Painting a Biblical Worldview in Children

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Abstract

Children are impressionable beings shaped by the changing world around them; this has become increasingly more true as the years progress and the impact and prevalence of media rises. Television shows, movies, music and books, no matter how insignificant they may seem, can play a tremendous part in the growth of children’s worldviews. It is important for authors and artists to delve deep into the impact of media on the growth and development of children in today’s media-rich world. In doing so, they should hope to find the best way to implement a Christian worldview into the media a child consumes. By exploring the world of Christianity in mainstream children’s media, and by writing and illustrating a children’s book with the information that they find, artists can have a greater impact than they think. While an illustrated children’s book may not seem like it would have a large impact on the worldviews of young children, each bit of a worldview a child views, sees, or hears is cemented in his or her mind, and can, over time, alter the way the child sees the world.
Painting a Biblical Worldview in Children

Media is the fastest rising center of worldviews in today’s culture. The world is saturated with the influence of media on the simplicity of day to day life. The rising prevalence of media brings with it an eclectic collection of worldviews, often difficult to sift through to find the truth that aligns with one’s own personal worldview. The saturation of media in society blurs the lines between what is right and what is wrong, what is true and what is false, what is within one’s worldview and what is not. The tremendous impact of the media and its worldviews on the growth and development of children and their worldviews has become increasingly evident over the years. What can Christian families do to filter the media that enters a child’s mind? Is it not possible to give the child books, shows and movies only about Bible stories? How does a Christian parent teach his or her child morals that fit within his or her worldview? Is it possible? And, above all, how do Christian artists play a part in all of this? The answer is seemingly simple but utterly complex and intricate.

Morality and its place in the raising of children has been a topic that has been explored constantly and is not solely prevalent among Christian parents. Children are incredibly impressionable beings, and every piece of media that they consume plays a part in the shaping of how they view the world they live in. In fact, according to Nansook Park and Christopher Peterson, “In recent years, character and issues of morality among youth have received nationwide attention from the general public, policy makers, educators, and parents. Raising caring, honest, fair, courageous, and wise youth is a goal of all parents and societies” (Park & Peterson, 2006, p. 892-893). The American
Academy of Pediatrics continues to be concerned by evidence about the potentially harmful effects of media messages and images (“Children,” 2013). However, while the harmful effects of media are certainly present, it is important to also take into consideration the positive effects of media on developing children.

For instance, reading at a young age is incredibly important. In fact, it has been proven that children who had a parent read to them often become better readers themselves and tend to do better in school than children that were not read to (Singer, 2012, p. 4). This is aided by giving children books that are at an acceptable reading level. Children who read books that are specifically designed for their age ranges learn at a higher level than those who read books that are aimed at younger ages. Due to this research, it is important to investigate the age and developmental stages of children in order to better cater to the intellectual and moral development of the targeted children.

Many mass producers of media tend to be almost oblivious to the developmental differences in children of different ages and maturities. It has been shown that television producers and writers working on children’s programs do not see the big differences in different age groups (Singer, 2012, p.4). Children 3 to 5, 7 to 11 and 13 to 15 are not treated differently when viewed by these producers and writers. Many producers do not pay attention to the differences in comprehension and emotion response shown in these different age groups (Singer, 2012, p. 4). A younger child will not be able to comprehend a moral lesson in the same way an older child might. It is necessary for a creator to change the way he or she presents a moral or worldview to make sure that a child is able to fully understand and grasp the concepts presented. Because of this, it is important for
an emerging author or writer to take the desired age range into consideration when writing a children’s book or script.

Moral competence is a necessary factor to take into consideration when creating media that is aimed at children. According to Peterson and Park (2006):

> Moral competence is the knowledge, ability, and motivation to pursue and to do good effectively. Moral competence is not entirely distinct from other types of competence, though. It relies on their (children’s) optimal development and in turn may influence them. Indeed, moral competence is a generic competence that guides all other competences in constructive ways. (p. 891)

Most psychologists agree that moral competence in children has good character at the core, something that is taught and learned as the child grows, both physically and mentally (Peterson & Park, 2016, p. 891). Plato famously said, “To know the good is to do the good.” This is simply not true. A child can know what is right and choose not to act based on what he or she knows is right or wrong. While simply knowing right and wrong does not guarantee that a child will always do what is right, teaching a child morals and truths gives him or her a better opportunity to choose what is right. A child who is exposed to truth has a higher propensity to choose what is right than a child who has not been exposed to the same values. If a child is not taught right from wrong there is no knowledge of morality present when he or she is faced with a choice. However, it is common knowledge that people who claim a high moral level may not always behave with the same level of morality. Likewise, one should not expect moral thought and moral judgment to be on the same level for everyone. Kohlberg (n.d.), though, believes
that there is a strong relationship between knowing morals and acting upon those same morals. Due to this correlation, teaching children morals and truth is one of the most important parts of raising a child, and the media that a parent or guardian chooses to put in front of a child has a tremendous impact on that child. Therefore, it is important for authors, screenwriters and artists to aim to release morally sound media that does not simply avoid morally wrong ideas but also teaches good morals at the same time.

It is not just up to the creators behind the media to take the morality of a work into consideration: it is first and foremost up to the parents. Parents are the ultimate source of morality and values for most children (Damon, 1999, p. 77). While children will be exposed more and more to different media and worldviews as they grow, as long as the child is at home, the parents are the child’s primary relationships, and therefore the primary source of knowledge of values. A comment a parent makes on the lyrics of a raunchy song or the content of a movie will often stick with a child long after the memory of that media experience has faded (Damon, 1999, p.78). Children trust parental figures. It is necessary that the parents use this trust to teach the child. Parents have the duty of taking the media their child is consuming into consideration and should question the morals and truths in that media. Especially at a young age, children are extraordinarily influenced by the media they consume. While parents cannot be in control of every snippet of media that their child is exposed to, parents can do their part instilling morals in the child by choosing media that reflects the morals they want to present to their child.
Christianity in Media

As the years progress, Christianity and a Biblical worldview seem to be excluded and rejected more and more from secular media. The current culture of American society places a low value on works and media specifically labeled as “Christian” (Fisk, 1987, p.15). It is of the utmost importance to examine the culture of the society that an author, artist, or director wants to influence. While this may seem simple to some, culture can be hard to define. According to Fisk (1987):

Culture is concerned with meanings and pleasures: our culture consists of the meanings we make of our social experience and of our social relations, and therefore the sense we have of our “selves.” It also situates those meanings within the social system, for a social system can only be held in place by the meanings that people make of it. Culture is deeply inscribed in the differential distribution of power within a society, for power relations can only be stabilized or destabilized by the meanings that people make of them. Culture is a struggle for meanings as society is a struggle for power. (p. 15)

Defining the culture of a society is one of the most important steps of a writer, especially one who holds to a certain worldview. Analyzing culture and the worldview present can help a Christian writer determine how to present a Biblical worldview in mainstream media.

However, sometimes it can be hard to discern what does and does not fit within a Biblical worldview. Therefore it is important to define exactly what a worldview is. A worldview is not simply a set of ideas or basic concepts. Rather, it is a fundamental
orientation of a person’s heart (Sire, 2015, p. 14). Worldviews are universal, and not all of them tie into religion; all people have a worldview of some kind, a way that they view the world around them, and they make choices accordingly (Peterson, 2004, p. 9). A worldview can be thought of as a lens through which a person sees the world. A person’s worldview will shape how that person views the state and the problems of the world. It is essentially a framework of life, a filter through which that person’s decisions and judgments are made. Worldviews differ from person to person and depend on the culture, society, religious influences, and background of that person.

Christian worldview should be placed firmly on the words of the Holy Bible, and the Bible should become that filter that questions and choices are passed through. When looking at the worldview of a Christian, the Bible is the central framework of that worldview, and it saturates everything that a Christian looks at and believes. Christians are to follow the commands and teaching of Jesus Christ in the Bible and need to believe that God is the creator and sustainer of the universe. A biblical worldview should be centered around the fact that Jesus Christ, the Son of God, died on the cross to rid those that accept Him of their sins. This worldview it is redeeming. Without the sacrifice of Jesus, they would be condemned to death, but Jesus paid that penalty. A Christian’s identity is found in this. Christians are to live in a way that pleases God, and their interactions in the world should reflect His love and glory. A Christian worldview should be one of love, and not of hate. Christians are commanded to love their neighbors, and that should be emphasized in a biblical worldview and the media that Christian artists and writers create. Christians should be loving and caring people, living in the example of
Jesus Christ. Yet, Christians also need to have a biblical code of ethics. A biblical worldview is one that rejects sins like murder, abortion, and adultery. An idea that conflicts with the teachings of the Bible goes against a Christian view. This should be the framework of media created by a Christian. However, does a Christian worldview have to be explicitly stated in a piece of media? Does the author of a book have to mention the name of God for a Christian worldview to be present?

Christianity and a Biblical worldview in secular culture are things that are often addressed, and there are varying opinions on how Christians should interact with the world around them. Some believe that Christians should only sing explicitly Christian songs, they should only write Christian novels, and they should only make Christian movies. In contrast, Jon Foreman, of the Alternative Rock band Switchfoot, believes differently. “Any song can glorify God,” he states, “whether or not it explicitly mentions religion or the name of Jesus Christ. In fact, this applies to any work that we do. The important thing for Christians is to do their utmost to live in obedience to God’s call on their lives.” A perfect example of this would be C.S. Lewis and his Chronicles of Narnia series. The series is read as an allegory of the Christian walk and the Gospel, but never explicitly uses the name of God. The same can be said of Lewis’ friend and contemporary, J.R.R. Tolkien. Devin Brown, an author and analyst, said that:

People say, ‘Look, God’s not mentioned in The Hobbit or Lord of the Rings. There are no churches, no priest, no Bible. There’s no Jesus. How can you say it’s Christian?’ And I said, ‘Here’s the deal. You can’t see that it’s Christian because you live in the Christian world where there is right and wrong and there
is truth. I don’t know if you know any friends who don’t believe that there’s right or wrong and don’t believe there’s such a thing as truth. That’s the non-Christian world.’ I mean, that’s the world without God. In Tolkien’s Middle-earth, there is a right or wrong. There is a goodness. There’s a providence. (Hallowell, 2016, n.p.)

By creating books for the secular world, Lewis and Tolkien were able to reach a much larger percentage of the population with a Christian worldview, and their books are still beloved to this day by Christians and non-Christians alike.

Is it possible to shield a child completely from a differing worldview? Definitely not, but it is possible to give a child media that centers around a Biblical worldview, whether explicit or not. For example, an author could take a passage like this:

There is one body, but it has many parts. But all its many parts make up one body. It is the same with Christ. We were all baptized by one Holy Spirit. And so we are formed into one body. It didn’t matter whether we were Jews or Gentiles, slaves or free people. We were all given the same Spirit to drink. So the body is not made up of just one part. It has many parts. Suppose the foot says, “I am not a hand. So I don’t belong to the body.” By saying this, it cannot stop being part of the body. And suppose the ear says, “I am not an eye. So I don’t belong to the body.” By saying this, it cannot stop being part of the body. If the whole body were an eye, how could it hear? If the whole body were an ear, how could it smell? God has placed each part in the body just as he wanted it to be. If all the parts were the same, how could there be a body? As it is, there are many parts. But there is only one body.
But God has put together all the parts of the body. And he has given more honor to the parts that didn’t have any. In that way, the parts of the body will not take sides. All of them will take care of one another. If one part suffers, every part suffers with it. If one part is honored, every part shares in its joy.

You are the body of Christ. Each one of you is a part of it. (1 Corinthians 12:12-20, 24-27, New International Reader’s Version)

A Christian could take this passage and write a book on a character who doubts her self-worth, but in the end, realizes that she has her own special purpose. A book like this would hold a Christian worldview even without the explicit mention of these Bible verses. By doing this, the author might have the opportunity to reach people with a Christian worldview. A non-Christian might buy this book for her elementary school daughter to read, and in turn, the daughter is receiving a Biblical worldview. Creating children’s media with a Biblical worldview is essential to the growth and development of those children, and the creation of this media by Christians is something that should be of the utmost importance.

Creating a Biblically Sound Children’s Book: The Hero’s Journey

While writing a children’s book may seem like a simple task, it is actually more complicated than people may think. An author needs to research different styles, genres, and concepts to be able to write a book that publishers will like enough to publish and children will like enough to read. A common story form found in many stories and movies is the Hero’s Journey. Recognized by Joseph Campbell, the “hero’s journey” is when, “the protagonist of the story embarks on an adventure, meets and overcomes a
daunting challenge, and returns transformed, empowered, and enlightened” (Burgess, Georgas, & Renaldo, 2017, p. 120). In his research, Campbell found that this motif was universal: it was repeated and acknowledged across stories and cultures. He believed it to be because the motif is a shared experience that many can relate to. It makes the hero more believable and realistic, which in turn makes the reader see him or herself in the role. This causes the reader to relate to the hero and as a result is more likely to root for him or her. The setup for the “hero’s journey” is simple:

First, the hero of the story—who begins as an underdog, an orphan, an ordinary person—receives a “call to adventure” from a “herald” or “messenger.” The news comes as a surprise: “what do you mean I am called to leave what is familiar and venture out to face unimaginable dangers?” This moment of hesitation or denial is “the refusal of the call,” and the hero’s anxiety is what makes us relate to them. At this point someone or something— a mentor, a guide, a celestial apparition, an inner voice—emerges to reassure the hero, and offer some tools, weapons, talismans, or counsel to aid them. The second stage of the journey begins when the hero “crosses the first threshold” into the unknown world. Now the hero is joined by allies and helpers who assist in completing a series of tests, a long “road of trials.” Meeting multiple obstacles, the hero moves toward a culminating “supreme ordeal,” and if victorious, wins a treasure or reward. In the final stage of the journey, the hero returns to the known world and shares the special knowledge or power gained. (Burgess, Georgas & Renaldo, 2017, p. 121-122)
By taking this basic story design, an author can easily create a dynamic story that is captivating to the reader while at the same time being relatable to many. The same can be done with children’s literature, though the way it is done is slightly different.

Using the hero’s journey for children can be just as successful as its use in adult and young adult fantasy and science fiction novels. The hero’s journey has been used in many children’s books and movies, including classics such as Disney’s Hercules and J. K. Rowling’s Harry Potter series. Many children’s books use this motif, whether intentional or not. It is not always as easily spotted in children’s media as it is in adults’, but by looking closer one can see the undeniable similarities. While this motif does not need to be watered down for most children and can successfully remain in its full form, the hero’s journey, especially for younger children, can be simplified to make its ideas and pattern more concise and understandable. The normal setup of the hero’s journey has a total of twelve stages. By looking at these stages, a children’s book author can pull out the stages that they want to use that will make the most sense to the story and to the child reading it. Some authors cut the number of stages in half and use six of those stages rather than twelve, while some simplify it even more. It is all depending on the age and intellectual development of the children the media is being aimed at.

For my book, I followed a simplified version of the hero’s journey. The two characters start in the “ordinary world” and are then called to adventure by the responses of the forest animals. They journey into the unknown in a search to find each other. They face many trials and eventually meet the Deer and the Fox, the “mentors” of the story. Aided by the wisdom and knowledge of these animals, the Sun and the Moon find each
other and come to realize that they both have worth. They return home with this newfound knowledge and hope. Though my story does not exactly follow the original twelve-step version of the hero’s journey, it does follow a simplified version.

The Solution

From my research into the effects of media on children, I decided to take what I learned and prove my analysis and recommendations. I chose to take the Bible verses from my research, and I wrote and illustrated a children’s book based on those verses. Though the book itself does not appear to be based on 1 Corinthians 12:12-20, 24-27 on first glance, one can clearly see the connections. My children’s book focuses on the theme of these verses, each person having a purpose and worth, and it is evident throughout the story. From my research, I found it beneficial to incorporate a Christian worldview in children’s media by basing the content of the media around Biblical principles and concepts without directly referencing specific Bible verses or stories. My story focuses on the theme of worth that is shown in those verses. It centers around two characters: the Sun and the Moon. In the story, these two characters begin to doubt their own self-worth after interacting with different forest animals. They go on a journey to find each other and to find the answers to the questions that they have been asking themselves: Am I worthy? Do I have a purpose? Am I beautiful? It is when these two characters, guided by the Deer and the Fox, finally meet that they both realize their value and worth. Though the story does not talk about different parts of the body like the Bible verses it is based on do, the themes of those verses can be incontestably shown throughout the story.
Once I had done my research on children’s books and the writing and illustrating process, I had to choose what age group I wanted to target and what style I wanted to use in my writing and illustrating. When choosing my target age group, I looked back to the age ranges when children are the most vulnerable to the worldviews and media that they consume. Younger children at or around the preschool to kindergarten range are given so much information, from the television that parents put in front of them to keep them occupied to the books that babysitters or teachers read to them.

At first glance, the target audience for my book would most obviously be 3-6-year-old children. Though this is indeed true, the target audience is much wider than what one would assume upon looking at the book. My book aims to be entertaining and informative to not just children, but to the parents as well. The moms and dads of these children will be reading this book to them, so it must appeal to adults as well. There are multiple themes and meanings in the story and in the illustrations that a child might not catch but the parent reading the book to the child would. For example, the color of the illustrations. At the start of the story, the illustrations are in full, vibrant color. Once the story starts to progress, and the characters start to become discouraged and start to doubt themselves, the color of their surroundings slowly starts to fade. Towards the middle of the book, when the Sun and the Moon are at their lowest, everything is in black and white except for them. They have become so discouraged that the color has literally faded from the world around them, leaving only themselves as the vibrant carriers of color. The turning point in the book is when these characters meet the Deer and the Fox. This is the first moment of hope that the characters have had. At this point in the story, the color
slowly starts to reappear: a group of pink flowers scattered on the forest floor, a babbling river running through a field. These colors represent the beginning of hope and the characters’ realizations of their own worth and value. Once the two characters meet for the first time, the color comes back quickly and the book ends with the illustrations even more vibrant than they were at the start. It is at this moment that the Sun and the Moon have fully come to realize who they are and the worth that they each have. They are once again surrounded by color and vibrant hues. This is something that a child might not have the mental capabilities of catching, but a parent or adult reader would see this change and understand its significance. To prove this, I read the book and showed the illustrations to multiple adults. These adults found the story captivating, and every one of them said that they would read the story to their children and that they enjoyed it. When prompted to look at the color design of the illustrations, each one was able to point out the significance of the falling and rising color.

More obviously, my book is aimed towards younger children. In an article published by Penguin books, children’s book author Alan Durant gives tips on writing for children. In it, he states, “Like a poem, a picture book is written to be read aloud, so make the language sing.” This quote helped me determine the direction I wanted my writing style to go. I wrote the story like a poem, four lines to a stanza with the last words on the second and fourth line rhyming (an ABCB rhyming pattern). When read aloud, this style is engaging and flows well while still being simple enough for a younger child to understand. I used relatively simple words throughout the book, but I also made sure to include some bigger words that children would be able to understand. These words work
to help the child learn while reading, whether the child is being read to by a parent or the child is at the age where he or she is starting to learn to read him or herself.

**Summary of the Project**

The project is an illustrated children’s book based on 1 Corinthians 12:12-20, 24-27. In the book there are two main characters: the Sun and the Moon. These two characters meet different animals in the forest that make them question their self-worth and purpose. The Sun and the Moon then go on a quest to find each other. They know that they also need to find the Deer and the Fox. The Deer and the Fox tell the Sun and the Moon that they are valuable and point them both in the direction of the river. At the river, the Sun and the Moon meet for the first time, and their meeting forms an eclipse. They both realize that they have value and neither has to be jealous of the other. The illustrations are simple while also being realistic and involve a lot of texture, something that many children enjoy. The characters have an almost “sketched” feel which makes them less polished and perfect. The illustrations involve a good deal of color theory: they start at full saturation which decreases the more unimportant the characters view themselves to be. This color then begins to slowly reappear with the re-introduction of the worth they place on themselves.
THE SUN, THE MOON & THE FIRST ECLIPSE
A QUEST FOR WORTH

BROOK BLACKWELL
THE SUN, THE MOON & THE FIRST ECLIPSE
A QUEST FOR WORTH

BROOK BLACKWELL
In a world much like ours, just a little bit smaller, there live two different characters, one just slightly taller.
Our first character, the Sun:
Bold and bright and gold.
His hair looks like fire and
Those around him are never cold.

The second is the Moon,
Beautiful and white.
She has constellations on her face
And she glows in the night.
And though these characters
Live in the same world,
They’ve never met the other
And here is where our story unfurls.

The woodland creatures
Love these characters dearly.
Some like the Moon, some the Sun,
This love is shown very clearly.
Our story starts with the Moon
As she treads upon the earth,
The night at her back
She doesn’t question her worth.

She comes across a forest,
And in the middle, a tree.
Inside there is a squirrel,
Happy and carefree.
“Hello!” The moon exclaims, 
Excited to make a new friend. 
But the squirrel just scoffs. 
He doesn’t try to pretend.

“Go away,” he sighs. 
“I want to see the light. 
I want to see the Sun 
not the dark night.”
The Moon is surprised,
Though she just shrugs it off.
“It’s okay,” she tells herself.
“It’s ok for him to scoff.”
Now the bright Sun,
On the other side of the world,
Meets a sleepy bat hanging,
Upside down with wings curled.

The bat looks at the Sun
And squints his eyes.
He looks at the Sun
and with frustration he cries.
"Go away!" he exclaims,
Hiding behind his wing.
"Your light is too bright.
The Moon is more to my liking."

The Sun is confused,
For normally the creatures like him.
They like the way he shines
And his light that’s never dim.
Now the bright Sun
And the glowing Moon
Are feeling a little blue
And deflated like a limp balloon.
The Moon walks to a river,
And in it, an otter.
The Moon watches happily
As she splashes in the water.

But the otter is not happy
To see the Moon standing there.
She wishes back the Sun
She tells the Moon with fanfare.
The Sun feels discouraged
As he stumbles on the grass.
There lies a firefly,
Fragile as a pane of glass.

The Sun is excited
To see the firefly glow.
But the firefly stays silent
And flies off without a “hello.”
Now the Sun and the Moon
Are starting to doubt
If they have any worth
And each is starting to burn out.
The Moon picks herself up,
Determined to find the Sun.
“What’s so great about him?”
She wonders a ton.

“I’ll go find the Deer.
I know if I find her
She’ll know where he is,”
She says and takes off in a blur.
The Sun is starting to lose
The fire he once had.
Jealous of the pretty Moon,
He starts to feel sad.

“I’ll go find the Fox,”
He says to himself.
“He knows the Moon,
I’ll find him myself!”
So now the Sun and the Moon
Start to travel on their way
to find the Deer and the Fox
and hopefully won’t stray.
The Moon fights through
The heat of the desert sand.
It stings her face as she
Travels through the land.
Meanwhile the Sun
Is freezing in the snow.
He pushes through the wind
All the while trying not to slow.
The Moon searches high and low,
Determined to find the Deer.
After a while she finally finds her,
Asleep in the forest clear.
The Deer knows why she’s there,
The Moon doesn’t have to explain.
The Deer slowly walks closer,
Unhindered by the falling rain.

“My child,” the Deer whispers.
“You don’t have to be afraid.
I know who you look for,
There’s no reason to be dismayed.”
“You doubt who you are and you’re jealous of the Sun. But you are worth more than you think And you’ve only just begun.”

“You’ll find the Sun And see that I’m right. You are not less worthy Because you have less light.”
Then the Deer motions out
And the Moon kisses her nose.
“Thank you my friend,” she says
And heads toward where the water flows.
The Sun walks through snow
In search of the Fox.
He finds him curled up
Behind a pile of rocks.
And like the Deer,
The Fox understands.
He knows why the Sun
Has come to his land.

"My boy," the Fox laughs.
“You’ve been searching all day.
Come, sit with me awhile
And everything will be okay."
“You doubt who you are and
You’re jealous of the Moon.
You are beautiful too,
That you’ll find out soon.”

“You’ll find the Moon
And see that I’m right.
You are not less beautiful
Because you are so bright.”
The Fox moves closer
And the Sun pets his red fur.
The Fox flicks his tail
In the direction of the river.
Now our characters have journeyed
A long way so far.
As they move closer and closer
They start to grow brighter like a star.

Finally they stand together,
Staring face to face.
They reach toward each other
And move to close in the space.
The Sun reaches out
And takes the Moon’s hand
And in the sky there appears
The beginnings of a glowing band.

The Moon lifts her eyes
And places her hand on his cheek.
The light grows brighter
And the animals strain for a peek.
Looking at each other
The Moon and the Sun realize
The other is not more important.
They’ve been believing in lies.

They each have their purpose.
They each have worth.
They are both beautiful
As they walk along the earth.
The animals are in awe
As the light begins to dip.
They are in the midst of
A beautiful eclipse.
The Sun and the Moon
Carry on their way
Filled with purpose
At the start of the new day.
They still meet sometimes
When their paths cross again.
The animals wait for the next eclipse
But they are content until then.
THE END
Bibliography


