singing. Singing captivates people's attention and thus Christmas is an incredible chance to bear our testimony. It is a moment for us to invite others to the beauty of this grace in which we stand because the lyrics to the carols are so invitational.

How silently, how silently,  
The wondrous gift is given!  
So God imparts to human hearts  
The blessings of His heaven.  
No ear may hear His coming,  
But in this world of sin,  
Where meek souls will receive him, still  
The dear Christ enters in.

How many people are walking around this Christmas season enslaved by fear and sin—who need rest and consolation during these days of inflated emotions? The Hope of the world is found in these carols. People actually want to sing these songs because there is an air of familiarity to them, but we know there is so much more—something that spans the generations and has spanned the great chasm between God and man.

Growing up with an Anglican liturgy, we were always encouraged to feel like we were a part of the Church universal. Our practice was to pass things on from generation to generation. The New Testament and Psalms both lean into the idea of remembering what God has done for previous generations, which then leads us to take note of the ways God is equally active in our present generation. The old hymnals gave us the sense that we were singing from the Jewish Psalter, even though we were actually singing the hymns of the church fathers, the hymns of the reformers and revivalists, and the hymns of the missionaries who ventured to the uttermost corners of the world.

There is a humility to this way of approaching singing. When we are so obsessed with modern worship songs, ultimately, we can alienate current generations, from the millennials forward. They are fed up with being conned, but the carols remind them that we are actually a part of a bigger story that goes way, way back. Not only are these hymns outstanding and beautiful—treasures and masterpieces of the Church—but when we sing them, we are joining ourselves with those who have gone on before us. When the young and the old sing these timeless truths together, the gospel suddenly becomes more believable again to everyone present, as well as to everyone watching.

Finally, the carols either speak to us of a time in our lives where our faith was clearer or stronger, or they remind us of how far we've come. Christmas is a very emotive sea-

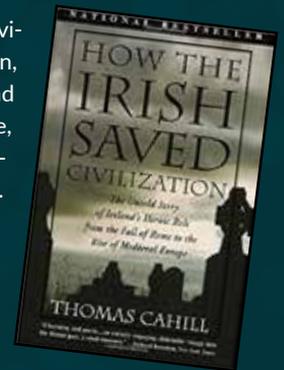
Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten, imparting grace, and making the soul of him who is rightly educated graceful, or of him who is ill-educated ungraceful.

—Socrates

It has been asserted that the Irish saved civilization. Rich in cultural heritage and tradition, at the very least the myth and music of Ireland have most certainly stood the test of time, along with the treasures of Western civilization they safeguarded through the centuries. And if hymns need safeguarding, it seems the Irish are at it again.

### ENYA'S "SILENT NIGHT"

*Irish (Gaelic) lyrics alongside the English lyrics*



Oíche chiúin, oíche Mhic Dé  
Cách 'na suan, dís ar aon  
Dís is dílse 'faire le spéis

Silent Night, Holy Night,  
All is calm, all is bright,  
Round yon Virgin,  
mother and child,

Naíon beag, leanbh ceansa 'gus caomh  
Críost, 'na chodladh go sámh  
Críost, 'na chodladh go sámh

Holy infant so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace.

Oíche chiúin, oíche Mhic Dé  
Aoirí ar dtús chuala 'n scéal  
Allelúia aingeal ag glaoch  
Cantain suairc i ngar is i gcéin  
Críost an Slánaitheoir Féin  
Críost an Slánaitheoir Féin

Silent Night, Holy Night,  
Shepherds pray at the sight.  
Glory streams from heaven afar  
Heavenly hosts sing Hallelujah  
Christ the Savior is born  
Christ the Savior is born.

Oíche chiúin, oíche Mhic Dé  
Cách 'na suan, dís ar aon  
Dís is dílse 'faire le spéis

Silent Night, Holy Night,  
All is calm, all is bright,  
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Críost, 'na chodladh go sámh  
Críost, 'na chodladh go sámh

Holy infant so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace.



For links to hear silent night in Gaelic, visit:  
[ClassicalDifference.com/Getty-Christmas](http://ClassicalDifference.com/Getty-Christmas)



son. This year to close out at our Christmas show program, we sing Psalm 91, the Messianic Psalm. These lyrics from “Thou Didst Leave Thy Throne” reveal so much:

Oh, come to my heart, Lord Jesus!  
 There is room in my heart for Thee;  
 Oh, come to my heart, Lord Jesus, come,  
 There is room in my heart for Thee.

Every time I sing these words, they remind me of times in my life when my emotions were very aggressive and confusing, but when the expression of these truths led me to divine resolution. They acted as wonderful ministry to my soul. There is an importance of repetition and rhythm in life, and coming back to this story and these truths this time of the year elevates this importance.

It is no surprise that the Christmas carols are the masterpieces of the hymns. Martin Luther relished the chance to sing the gospel, but especially at Christmas. At the time of the Reformation, congregational singing and singing in the common language of the people were both considered heretical acts, but Luther saw congregational singing not as an innovation, but rather a return to the biblical practices followed well by the prophets and the ancient Church fathers.

Luther himself wrote about the joy of the gospel revealed at Christmas when he composed these words in the hymn “From Heaven Above to Earth I Come”:

From heaven above to earth I come  
 To bear good news to every home;  
 Glad tidings of great joy I bring,  
 Whereof I now will say and sing.  
 To you this night is born a child  
 Of Mary, chosen virgin mild;  
 This little child, of lowly birth  
 Shall be the joy of all the earth.

Just like Redwoods that will be here long after we’re gone, the carols offer us a vision of the immense future ahead of us because they are firmly about the gospel— about peace, hope, joy, and love. They are about eternity and the first advent pointing to the second advent of Christ’s return.

Every carol, and almost every great hymn, brings us to eternity, something we often miss in modern worship. They ultimately remind us that hope for this world is not within ourselves or even in finding our truest selves, but rather it is found outside ourselves. Like the Redwoods, our hope is higher and stronger ... but even better, because it is also eternal. ■■

— Keith & Kristyn Getty

KEITH AND KRISTYN GETTY occupy a unique space in the world of music today as preeminent modern hymn writers. In reinventing the traditional hymn form, they are creating and cultivating a catalog of songs teaching Christian doctrine and crossing the genres of traditional, classical, folk and contemporary composition which are sung the world over. In 2017, Keith Getty was made an “Officer of the Order of the British Empire” (OBE) by Queen Elizabeth II for his contribution to “music and modern hymn writing,” marking the first time the award had been given to an individual involved in the world of contemporary church music. Keith and Kristyn Getty are the authors of *Sing! How Worship Transforms Your Life, Family, and Church*, published in 2017 by B&H Publishing Group.

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# THE ART OF SEEING

Through the eyes  
of a Disney artist  
& classical teacher



AN INTERVIEW WITH  
**KEN SPIRDU SO**

“When I arrived at the Disney studio and began working in Layout, *Aladdin* had just left our department, so I began work on a Roger Rabbit short

called ‘A Trail Mix-up.’ My first feature with Disney was *The Lion King*, then I worked on *Pocahontas*, *Hunchback of Notre Dame*, *Mulan*, *John Henry*, *Tarzan*, *Lilo and Stitch*, *Brother Bear* and *My Peoples*.

Working at the Florida Disney studio was like attending an advanced graduate program—it was the best training I could have received. Looking back at my first introduction to artists such as Howard Pyle, I had longed to follow in that artistic legacy of classical art and storytelling. While my education was a bit piecemeal, I did eventually receive training in both



classical art and storytelling through the University of Kansas, Atelier Lack, Sullivan-Bluth, and Disney.

The Layout Department was tasked with designing the backgrounds or environments for the films and designing camera moves, compositions, and staging for each scene. It was part of the fine art wing of the studio, which

was filled with some of the most talented artists I've ever met, highly trained artists who were constantly working on their craft. It was inspirational to see their sketchbooks.

What caught me by surprise was how the Disney studio was influenced by artistic movements of the past. The legacy of Renaissance drawing was carried on through [the modern art of] animation, but the artistic heritage of the Golden Age of Illustration also found a home in the Disney studios. And this makes sense, since Walt Disney pulled many artists from the illustration ranks early in the studio's history."

## STORYTELLING IN THE DISNEY WORLD

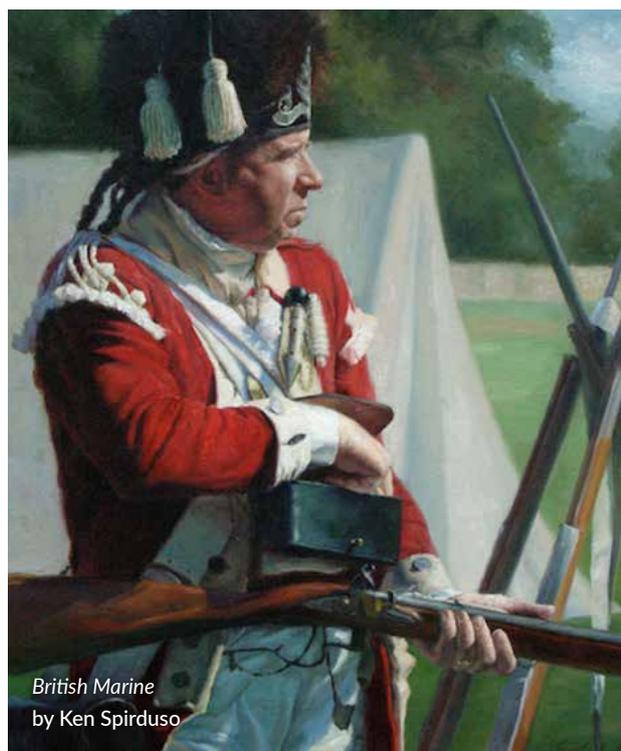
**Q:** You mention that the classical approach is inherent in much of Disney's artistry. How does that approach actually function in practice?

**A:** Every film project has its own language, a set of rules that govern the visual elements to assist in storytelling. Artists have employed this approach throughout history: how you say something visually can either support or undermine your message. So we made sure that the lines, shapes, tones, sense of space, color, rhythm, and movement worked in harmony with the story. For example, if the story took place in a dangerous world, the environment would appear threatening with sharp shapes, darker tones, and desaturated color.

The use of these visual components is governed by the Principle of Contrast and Affinity. According to Bruce Block, the director and visual consultant who often worked with us at Disney, contrast creates greater visual drama while affinity creates less visual drama. Components such as line, shape, tone, and space can be used to create contrast during climactic points in the story.

We also tried to be as accurate as possible. What is the landscape of Africa? How was Jamestown designed? What does Notre Dame look like both inside and outside? The studio would send teams of artists around the world to bring back this information, and we would apply that information to our layout drawings and background paintings. We didn't just want to draw a tree, but a tree that was accurate in its appearance and that helped tell the story.

Starting with what was real, we then filtered it through the style prescribed by the directors and art directors. For example, *Lilo & Stitch* was about a little girl. Her design was made up of round, innocent shapes so the backgrounds echoed her design. The rocks were round and soft, the trees had round edges, even the edges of furniture looked sanded down. The directors wanted to convey that the ocean had a major influence on the characters' culture. So, when spacecraft appeared in the movie, undersea life was used as the basis for their design.



British Marine  
by Ken Spirduso

“Many people in the modern church believe that style is neutral, and that any content can be poured into any style without affecting the message. When I think back to my years creating animated films, however, I wonder how we in the modern church could miss something that is taken for granted in the visual arts.

The filmmakers didn't believe style was neutral. They asked us to spend months—even years—crafting every line, shape, value, and color so that each one would help tell the story. No visual neutrality there. Artists such as Rembrandt seemed to understand this principle as well. His luminous artwork effectively described the Light of the World in oil paint.”

— Ken Spirduso

**Q:** Did you as a Christian have a different approach to storytelling or a different opinion about the way stories were being told?

**A:** No, I don't think so. The approach to good storytelling seems to be a universal approach, shared by most cultures. The hero story that is so common in our stories, I believe, is a retelling of the story of Christ and a longing for a Savior.



Rose Garden Below  
Piazzale Michelangelo,  
Florence, Italy  
by Ken Spirduso

“And with truth comes beauty and with this beauty a freedom before God.”

—Francis A. Schaeffer, *Art & the Bible*

## WORK: THE GRAMMAR OF ART

**Q:** What is the most basic element of a classical approach to art that you believe is missing for many students today?

**A:** It’s the ability to draw with accuracy. Artists of the past were given observational tools so they could capture the world around them with fidelity and feeling. They were taught at an early age to move from communicating with visual symbols to recording what was actually there in front of them.

The key is to focus on shapes—the shapes of light and shadow, and the shapes that surround an object. By turning our attention away from the object and instead observing the shapes that make up that object, students can effectively capture what they actually observe.

Many artists of the past were masters by their late teens. Michelangelo, Van Dyck, Velazquez, and Rembrandt are examples. I believe it’s because they learned to draw early in their lives. In our day, more emphasis is placed on self-expression. While that is an important aspect of art, students need to first learn how to communicate using the basic grammar of art, just like they need to learn English grammar to write effectively.

The grammar of art is made up of visual components such as line, shape, space, tone, color, rhythm and movement. These are the building blocks of art and comprise every image we create.

**Q:** Is there a key to achieving the mindset of the great artists?

**A:** Sherlock Holmes holds one of the keys for artists in his iconic line to Watson, “You see, but you do not observe. The distinction is clear.” Watson is often frustrated by his apparent inability to see the evidence that only Holmes can; however, Sherlock points out that he doesn’t see different information. He observes the same information in a different way. That’s exactly what artists are trained to do.

If we were able to go back and watch Rembrandt paint, we would see the same visual information that he did. But classically trained artists of the past were handed down effective ways to observe the world so they could translate it into paint and capture it on canvas.

While most people don’t know how to observe a subject and are forced to rely on symbols to communicate visually—for example, a triangle on top of a post is understood as a Christmas tree—artists are trained to observe the actual shapes in front of them, which bypasses those symbols we all learned as children.

## SEE: THE LOGIC OF ART

**Q:** How does classical education develop the ability to see like an artist?

**A:** Learning to draw classically can be compared to learning Latin. Latin is the basis for so many languages that it makes learning one of those modern languages easier. Similarly, drawing is the foundational language of representational art. The more proficient students are at drawing, the better they can express themselves. It is more than being able to hold a pencil—it’s training students how to look at subjects

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in order to capture them. Study the past and its artists—then you will learn to see as an artist.

One of the areas of study within classical art is the Renaissance approach. These artists were heavily influenced by Plato, so they began looking for the beautiful, ideal shapes behind and underneath the human body, and they translated them into geometric shapes. Animation is part of that legacy, drawing straight from the Renaissance using circles and cylinders and cubes.

Artists of the past had the discipline to draw and paint from direct observation, which gave them the tools to capture the beauty in front of them. Working from direct observation also provided them with a mental library of unique shapes, tones, and colors that they could use for imaginative works. These skills open up a new world for young artists, and equip them to make a living as an artist.

## TELL: THE RHETORIC OF ART

**Q:** You mention being able to communicate to others in a way they can understand. What do you mean by that, and how do artists learn it?

**A:** Just as in the Sherlock Holmes adventures, the evidence is there for all to see. It's the job of the artist, however, to point to that evidence of truth and beauty so others can appreciate and understand it. Artists can also be storytellers, capturing the action of a written story to help the imagination of the reader, or capturing a person's life story in a portrait painting.

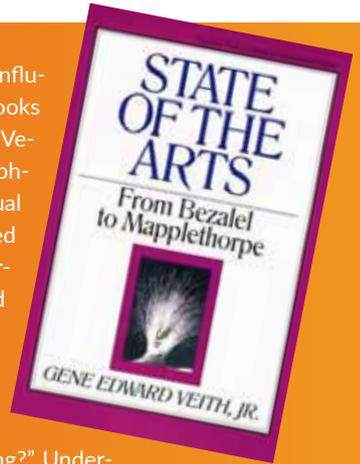
Communicating effectively through the visual arts is helped by an understanding of the world's design. For example, an equestrian artist needs to know the bones and muscles that make up the horse. Great artists also communicate their own excitement for their subjects. Looking at the equestrian paintings of George Stubbs or Sir Alfred Munnings, the viewer senses the love and wonder these artists experienced in the presence of these magnificent animals. The great masters of the past used their eyes, minds, and hearts—not just their hands—to create beautiful work and to communicate effectively with others.

Spending time in the Scriptures changes how I look at the world, how I look at others, how I look at landscapes. Memorizing great poetry and reading the great books influences my approach to art and my understanding of life. I



Convent in Fiesole, Italy, by Ken Spirduso

I now understand that worldview influences artwork. One of my favorite books is *State of the Arts*, by Gene Edward Veith, in which he explains the philosophical movements that guided the visual arts. As a student, I merely studied schools of art as a means to understanding technique. I never asked the important and interesting questions, “Why did Monet paint differently than Rembrandt?” “Why does the Renaissance wing of a museum look different than the Baroque wing?” Understanding that the look of art is driven not only by technical innovations but by the worldviews behind it is fundamental to an art education.



like what C.S. Lewis said about the blind spots history finds in every age of man: “The only palliative is to keep the clean sea breeze of the centuries blowing through our minds, and this can be done only by reading old books. Not, of course, that there is any magic about the past. People were no cleverer then than they are now; they made as many mistakes as we. But not the same mistakes.” If we focus only on the here and now, we cut ourselves off from this wisdom and that affects everything, including the artistic process.

## CREATIVE LICENSE

**Q:** How does your love of art inform your faith and vice versa?

**A:** In wrestling with that question over the years, I've found the words of men such as German scientist and mathematician, Johannes Kepler, to be very helpful. He said that his work was “... merely thinking God's thoughts after Him.” That could be said of an artist as well. The Dutch artist, Rien Poortvliet, once said that he attempted “... to show what the good Lord has made,” which articulates what I have tried to do.

I have struggled throughout my life with perfectionism, whether it was in sports, music, or art. I understand now that my perfectionism was my futile attempt at justifying my existence. It was actually in response to God's law pressing down

[Continues on page 30 ...]



## The Eliot Society

A scientist becomes an ambassador for the arts in Washington D.C.

BY SONMIN CRANE

“Culture is not an intellectual abstraction. It is human energy expressed through creativity, conversation, and community.”

—Dana Gioia

In a 2013 article, “The Catholic Writer Today,” the poet Dana Gioia probes a wound he believes should trouble all

Christians. He calls it a “schism between Christianity and the arts,” which has been worsening since the 1950s. According to Gioia, the years following World War II brought a mini-Renaissance—a flowering of Christian art in both Europe and America, which included many writers who are still household names: Walker Percy, Flannery O’Connor, T.S. Eliot, Czesław Miłosz, J.R.R. Tolkien. But the years since then have marked the “intellectual retreat and creative inertia of American religious life.” Gioia ends by calling for believers to reoccupy their rich tradition as incubators of an artistic culture.

Gioia’s article has inspired many responses and movements. One such movement was begun recently in Maryland by a Rockbridge Academy alumnus, Justin Horst. In 2016, Justin and his wife, Liz, started a nonprofit called the Eliot Society, dedicated to reconnecting faith and the arts in the Washington, D.C., area. Their organization is named for T.S. Eliot, the modernist poet who argued that Christian faith and artistic culture are inseparable.

Justin Horst graduated from Rockbridge Academy, Millersville, MD, in 2004 and went on to become a software engineer. When he entered the working world, Justin found that the people and institutions around him held a different—and more impoverished—vision of the world than the one he had

encountered in his classical Christian school upbringing.

Though an analytical scientist, Justin's imagination was profoundly shaped by the works of art, music, and literature he encountered at Rockbridge, in combination with the classroom discussions in theology and philosophy. He gained there a glimpse of the unity of those three transcendentals: Truth, Goodness, and Beauty.

For many centuries of the church's history, beauty held a prominent place in the life and worship of ordinary believers—in the form of music, visual art, drama, and architecture. Much of the world's greatest art was financed by the church for the education and enrichment of the people and for the adornment of worship spaces. Today, however, it is not uncommon to find churches who care nothing for architecture, or who don't know what to do about music, or who are afraid of visual art.

Justin wanted to hear Christians asking important questions. What is the role of art and beauty in the life of the Church? In what ways does human creativity reflect Divine artistry? How does beauty help us worship God with our whole mind, heart, and soul? How can we enhance our worship and our witness through art? What are the needs of the artists in our churches?

Justin and Liz began talking about how they might build an organization that served a double purpose. They wanted



to provide a platform where believers could enjoy and discuss the arts together, as well as foster a community where artists could grow and find support. Before long, they had put together an enthusiastic board, which included several alumni and teachers from nearby classical schools.

### SUPPORT FOR ART, SUPPORT FOR THOUGHT

Since its inception in 2016, the Eliot Society has hosted a number of public events. Their lecture series has featured well-known speakers such as Ken Myers and Philip Bess, as well as several local artists. They have arranged concerts, poetry readings, and other artistic presentations. Through their events, the Eliot Society hopes to foster the creativity, conversation, and community that Dana Gioia describes among artists within the Church, and also among the larger body of Christian believers.

The Eliot Society has an exciting year planned for 2020. In January, they will host a joint event with Rockbridge Academy, featuring C.S. Lewis scholar Andrew Lazo. Lazo will be speaking about the theme of love in Lewis's *Chronicles of Narnia*, as expressed through the figure of Lucy. They are also launching a new project—a fellowship for artists, where writers, poets, musicians, visual artists, and others can come together for encouragement, motivation, growth, and friendship.

In order to carry out their calling and produce work that is both excellent and true, artists need the discipleship and support of the larger church body. There are many ways ordinary believers can support the arts, and the artists, in their midst. They can encourage young artists in the pursuit of their craft; they can give time and attention by attending concerts, readings, and art expos; they can give financially; or they can support classical





Christian education, where students may learn to love beauty within the context of the Christian tradition.

Justin and Liz are eager to see how a deeper engagement with the arts might enrich Christian worship and fellowship, and further the Christian witness. As Justin learned during his time at Rockbridge, beauty is not a luxury for the elite—something for artsy folks to enjoy and the rest to ignore. It is a vital part of the Christian faith, of human experience in a fallen and redeemed world. Made in the image of a Creator, all people are sub-creators in one way or another. And every Christian—whether an artist, a teacher, or an engineer—may be equipped to bear witness to the beauty of the Christian faith. This is the task of Christian education, as well as the Eliot Society—to equip the next generation, and to inspire them to carry the work beyond the school walls, out into the world. ■■

To visit the Eliot Society or to support their work, visit: [EliotSociety.org](http://EliotSociety.org)

JUSTIN AND LIZ HORST are founders of the Eliot Society headquartered in the Washington, D.C. metropolitan area. They have two Rockbridge Academy legacy children in kindergarten and 2nd grade.

SONMIN CRANE is communications director at Rockbridge Academy, Crownsville, MD.

[... Continued from page 9]



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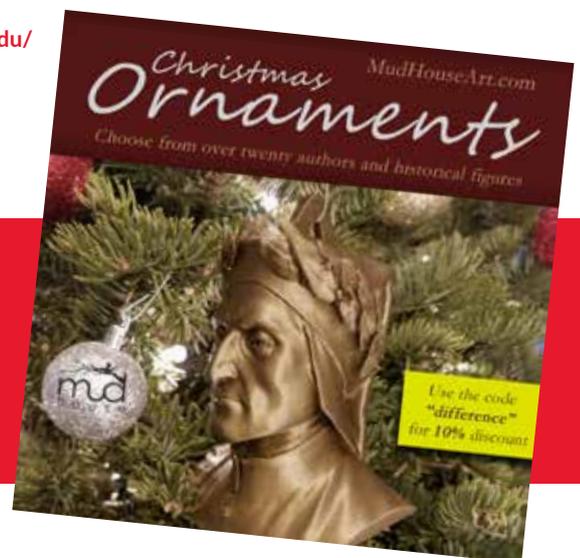
and readings, telling the story of the coming of the Savior from Genesis through John chapter 1.

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*A man can no more diminish God's glory  
by refusing to worship Him than a lunatic  
can put out the sun by scribbling the word  
"darkness" on the walls of his cell.*

—C.S. Lewis, *The Problem of Pain*

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# DOWN THE HALLWAY

IN HIS STUDY OF HANDS, [Da Vinci] captured the beauty of God's creation with no more than a pencil and a page. This has been an inspiration to how extraordinary art can truly be—how it can capture emotion, concept, and idea on a simple sheet of paper.

—Emma Whatley



## HANDS

Andrew Young  
Veritas School, Richmond, VA

I've always been fascinated by the works of M.C. Escher. ... I couldn't resist trying to do my variant on the *Drawing Hands* masterpiece. However, as I didn't want my picture to look just like Escher's, I added a few unique changes. First, I added another hand to my drawing. Second, I personalized the picture by drawing the hands emerging from a sketchbook instead of a sheet of paper. ... Lastly, I realized that no two hands draw exactly the same way, so I made each one draw with a slightly different technique: the uppermost hand with flowing and distinct lines, the left hand with bold, thick strokes, and the right hand with fine and detailed shading. ... It took a few weeks to "complete," but I found myself fine-tuning it for months afterwards.



## GRANDMA'S TRUTH, GOODNESS, AND BEAUTY

Emma Whatley  
Innova Academy, Ontario, Canada

While practicing drawing both at home and now in my ninth grade art class, I find that one of the hardest things for me to draw well is the hand. My mom has always told me that when questioning proportions, look to the masters. For me, this has always been Leonardo Da Vinci. In my piece, I chose a pair of hands that would not only reflect Da Vinci's style and skill but also send a message. These hands are my grandmother's. They have sustained her through many years of hard labor, raising seven children of her own, and caring for many others beyond these. ... In this drawing, I hoped to capture the truth of her faith, the goodness of her character, and the beauty of her hands and her service to others.



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### UNTITLED

Jake Hickman  
Westminster Academy, Memphis, TN

We are all leaders. ... We all can either lead in the pursuit of goodness and the benefit of others or to the glorification and benefit of ourselves. ... My works have attempted to explore some of the more poignant aspects of leadership that have confronted me at Westminster. My final project is a graphite drawing of Jesus washing the disciples' feet. Of course, Jesus is the only perfect example of leadership: He who came not to be served, but to serve. ... Essentially, servant leadership is the very heart of my theme. I hope that students as well as teachers or parents recognize their own capacity to lead and their responsibility to serve when looking at my art.



### DAVID'S HAND

Justin Hatcher  
Providence Classical Christian School, Bothell, WA

This painting was a trot down memory lane for me. Last summer I had the chance to visit Florence and see Michelangelo's *David*. Since childhood, Michelangelo has been my number one inspiration and my favorite artist. Replicating his masterpiece with watercolor was not only fun, but opened my eyes to the intense beauty and detail of his sculpture.



### THE RESCUE

Sarah Gentry  
Westminster Academy, Memphis, TN

Grasping, praying, and stretching out in nonverbal cries for help ... these hands depict much more than the unknown power tugging them down: they represent unbelievers' souls, ranging from infancy to old age, reaching for the mercy of God's outstretched hand of salvation. I created this work under the inspiration of Michelangelo's *The Creation of Adam*, in which God mercifully reaches out and touches the first created man's finger. ... My work also draws from Lamentations, verse 41 of book 3, which reads, "Let us lift up our hearts with our hands unto God in the heavens," as all men's hands nonverbally cry for God's promised rescue of their drowning hearts.

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# Transformed Through Tradition

BY DR. STEVE TURLEY



It all began with a book. It was August of 1980. My father died suddenly, leaving behind a heartbroken and grieving family. He was only 47 years old. In

the day or two leading to the funeral, my paternal grandfather handed me a book of prints entitled *Rembrandt's Life of Christ*. He told me that, once upon a time, my father noticed it on

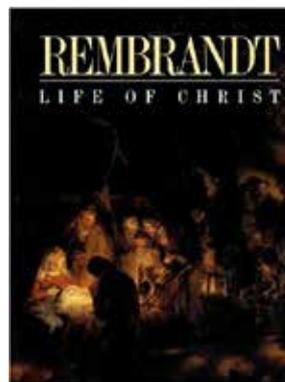
my grandfather's bookshelf, and remarked that he thought I would very much appreciate its contents. I loved to draw and paint, inspired by the magnificent works of the Renaissance genius Michelangelo. My grandfather handed the book to me as a token of his love and as a perpetual reminder of the gift of beauty that was my father.

As I entered into adolescence, Renaissance art was replaced with rock n roll. One of the ways my mom tried to get me to be more outgoing after such a traumatic experience involved her suggestion that I learn a musical instrument. I immediately

thought of the guitar. After a couple of years of practice, I found myself auditioning for heavy metal bands. Joining a band was no mere outlet for personal musical expression; it served a socializing purpose as well. Male influence in my life had been sparse since the funeral, and eventually became confined mostly to slightly older bandmates in the turbulent life-world of rock music.

But, it wasn't long before I encountered a far different world surrounding the classical guitar. Andres Segovia, John Williams, and Manuel Barreuco (with whom I would later study), became my new role models. With little coherence in my life other than the guitar, they together initiated me into the life-world of a music conservatory, where each day served as a stage for me to learn and apply the technical processes of creating beauty through sound.

This is where my own "retraditionalization" story began in earnest. This mouthful of a word connotes a renewed interest in "traditions of wisdom that have proved their validity through the test of history," or "a longing for spiritual traditions and practices that have stood the test of time."\*



Retraditionalization is a current trend occurring throughout the world that is being detailed and documented by multiple scholars. While fully acknowledging such extraordinary

societal and national renewals, I've nevertheless often reflected on my own journey towards retraditionalization and the various ways in which a renewed quest for authentic spiritual



\*For citations, visit: [ClassicalDifference.com/2019-winter](http://ClassicalDifference.com/2019-winter)



Storm on the Sea of Galilee, 1633

renewal has manifested itself in my life. This trend is important enough, both globally and personally, that I eventually wrote a book about it.

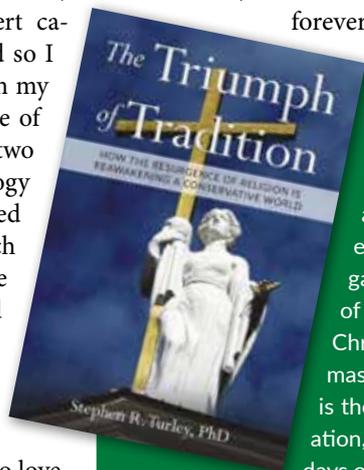
And yet, though I seemed destined to a musical career, the classical guitar was but one chapter in my retraditionalized story. Classical music served as a prelude to my first encounter with classical education. I ended up with degrees in two fields of study: first music and then theology. (I like to think I went where the money is!)

With the birth of my second child, the travel involved in a concert career quickly lost its appeal. And so I pursued the study of theology in my spare time. And over the course of my studies, I found that the two disciplines of music and theology came together in what is called theological aesthetics, which broadly deals with the interface between formal theology and the study of art and beauty. And I further found that it was within the world of classical Christian education and its emphasis on cultivating the affections to love the True, the Good, and the Beautiful that such a theological aesthetic could

find a faithful and enriching expression and development, not only for myself, but for my children as well.

Standing now at the beginning of my fifth decade of life, I look back at the myriad of ways in which those very retraditionalized dynamics—the same dynamics that scholars have identified as currently shaping societies and nations throughout the world—have in turn shaped my own life's journey. These many years later, I often go back to that Rembrandt book handed to me by my grandfather's comforting hand, that book that acquainted me at such an early age with the divine life revealed through great art, gazing at its pages of pictorial splendor and formative beauty.

As I've contemplated the brush strokes represented by the Rembrandt prints, I've come to see that his depictions of the life of Christ collectively constitute not simply the life Christ lived and lives, but indeed, the life that He gives, the gift of unending life that He has procured for all who are in Him. Little did I know at the time, but this is the life of Christ that my father—through the hands of my grandfather—ultimately shared with me. In the midst of death, that book became nothing less than the gift of life, a gift of the tradition of Truth, Goodness, and Beauty to which I forever belong. ❖



In my book *The Triumph of Tradition*, I detail a number of processes and trends currently evidenced throughout the world in what scholars refer to as “retraditionalization.” Examples of retraditionalization abound. China is currently experiencing what may be the single greatest Christian revival ever recorded in the history of the church. Hungary's government has declared its commitment to the revitalization of Christian civilization, all the while Poland has formally declared Jesus Christ as Lord and King over their nation. India is currently experiencing a massive Hindu nationalist revival led by the Bharatiya Janata Party which is the single largest democratic party on the planet. In the Russian Federation, the Orthodox Church has risen to a prominence not seen since the days of the tsars. And in Latin America, Pentecostalism is sweeping throughout the region all the while more Catholics are attending Mass than ever before. This is not simply a Christian phenomenon, as it's happening in Islamic and Hindu nations as well.

**DR. STEVE TURLEY** is an internationally recognized scholar, speaker, author, and classical guitarist, and host of the popular Turley Talks (TurleyTalks.com). His YouTube channel showcases weekly his expertise on the worldwide rise of nationalism, populism, and traditionalism. A frequent guest on numerous talk radio shows, Dr. Steve has authored over 20 books on such topics as civilization, society, ritual, culture, education, and the arts, including *Classical vs. Modern Education: A Vision from C.S. Lewis* and *Awakening Wonder: A Classical Guide to Truth, Goodness, and Beauty*. His research and writings have appeared in *Christianity and Literature*, *Calvin Theological Journal*, *First Things*, *Touchstone*, and *The Chesterton Review*. He is a faculty member at Delaware Valley Classical School, New Castle, DE, where he teaches theology and rhetoric, and professor of fine arts at Eastern University.



[... Continued from page 19]

View from Fiesole, Italy  
by Ken Spirduso



Christian artists do not need to be threatened by fantasy and imagination, for they have a basis for knowing the difference between them and the real world “out there.” The Christian is the really free person—he is free to have imagination. This too is our heritage. The Christian is the one whose imagination should fly beyond the stars.

—Francis A. Schaeffer, *Art & the Bible*

on me, showing me how far short I was falling according to His perfect standard. Now that I know Christ fulfilled His law for me, won forgiveness for me on the cross, and covered me in His righteousness, I can paint freely to His glory without fear of failure. Those perfectionist struggles can still resurface, but I now have an effective way of dealing with them.

Art can easily become an idol—it has in my life. During my 5 ½ weeks in Florence, Italy, earlier this year, I saw in person the awe-inspiring artwork of the Renaissance. The architecture, painting, and sculpture are breathtaking. However, a fellow faculty member shared with me a surprising sonnet written by Renaissance artist Michelangelo late in life that captures the futility of making art an idol:

*The course of my life has brought me now  
Through a stormy sea, in a frail ship,  
To the common port where, landing  
We account for every deed, wretched or holy.  
So that finally I see  
How wrong the fond illusion was  
That made art my idol and my King,  
Leading me to want what harmed me.  
My amorous fancies, once foolish and happy  
What sense have they now that I approach two deaths  
The first of which I know is sure, the second threatening.  
Let neither painting nor carving any longer calm  
My soul turned to that divine Love  
Who to embrace us opened His arms upon the cross.*

Looking at his later artwork, we still can see Michelangelo’s uncanny ability to capture light, form, anatomy, and movement, but to me there’s something deeper. It’s artwork that wasn’t meant to appease an idol but to humbly thank a Savior.

I’m inspired by the Old Testament artist, Bezalel, who was called by God to design and adorn the Tabernacle. He used his gifts in the vocation of an artist to glorify God and serve his neighbors.

## NOTES FOR ASPIRING ARTISTS

**Q:** What would you say is the best way for aspiring artists to train for an actual job?

**A:** First, I would want students to know the reality of life as an artist, how difficult it is to be successful, and how much work it takes to become proficient. It’s one of the most difficult career paths someone can take, and very few people actually make a living from their artwork. It’s an important vocation, however, and with hard work, diligence, and a lot of prayer, a person can succeed. While a student at KU, I was warned by John Collier how difficult a career in art would be; however, that reality didn’t sink in until I had graduated and began to struggle to make a living. My “Plan B” was continuing to play music professionally, so there wasn’t much of a fallback. I could either starve while drawing or drumming!



View from rose garden of Duomo, Florence, Italy  
by Ken Spirduso

**For students serious about becoming artists, I recommend the following:**

- ① Draw as much from life as possible.
- ② Keep a sketchbook handy at all times and draw constantly. If you have a particular interest in animals, sports, vehicles, people, or buildings, stay motivated by sketching those subjects. Many students want to immediately jump into digital work; however, a computer program can be learned in a relatively short amount of time. Learning to draw takes a lifetime.
- ③ Draw from a plaster cast, which has been used throughout the centuries to teach artists to see

and understand light, form, and edges. When placed under a bright light source, the plaster cast allows students to observe strong light and shadow shapes, without the complexity of color.

- ④ Train with experienced artists as early as possible and continue to train into your college years.

**Q:** Do you have any recommended books?

**A:** For basic drawing, especially using the Renaissance method, *How to Draw Comics the Marvel Way*, by Stan Lee and John Buscema is a very helpful book. Former Disney artist, Ken Hultgren, wrote and illustrated a book on drawing animals, *The Art of Animal Drawing*.

I would also recommend that students copy master drawings. There are many books and internet resources that have very good reproductions. Try to copy those drawings as closely as possible. ■■



**WANT TO LEARN MORE? FIND:**

- More artwork from Ken Spirduso's studio.
  - A reading list for further study.
  - Films, books, and artwork for visual component study. For example, the film *The Adventures of Tin Tin* is an excellent study of value, line, shape, and color.
- Visit: [ClassicalDifference.com/art-of-seeing](http://ClassicalDifference.com/art-of-seeing)

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**KEN SPIRDUSO** as interviewed by Stormy Goodwin. Ken Spirduso is an educator, painter, and concept illustrator. He and his wife Caroline have two children. They love animals, especially dogs and horses.

# Which is better, the gifts or the stockings?

Our family voted, and the stockings win.

BY JENNIFER WINTERS



## The Story of Christmas Stockings

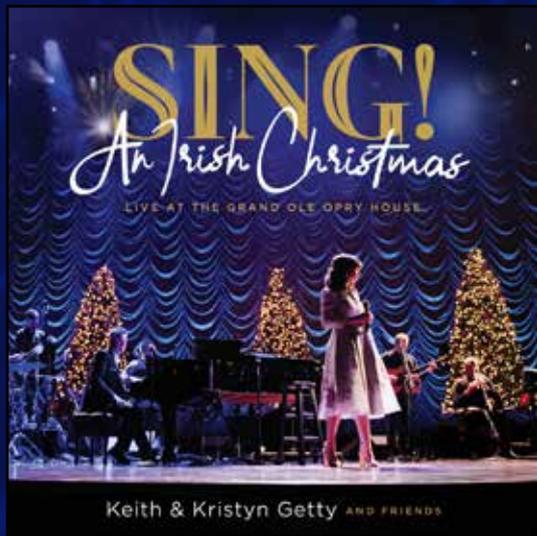
A poor man had three beautiful daughters but no dowry for them. He lived in fear that his daughters would be destitute after he was gone. St. Nicholas heard of this good man's plight but also knew that he would not accept charity directly. So the night before Christmas St. Nicholas slipped down the chimney and filled the girls' stockings, which were hanging by the fire to dry, with gold coins (some people say it was actually three gold balls, which is why oranges are often put in stockings). The next morning the man and his daughters woke up to find the gold in their stockings. The poor man's mind was now at rest because his daughters would be provided for.

Sometimes we think, “the bigger the better.” But my family is proof that isn't the case. Our family stocking tradition means more to me than the most expensive gift.

Growing up in Illinois with my seven siblings, there was not a lot of extra money for Christmas gifts, but Mom always made Christmas special—with stockings. We opened gifts on Christmas Eve, but nothing compared to opening the stockings on Christmas morning. Mom would get up in the middle of the night, or wait till we all went to sleep (which was usually the same thing), and fill all eight stockings to overflowing. (Note: To get young kids excited, just overfill.)

How did she accomplish this? Mom would begin shopping for stocking stuffers and gifts for the next year right





## Do you live near any of these cities?

If you do, gather your students and friends and worship with the Gettys on their Christmas tour. Modern-day hymn writers and strong supporters of classical Christian education, it's a show sure to be filled with meaning and beauty. If you can't see it live, look for it on your local PBS station. Learn more on page 10.

- DETROIT, MI | 12/7
- TULSA, OK | 12/9
- LONGVIEW, TX | 12/10
- PITTSBURGH, PA | 12/12
- LANCASTER, PA | 12/13
- WASHINGTON, DC | 12/14
- MILWAUKEE, WI | 12/15
- CHICAGO, IL | 12/16
- WILMINGTON, DE | 12/17
- NEW YORK, NY (Carnegie Hall) | 12/18
- ST. LOUIS, MO | 12/20
- KALAMAZOO, MI | 12/21
- FORT WAYNE, IN | 12/22
- NASHVILLE, TN | 12/23

[GettyMusic.com](http://GettyMusic.com)

## The SN❄️WFLAKE Question

HAVE YOU EVER WONDERED WHO THOUGHT TO ASK THE QUESTION, "IS EVERY SNOWFLAKE THE SAME?"



### PARENT'S TIP

Freeze a piece of black velvet and use it to capture some snowflakes. It can keep them frozen long enough to see individual details more clearly. Then have your kids grab a magnifying glass and investigate for themselves. (A 5x magnifying glass works well to start. You can get one at Walmart for \$4.97.)



A snowflake is one of God's most beautiful pieces of artwork. The story goes that Wilson A. Bentley (1865-1931), a self-educated farmer in Jericho, Vermont, became fascinated by the beauty of snow crystals, so he got out his microscope and (we're guessing in a very cold room) studied them.

"Under the microscope, I found that snowflakes were miracles of beauty; and it seemed a shame that this beauty should not be seen and appreciated by others. Every crystal was a masterpiece of design and no one design was ever repeated., When a snowflake melted, that design was forever lost. Just that much beauty was gone, without leaving any record behind." \*

Bentley would eventually "capture more than 5000 snowflakes during his lifetime, not finding any two alike. His snow crystal photomicrographs were acquired by colleges and universities throughout the world and he published many articles for magazines and journals including *Scientific American* and *National Geographic*." \*



\*Want more information? Visit the website dedicated to Wilson Bentley. [SnowflakeBentley.com](http://SnowflakeBentley.com)

# Leading By Example

## ■ GENEVA SCHOOL OF BOERNE, TX

All of our rhetoric students and faculty are in one of four houses (Chaucer, Lewis, Milton, Sayers). The Friday morning before Christmas break is typically void of regular classes for our Rhetoric School students, but instead consists of fun, celebratory events. One of those events is the Faculty Lip Sync Battle. The faculty for each house plans a choreographed lip sync number using a Christmas-themed song. This occurs on stage right before our students compete in the Mr. Christmas Pageant ... also representing their houses.

—Submitted by Amy Metzger,  
Development Director



## ■ GROVE CITY CHRISTIAN ACADEMY, GROVE CITY, PA

For our storybook dress-up day, the teachers at Grove City Christian Academy each dressed up as a character from *Charlie and the Chocolate Factory* by Ronald Dahl (with inspiration from the film *Willy Wonka & the Chocolate Factory*). Our headmaster, Mr. Sidney Henriquez, represented Willy Wonka.

—Submitted by Michelle Ritenour



# ACCS Member Schools

Abiding Savior Academy, SD  
 Acacia Academy, IN  
 Ad Fontes Academy, VA  
 Agape Bible Church, OR  
 Agape Christi Academy, MN  
 Agape Montessori Christian Academy, MS  
 Agathos Classical School, TN  
 Aletheia Christian School of Peoria, IL  
 Alpha Omega Academy, TX  
 Alwealdan Academy, GA  
 Ambassador Christian Academy, NJ  
 American Christian School, NJ  
 Annapolis Christian Academy, TX  
 Appomattox Christian Academy, VA  
 Arma Dei Academy, CO  
 Arrow Preparatory Academy, WA  
 Ascension Classical School, LA  
 Augustine Christian Academy, OK  
 Augustine Classical Academy, CO  
 Augustine Classical Academy, NY  
 Augustine School, TN  
 Baldwin Christian School, WI  
 Bayshore Christian School, AL  
 Beacon Hill Classical Academy, CA  
 Berean Baptist Academy, UT  
 Bethlehem Christian Academy, Zambia  
 Bloomfield Christian School, MI  
 Blue Flower Academy, ME  
 Bluegrass Christian Academy, KY  
 Bradford Academy, NC  
 Brookstone Schools, NC  
 Brown County Christian Academy, OH  
 Buffalo Creek Boys School, VA  
 Byne Christian School, GA  
 Cahaya Bangsa Classical School, West Java  
 Cair Paravel Latin School, KS  
 Caldwell Academy, NC  
 Calvary Christian Academy, CA  
 Calvary Christian Academy, NM  
 Calvary Classical Academy, MN  
 Candies Creek Academy, TN  
 Caritas Academy, AZ  
 Carol Terryberry Academy, NC  
 Cary Christian School, NC  
 Cedar Classical Academy, MI  
 Cedar Tree Classical Christian School, WA  
 Charis Classical Academy, WI  
 Christ Church Academy, LA  
 Christ Classical School, CA  
 Christ Presbyterian School, LA  
 Christ's Legacy Academy, TN  
 Christian Heritage Classical School, TX  
 Citadel Christian School, TX  
 Clapham School, IL  
 Classical Christian Academy, ID  
 Classical Christian School 33 - Startup, TX

Classical School of Dallas, TX  
 Classical School of Wichita, KS  
 Clear Lake Classical, IA  
 Colquitt Christian Academy, GA  
 Coram Deo Academy, IN  
 Coram Deo Academy, TX  
 Coram Deo Academy, WA  
 Cornerstone Academy, WA  
 Cornerstone Christian Academy, NM  
 Cornerstone Christian Academy, VA  
 Cornerstone Classical Christian Academy, AL  
 Cornerstone Classical School, CO  
 Cornerstone Classical School, KS  
 Covenant Academy, TX  
 Covenant Academy, GA  
 Covenant Christian Academy, MA  
 Covenant Christian Academy, PA  
 Covenant Christian Academy, TX  
 Covenant Christian School, FL  
 Covenant Christian School, GA  
 Covenant Classical Academy, KY  
 Covenant Classical Christian School, SC  
 Covenant Classical School, TX  
 Covenant Classical School, IL  
 Covenant Classical School, NC  
 Covenant School, WV  
 Coventry Christian School, PA  
 Crown Academy, ID  
 Delaware Valley Classical School, DE  
 Dominion Christian School, VA  
 Donum Dei Classical Academy, CA  
 Doxa School, CA  
 Eastwood Christian School, AL  
 Educating Children For Christ  
 Christian School, TX  
 Eukarya Christian Academy, VA  
 Evangel Classical Christian School, AL  
 Evangel Classical School, WA  
 Evangelical Christian Academy, CO  
 Faith Academy of Wichita, KS  
 Faith Christian Academy, MO  
 Faith Christian School, FL  
 Faith Christian School, VA  
 Fife Christian Academy,  
 First Bible Baptist Church, NY  
 Flint Classical Academy, GA  
 Foundations Classical Christian Academy, FL  
 Franklin Classical School, TN  
 Genesis Classical Academy, MN  
 Geneva Academy, LA  
 Geneva Academy, OR  
 Geneva Classical Academy, FL  
 Geneva School of Boerne, TX  
 Gloria Deo Academy, TX  
 Good Shepherd Reformed  
 Episcopal School, TX

Grace Academy, MA  
 Grace Academy of Georgetown, TX  
 Grace Christian Academy, NJ  
 Grace Christian Academy, NY  
 Grace Classical Academy, CA  
 Grace Classical Academy, MO  
 Grace Classical Christian Academy, TX  
 Grace Classical School, NC  
 Grace Community Classical School Elgin, OK  
 Grace Community Classical School, TX  
 Gracewood Academy, TX  
 Grand County Christian Academy, CO  
 Greenville Classical Academy, SC  
 Greyfriars Classical Academy, NC  
 Grove City Christian Academy, PA  
 Harvest Christian School, CA  
 Haw River Christian Academy, NC  
 Heritage Christian Academy, NC  
 Heritage Christian Academy, SC  
 Heritage Christian Academy  
 of North Idaho, ID  
 Heritage Classical Academy, OH  
 Heritage Classical Christian Academy, MO  
 Heritage Oak School, CA  
 Heritage Preparatory School, GA  
 Heritage School, TX  
 Hickory Christian Academy, NC  
 High Desert Academy, NM  
 Highland Rim Academy, TN  
 Hope Classical Christian Academy, TX  
 Hope Classical Christian Academy  
 Wilmington, NC  
 Horizon Prep, CA  
 Hunter Classical Christian School, VA  
 Imago Dei Academy, NM  
 Imago Dei Classical Academy, NC  
 Immanuel Lutheran School, VA  
 In the Presence of God: Coram  
 Deo Classical Academy, TX  
 Innova Academy, Ontario  
 Innovate Academy, PA  
 Instituto Trinitas, SP  
 Island Christian Academy, WA  
 Jonathan Edwards Classical Academy, TN  
 Kawartha Classical Christian  
 School, Ontario  
 Kenai Classical, AK  
 Kids Now Academy, FL  
 King Alfred Academy, Ontario  
 King's Classical Academy, CA  
 Kingdom Classical Academy, PA  
 Knight's Christian Academy, FL  
 Knox Classical Academy, OR  
 Koinonia Classical Christian School, TX  
 Laramie Christian Academy, WY  
 Legacy Academy, AR

Legacy Classical Christian Academy, TX  
 Libertas Christian School, MI  
 Liberty Classical Academy, MN  
 Lighthouse Christian Academy, MD  
 Logos Christian Academy, AZ  
 Logos Christian Academy, NV  
 Logos Classical Academy, GA  
 Logos School, ID  
 Maranatha Academy, WI  
 Mars Hill Academy, OH  
 Martin Luther Grammar School, WY  
 Mayflower Christian Academy, VA  
 Mesquite Christian Academy, NV  
 Messiah Lutheran Classical Academy, TX  
 Mineral Christian School, VA  
 Mirus Academy, ME  
 Morning Star Academy, IA  
 Naperville Christian Academy, IL  
 New Covenant Christian Academy, MI  
 New Covenant Christian Academy, KY  
 New Covenant Christian School, MD  
 New Covenant School, SC  
 New Covenant Schools, VA  
 New Life Christian School, WA  
 New Providence Classical School, Bahamas  
 Nobis Pacem, TX  
 Oak Hill Academy, Ontario  
 Oak Hill Christian School, VA  
 Oak Hill Classical School, GA  
 Oakdale Academy, MI  
 Oaks Classical Christian Academy, NC  
 Ordo Amoris Classical, MI  
 Ozarks Christian Academy, MO  
 Paideia Academy, TN  
 Paideia Classical Christian School, FL  
 Paideia Classical Christian School, OR  
 Paideia Classical School, WA  
 Palm Beach Christian Academy, FL  
 Paratus Classical Academy, TX  
 Penobscot Christian School, ME  
 Perceptus Academy, VA  
 Petra Academy, MT  
 Petra Christian Academy, ID  
 Philadelphia Classical School, PA  
 Pinnacle Classical Academy, AR  
 Providence Academy, OH  
 Providence Academy, TN  
 Providence Academy, WI  
 Providence Christian Academy, IN  
 Providence Christian School, AL  
 Providence Christian School, CA  
 Providence Classical Christian Academy, MO  
 Providence Classical Christian School, GA  
 Providence Classical Christian School, WA  
 Providence Classical School, AL  
 Providence Classical School, TX  
 Providence Classical School, VA  
 Providence Preparatory School, TX  
 QCA Quiver Center Academy, Banten  
 Rafiki Foundation School, Rwanda  
 Redeemer Christian School, AZ  
 Redeemer Classical Academy, TN  
 Redeemer Classical Christian School, MD  
 Redeemer Classical School, VA  
 Reformation Classical Academy, AZ  
 Regent Preparatory School of OK, OK  
 Regents Academy, TX  
 Regents School of Austin, TX  
 Regents School of Charlottesville, VA  
 Regents School of Oxford, MS  
 Renaissance Classical Christian Academy, NC  
 Rising Hope School, OH  
 River Hills Christian Academy, TX  
 Riverbend Academy, FL  
 Riverwood Classical School, AL  
 Rochester Classical Academy, NY  
 Rockbridge Academy, MD  
 Runnels Academy, TX  
 Samuel Fuller School, MA  
 Sanctuary Christian Academy  
     Agnus Dei, TX  
 Sandhills Classical Christian School, NC  
 Schaeffer Academy, MN  
 Scholé Academy, PA  
 School of the Ozarks, MO  
 Seattle Classical Christian School, WA  
 Seoul International Christian  
     Academy, South Korea  
 Sequitur Classical Academy, LA  
 Sheridan Hills Christian School, FL  
 Smith Preparatory Academy, FL  
 South Kansas City Classical  
     Christian School, MO  
 Spokane Classical Christian School, WA  
 St Augustine Classical Academy, AR  
 St Augustine School, MS  
 St. Abraham's Classical  
     Christian Academy, CA  
 St. Stephen's Academy, OR  
 St. Stephen's Classical Christian  
     Academy, MD  
 Summit Christian Academy, MT  
 Summit Christian Academy, VA  
 Summit Classical Christian School, WA  
 Tall Oaks Classical School, DE  
 The Academy of Classical  
     Christian Studies, OK  
 The Amazima School, GA  
 The Ambrose School, ID  
 The Anglican Parish of Pembroke, PA  
 The Bear Creek School, WA  
 The Cambridge School, CA  
 The Cambridge School of Dallas, TX  
 The Classical Academy, IN  
 The Classical Academy of Franklin, TN  
 The Classical Christian Conservatory  
     of Alexandria, VA  
 The Cor Deo School, WA  
 The Covenant School, TX  
 The Geneva School, CA  
 The Geneva School, FL  
 The Geneva School of Manhattan, NY  
 The IMAGO School, MA  
 The Master's Academy, NC  
 The Oaks: A Classical Christian Academy, WA  
 The River Academy, WA  
 The Saint Constantine School, TX  
 The Saint Timothy School, TX  
 The Stonehaven School, GA  
 The Wilberforce School, NJ  
 The Wisdom and Wonder Forum, MS  
 Tidewater Classical Academy, VA  
 Toledo Christian Schools, OH  
 Trinitas Christian School, FL  
 Trinitas Classical School, MI  
 Trinity Christian School, AL  
 Trinity Christian School, HI  
 Trinity Christian School, NJ  
 Trinity Christian School, PA  
 Trinity Classical Academy, CA  
 Trinity Classical Academy, NE  
 Trinity Classical School, MS  
 Trinity Classical School, WA  
 Trinity Classical School of Houston, TX  
 Trinity Grammar School, South Africa  
 Trinity Knox Classical Academy, CA  
 Trinity Preparatory School, NJ  
 Twelve Stones Classical School, CO  
 Two Rivers Classical Academy, IA  
 Uvalde Classical Academy, TX  
 Valley Classical School, VA  
 Veritas Academy, AR  
 Veritas Academy, GA  
 Veritas Academy, MN  
 Veritas Academy, OH  
 Veritas Academy, PA  
 Veritas Academy, WY  
 Veritas Academy of Tucson, AZ  
 Veritas Christian Academy Fletcher, NC  
 Veritas Christian Community School, AZ  
 Veritas Classical Academy, KY  
 Veritas Classical Academy, TX  
 Veritas Classical Academy, CA  
 Veritas Classical Christian School, WA  
 Veritas Classical Christian  
     School Eugene, OR  
 Veritas Classical School, FL  
 Veritas Classical School of Omaha, NE  
 Veritas Collegiate Academy, VA  
 Veritas Collegiate Academy, VA  
 Veritas School, VA  
 Veritas School Newberg, OR  
 Vickery Christian Academy, Indonesia  
 Victory Academy Ocala, FL  
 Westminster Academy, FL  
 Westminster Academy, TN  
 Westminster Classical Christian  
     Academy, Canada  
 Westminster School at Oak Mountain, AL  
 Westside Christian Academy, OH  
 Whitefield Academy, MO  
 Willow Glen School, NY  
 Wilson Hill Academy, TX



# DISCOVER GROVE CITY COLLEGE.

*Stand at the crossroads and look, ask for the ancient paths, ask where  
the good way is, and walk in it. – Jeremiah 6:16*



[www.gcc.edu](http://www.gcc.edu)  
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## Oh Worship the King!

Geneva School of Boerne, TX



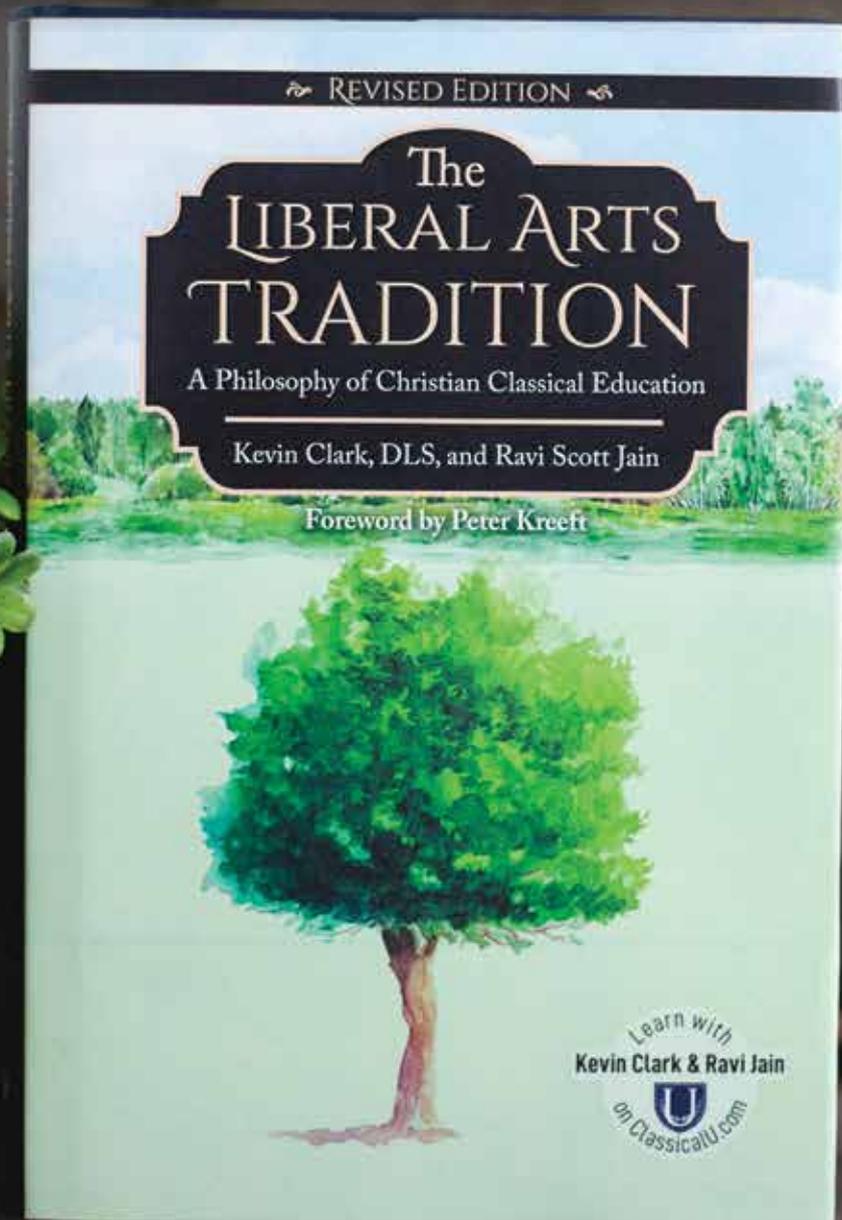
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“I can think of no book that sums up the essence of classical Christian education better. Clark and Jain masterfully weave together the liberal arts tradition as it forms culture in our children. Never before has this *paideia* activity been more important for Christians to understand.”

—David Goodwin, Association of Classical Christian Schools



READ an excerpt at [www.LiberalArtsTradition.com](http://www.LiberalArtsTradition.com)