



RESEARCH TRENDS IN RELIGIOUS COMMUNICATION

A Quarterly Information Service from the
Centre for the Study of Communication and Culture

Vol 4 (1983) No. 3

What is 'Good' Religious Programming for Children?

Producers constantly have to confront a series of problems in making suitable religious programmes for children. The audience itself comes from a variety of cultures and religious backgrounds. And the dominant tone of the culture is secular and not very open to religious matters. The producers may find themselves ill-equipped to talk about religion. Yet, if a minister or other religious leader introduces the programme, only some of the audience may be interested.

Religions deal with major questions that children usually have had little direct contact with — life and death, good and evil, sin and salvation. Children are constantly bombarded with appeals for their allegiance to rival secular ideals, heroes and saviours. The way children learn — through fantasy, play, and movement — can be foreign to producers more used to concepts, discussion and formal situation for religious matters.

Thus the challenge for producers of 'good' religious programming for children requires: Being well-informed without preaching. Being understandable by children without being childish. Being honest about one's own religious experience without making that a norm for others. Being rooted in some religious tradition yet interesting to a general, usually secular audience.

The following articles seek to highlight the most significant efforts in producing religious programming for children. Much remains to be done. Perhaps our readers will draw inspiration and a vision of what they could do from these reports about their colleagues' work.

Tips for Makers of Children's TV

Be willing to learn from children, urges Molly Cox, executive producer of children's programmes at the British Broadcasting Corporation (BBC), in a recent conversation with TRENDS staff. She had been asked the best way to go about making religious programmes for children: How are topics selected, formats developed, and approaches worked out?

She brings to her work a lifelong interest in religious matters, from contact with Ronald Knox as tutor and friend to being a consultant for the Catholic Centre for Radio and Television at Hatch End.

Her experience in producing children's programmes is rich and varied. In the mid-'70s she produced an 11-part Old Testament series, *In the Beginning*, and a 14-part New Testament series, *The New Beginning*, using 100 original drawings for each programme. Under her direction the artists captured some of the wonder and awe a child brings to the Bible. A documentary series, *It's My Belief*, showed how English children from various religious traditions — Hindu, Black Pentecostal, Jewish, etc. — integrated their religious practices with the rest of their lives. *The Story Behind the Story* presented classical myths, such as the Grail and King Arthur, for children today. Molly Cox explored the archeology behind such figures as Jonah, Alexander and Zoroaster in *The Story Beneath the Sands*.

Adults generally, notes Cox, tend to label stories like those of Hans Christian Anderson as merely children's stories. In fact, Anderson rethought the world through a child's eyes for adults. The cause of such disdain may lie in adults' being out of touch with their own childhood experiences.

Before producing a programme for children, a producer is therefore wise to take stock of the feelings toward the subject that the producer had as a child. Otherwise the programme may contain only theories and ideas. It may be helpful to visit the places and people encountered as a child and then store these recollections in the back of the mind. The same advice can be given for reading the abundant literature about children and television: read it, be aware of it, but store it in the back of the mind.

A dominant theme such as a personal exploration may yield is the wonder and awe felt as a child, the sense of adventure before a world of infinite possibilities and choices. Producers will meet their child viewers' needs best with programmes that feed such awe and wonder and that focus their aggressions into creative channels. Thus violence, the perversion of creativity through lack of appropriate means for self-expression, and apathy, the frustration of sharing oneself through creativity, are both avoided.

Mix Religion with Everyday Life

When asked about religious programming for children, Molly Cox stressed the wisdom of imitating the teaching style of Jesus. He thoroughly integrated content with manner of presentation in parables from everyday life. She affirms that once religion is isolated from experience, it dies and becomes irrelevant. Religion should be like salt: best combined with general topics, as an orientation, a point of view, an invitation to explore. Better to show the religious element in a famous person's life than to treat religion all by itself.

But even to be able to start to make programmes with the

religious element well integrated, the producer must first be able to face up to life and death, good and evil, sin and salvation. As producers clarify their own feelings towards the life questions that religion deals with, they can more honestly and effectively share friend to friend with child viewers. Thus personal ignorance is less likely to be covered up with religious clichés.

It is essential for producers to share both enthusiasm and fears. Otherwise children may feel they have to deny their own fears. Molly Cox related how her children helped her get over her fear of spiders. But she first had to admit the fear to them.

As she has striven for a spirit of wonder, awe and adventure in her programmes generally, so she urges the same spirit in programmes with explicit religious aspects. She believes children

take life with seriousness and wonder. They delight in finding jokes which depend on words having two meanings. Prescriptive and didactic programmes like *Sesame Street* come under fire for not giving the child enough freedom to develop personal thoughts. As *Sesame Street* is too tart, *Mr. Roger's Neighbourhood* is too sweet in projecting a romantic and nostalgic view of childhood, she holds.

The question which has motivated her is suggested for all: If we teach today's children to cope only with today, how will they cope with tomorrow? The truly great scientists are forever probing and questioning what other scientists take for granted. So producers will serve their child viewers best by sharing their own sense of discovery and adventure towards the mystery of our life in God.

Video Comes to the Sunday School

For too long Sunday schools have suffered from the lack of suitable audio-visual resource material. Bred on snappy TV programmes, children often find religious instruction lacks the excitement of the commonest cartoon. No more need teachers lament being ill-equipped to compete with TV and video tapes and games. Video tapes designed specifically for the Sunday school have been successfully used in a recent study in England.

The J. Rank Benevolent Fund in late 1982 started and funded a study, *The Use of Television in the Junior Church* (Sunday School). The Rev. Brian D. Brown, head of the Television Research Unit at Oxford Polytechnic (Lady Spencer-Churchill College, Wheatley, Oxford OX9 1HX), assisted by Jane Arnot and Judy Turner Smith, conducted the study during January 1983. Seventeen Methodist, Baptist, and United Reformed Church schools from representative social, economic and demographic locations in England took part. The Christian Television Centre (CTVC), founded by the Rank Foundation to produce Christian programmes and to teach Christians the use of the media, produced the four experimental video tapes. The purpose of the study was to learn 1) which were the most effective programme formats, 2) what the teachers' and students' reactions towards video tapes in Sunday school would be, and 3) whether the tapes could be coordinated with the textbook used in the Sunday school.

1) The choice of Brian Brown relied on his previous research on children's television programmes for commercial stations. Brown considers the television producer as a kind of teacher who, like teachers in general, sets explicit and implicit goals. As individual class lessons are designed to work towards such goals, here it is a producer's programmes which further the goals of a series. Typically, Brown's approach contrasts producers' announced and unspoken intentions in a particular programme or series with audience perception of the programme.

In the Junior Church study, Brown assesses how well the CTVC producers have achieved their communication goals in the four experimental video tapes. The format seems to have been successful: several actors acting and talking like children, first in a humorous dramatic skit on the topic, and then in a very brief discussion to repeat the point. The format also included songs, poems and movement. CTVC thus has hit on one acceptable and effective format to use in Sunday schools.

2) The study also weighs the response of teachers and students. Teachers wrote a weekly report on how well the programme worked. A participant observer, unknown to staff or students, reported on children's interest and reactions, and on the background details of each school. Research team members visited the school. Finally, every child filled out both a questionnaire on such topics as television viewing habits and a family profile of total media use (books, magazines, etc.).

There was an extremely warm reception for such a valuable tool with its likeable format and humour. Most staff would welcome such tapes not weekly but every four to six weeks. Instead of teachers regarding such tapes as an intrusive threat, they now realize their role can be enhanced and strengthened as good tapes adroitly open up previously untapped areas for discussion and pastoral care.

For example, the January theme, Awareness of Life, was developed in the four tapes from four viewpoints: *The Variety of Individual Differences*, *Making Important Decisions*, *Challenges*, and *Challenges* won their attention with a skit on a super-explorer of uncounquered mountains and uncharted lands but who was terrified of spiders. In one class, *Challenges* opened up a discussion on the fears students had that hindered them from responding to challenges in their lives.

3) The study also proved that the four experimental video tapes could be successfully coordinated with the Sunday school textbook, *Partners in Learning*. More than 10,000 Sunday schools use the text, published by the Joint Publication Board made up of the National Christian Education Council and the Methodist Division of Education and Youth.

The video tapes' success lies in good part in their light-hearted humour, original music and lively pacing. Thus religion was showed as part of life and altogether quite normal. In fact, the target group of 7 to 8-year-olds related well to the material. They grasped the message and could recall it in detail and accurately weeks later.

Brown's next study will be on the use of video in day school religious education courses. In England these are mandatory but have long languished from suitable interesting audio-visual resources. Perhaps now religious education will develop Cinderella-like into one of the most interesting subjects.

France: Books, Radio, and Television for Children

Aline Seeuws reports on considerable activity in France using the media to reach children. At *Chrétien-Médias* (19, rue de l'Amiral d'Estaing, 75116 Paris), which is the National Federation of Catholic Organizations for Information and Communication under the French episcopacy, the Christian Office for Children and Young People's Books publishes a monthly review of books, records, films and the press. It also lists suitable religious printed and recorded

materials for feasts, summer reading and Christmas gifts.

Communication humaine aujourd'hui, published by *Chrétien-Médias*, from time to time has articles on children and the media. Helène Mandoux in "Un nouveau messie ... Capitaine Flam" (April 1981) finds an extraterrestrial saviour in the animated film hero, Captain Flam, produced in Japan. The plot regularly requires Flam to use his superhuman powers to save whole civilizations from

preternatural monsters with incredible powers by his technological skill. She asks how evangelization must be adapted to address children weaned on such media messiahs.

Since November 1977, four Sundays a year in the weekly television programme, *Le Jour du Seigneur* (The Day of the Lord), are devoted to children. Each programme arises out of the collaboration of a council of those engaged in work in service to children. They propose the themes, suggest the persons or movements, and give some ideas about possible location of the filming. The goal is quite simple and positive: to render a real service to those, young and old, who are concerned with the search for faith.

The broadcasts are always live. This presumes a modest manner of presentation, a great deal of preparation, and a team spirit without which nothing would get onto the screen. For what matters is not only the authentic work of the team, but also a witness to faith lived out in the actual production of the programme, by the children themselves and by the adults who televise them. The magazine format forms a whole with the mass, a privileged moment where the viewers could grasp the essence of what could stimulate their search and involvement.

Representative topics for 1983 include immigrant children, vacation camps, and the work of l'ACE (Action Catholique des Enfants). Père Alain Carron de la Carrière (121 ave. de Villiers, 75849 Paris Cedex 17) is the producer.

Germany: Religion for an Age of Space Ships

Anton Täubl has helped produce many short classroom films for children on religious topics. He is the liaison for the German Bishops to the Institut für Film und Bild in Wissenschaft und Unterricht (FWU — Inst. for Film and Picture in Science and Instruction) near Munich (Bavaria-Film-Platz 3, 8022 Grünwald), a non-profit cooperative organization of the eleven regional governments. Täubl is in Production Department 2, which includes the sciences, social sciences (religion), languages, art and geography. To a large extent the films are made by independent producers. Television stations have also made programmes which FWU later edits and distributes. But some films for and about children have been made directly by FWU in cooperation with television stations.

The target audience varies from children in their third year of school to young adults and older. Examples of films for younger students would include *Was ist los mit Tommy?* (*What is wrong with Tommy?* — theft), *Du lügst ja!* (*You're Lying!*), and *Die Prüfung* (*The Test* — on friendship and fighting). The film about Tommy describes his theft from a store to impress his friends with the valuable stolen goods — a ping pong racket and, when he is caught, a popular record. The purpose of the 13-minute film is to initiate

Chante l'Avenir (*Sing to the Future*) is a weekly radio programme on Radio Notre-Dame. For the past year it has addressed children (7/8) not as pre-catechism, but simply in the desire to offer to more young people a quarter hour of rest, an oasis amid their multiple activities. True, children never stop moving. But they therefore feel an especial need for calm to listen to themselves. *Chante l'Avenir* offers them the chance to listen in depth, time to rediscover how to go over what they have gotten to know, the little and big joys, but also the disappointments, the holidays, and all the events which define their life.

From one broadcast to another, the sound is never the same — sometimes a story, a biblical narrative, a true history, but always music. The production team seek to let the child find its own way by proposing some landmarks for the child's own discovery of the word of God.

Typical themes include: secrets, Noah's ark, forgiveness, water and baptism, Zaccheus. Each programme is broadcast twice around noon on Wednesday and Sunday. On the first Thursday evening of each month parents can hear a ¾ hour programme on the next month's presentations; information about books, records and film; and a discussion on a topic concerning children. Père Jacques Fournier (Radio Notre-Dame, 8 rue de la Ville l'Eveque, 75384 Paris Cedex 08) is responsible for *Chante l'Avenir*.

discussion and ultimately to sensitize young viewers to situations where they have to make up their own minds about ethical matters. Such a film can also show how a series of smaller thefts ultimately blunts the conscience and prepares the way for more serious thefts.

In another series, *Raumschiff Terra 12* (*Spaceship Terra 12*) an updated equivalent of the conflict between Jesus and the Pharisees, the theme, love and the law, is presented. In a science fiction setting where the passengers on the space ship are rigidly split into Alphas and Betas, the pilot (an Alpha) saves the lifer of a Beta. When the Betas have a party to celebrate, they show the pilot a secret section of the space ship where rebel Betas are planning a coup. The pilot refuses to join the revolt and is brought to trial for being with the Betas. During the trial the confrontation between the pilot and the commander raises the question of the original purpose of the law.

The films are generally well received and feedback is closely monitored by collating all comments. Other series include the Bible, feasts in the liturgical year, and, for parents, information on the importance of an infant's first experiences, such as feeding at the breast, for its later religious development.

References on Children's Religious Television Programming

AUSTRALIA

Rev. Dr. Doug Tasker (c/o Christian Television Association, 130 Lt Collins St, Melbourne 3000) has developed one minute teleshots, which have become the single largest input of religious material presented on Australian commercial TV. Typically, three Melbourne stations schedule 20 teleshots weekly, as if they were regular commercials. The repetition of the teleshots makes them ideal for memorising. Some of the teleshots are conversational but most contain songs, with subtitles for viewers to sing along. Some teleshots also feature dances and group movement by the children to the rhythm of the song. Many songs have thus been introduced into the schools. Viewers can call in — about ten calls a day — for further information about the song or about others by the same writer. Tasker opted for such teleshots when everyone objected to having fixed times for religious broadcasts — Sunday at 7 pm. Teleshots give stations a choice of times. Coverage is better for teleshots than for fixed religious programmes: 7 million versus 300 thousand. Recall is 80% effective for the teleshots, while the ½ hour show was too long to assimilate.

CANADA

Société Radio-Canada (P O Box 6000, Montréal, Que. H3C 3A8) **Gerard**

Chapdelaine, Producer of Children's Religious TV Programming, drew on **Claude Lafortune's** skill in making paper puppets for the 39-episode series, *L'Évangile en papier* (*The Gospel in Paper*) and later *La Bible en papier* in 36 episodes and *L'Église en papier. Les pèlerins* (*The Pilgrims*) featured great religious figures — saints, Luther, Buddha. *En Terre Sainte* explored with two child guides the geography of the Holy Land by following Jesus' footsteps. *Si tous les enfants du monde ...* surveyed the cultural and religious life of children throughout the world. **Pierre Belanger, S. J.** will continue this series and prepare a parable series and one on the Bible and computers.

CHILE

CONCOCEP (Casilla 13191 — Correo 21, Santiago, Chile), the National Centre for Social Communication of the Children Bishops' Conference, has carried out a series of diagnostic studies of how Chilean children, ages 9-14 are using television. The study was planned and executed by **Prof. Raymond Colle** (School of Journalism, Universidad Católica de Chile, Casilla 15.124 — Correo 11, Santiago, Chile) and the 250-page report, *Influencias de la Televisión en Niños Chilenos* (*Influences of Television on Chilean Children*) is available from Prof. Colle. These studies have been the basis for a programme of education for more critical use

of the media in church-related primary and intermediate schools in Chile. The present programme of media education is being developed by CENCOCEP under the direction of **Dr. Valerio Fuensalida**. (Pargue 2871-E, Villa VC-Nuñoa, Santiago de Chile).

COLOMBIA

The Catechetical Programme of CEN-PRO in the Department of Educational Television at the Universidad Javeriana (Carrera 7a, Nos. 40-62), Bogotá, produces films for religious instruction and broadcasts these over the educational television channel to primary schools of the Ministry of Education. At present the programme is reaching an estimated 600,000 students of third, fourth and fifth grade level (ages 9-13) in 2,000 schools throughout Colombia. About 20,000 teachers are participating in the programme.

The programme is based on a system of 15-minute narrative films portraying Colombian children resolving moral or religious questions in their life context. The broadcast film is designed as the basis for discussion among students. Since a large number of the schools of the Ministry of Education are equipped with television sets for educational programming either in the classroom or in several assembly points, it is possible to take advantage of this to provide material for the religion classes which are an integral part of all Colombian primary education. The programme is geared to the national religious education curriculum and provides teachers with discussion outlines.

So far CEN-PRO has produced more than 25 films under the direction of Sor Lucila Galvez and Pedro Pablo Espitia. CEN-PRO has also carried out considerable background research on the expression of religious and moral themes in the television medium and the adaptation of this to the tastes, level, of comprehension and interests of the 9-13 age group in Colombia. They have discovered, for example, that children are most impressed by productions in which the actors are typical Colombian children in ordinary life situations of the home, school or playground. Research has also focussed on the design of a film which will serve as the basis for group discussion led by teachers of a great variety of backgrounds and with only indirect teacher training through printed guidelines and through the television medium itself.

GREAT BRITAIN

British Broadcasting Corporation (Broadcasting House, Queen Margaret Drive, Glasgow G12 8DG) has a series, *It's a Sin*, on the seven capital sins partially scripted and fully dramatized by primary school children on location at their schools. For example, the section on lying has a short play in verse about a child who lied after accidentally stepping on his grandpa's spectacles. Another, on laziness, consists of brief original contributions from the children of one school — poems, quips and comments. For example, one child wrote *Ode to Laziness*: "A lazy day/ In every day/ Avoiding Stress/ Working less/ A lazy ... day." The structure of each brief show is to move from more general comments to those with a more cogent religious content. Contact person: **Michael Simpson**, producer of religious programming.

BBC (New Broadcasting House, P O Box 27, Oxford Rd, Manchester M60 1SJ). **The Rev. Noel T. Vincent**, Senior Producer, Religious Programmes, reports on *Knock, Knock*, for 6 to 11-year-olds, which aims to introduce them to religious ideas and values by the use of stories drawn from the main religious traditions — Christianity, Judaism, Islam, Hinduism and Buddhism, as well as African creation myths and Red Indian Mythology. Some stories and songs draw on moral themes, others explore ideas which are religious in the broad sense, e.g., appreciation of the world, value of life. Each story is self-sufficient, since all child viewers are assumed to share the same knowledge and ignorance about all the religious traditions. Thus, it is not necessary to know who Jesus or Buddha are. Only stories which are attractive in themselves and do not depend on other programme items are used. Four main problem areas are clear: 1. Offence in specific items, e.g. Muslims object to drawings of Muhammad. 2. Offence from historical relationships, e.g. between Jews and Christian Gospels showing them in a bad light. 3. Problems of sources and interpretation, e.g. rewriting Scriptures for children can restrict or distort truth, especially in the Gospels. 4. Portrayal of violence in the history of religion, e.g. how much is necessary to portray the Crusades. The most acceptable stories treated general religious principles, e.g., a Hindu story explaining God's invisible presence by using the image of salt in water; or concentrated on basic religious concepts like creation. Writers sympathetic to a particular tradition are employed to avoid problems of adaptation, translation and theology in the use of the stories. Some stories commissioned on historical events or personalities, e.g., on St. Hilda who founded an abbey near Manchester. *Knock, Knock* is evaluated as "a useful programme which is pioneering an interesting area". Its assets include a simple format and varied material. A good response has come from the young and those who want more resources for the multi-faith and multi-cultural society Britain is.

JAPAN

Sister Fumiko Fujita has specialised in Retreats for Children and the Kyoto Catechetical Centre has made a couple of video tapes on her method. (Kyoto Kyori Catechetical Center Annex, 606 Kyoto-fu, Kyoto-shi, Sakyoku, Nimon Dori, Shintakakura, Higashi-Iru, Kitazomencho, 649)

Rev. George Olson (Lutheran Ichigawa Centre, 1-1 Ichigaya, Sandoharacho,

Shinjuku-ku, Tokyo 162) are preparing an animation series on the Bible for children. There are plans for a television broadcast.

Video Japonica (c/o Mr Ohsawa, 4-4-3 Ginza, Chuoku, Tokyo) is producing *The Bible Story* in colour videotapes, especially for children. This edited version of the Bible omits parts too difficult for children to grasp and aims to give them inspiration and encouragement in a beautiful and attractive presentation. Video Japonica is co-producing this series with the **National Cultural Broadcasting Corp**, an educational publisher, **Fuji TV** (one of the largest in Japan), the **Catholic Central Committee** and the **Christian A-V Centre**. All Christian groups in Japan have supported this ecumenical project. *The Bible Story* will employ animation, colour silhouettes of key scenes such as the Baptism in the Jordan, location shooting in the Holy Land, and clips from great religious art. The first step will be a five-part series *The Life of Jesus*, each 30 minutes.

SENEGAL

Jean Vast (OCIC Afrique, 1, rue Neuville, B. P. 160, Saint-Louis) writes that the UNESCO-OCIC (Organisation Catholique Internationale du Cinema) plans a project with **Br. Anton Vallet** of Lyons, France, on *Langage Total* which is being developed to the point where it may be possible to offer the course at a Catholic college in Dakar.

SPAIN

Ediciones Don Bosco (Paseo San Juan Bosco, 62, Barcelona 17) publish two monthly magazines, *J-20* (*Youth in the 20th century*) and *En marcha*, for children and youth. Both speak to their interest in and familiarity with films and television, and use cartoons and comics in the text. Some articles critique the screen image and real-life character of the stars of the best loved films.

TAIWAN

Kuangchi Program Service (c/o Jerry Martinson, SJ, P O Box 24-42, Taipei) has offered *The Remarkable Professor* for almost 100 episodes. Topics include health and safety education, natural science, art and art analysis of pictures children send in, and places of interest in Taiwan. The unique 3-month old *Computers in the Year 2001* takes place in a spaceship, with an adult knowledgeable about computer science, a teacher, two children who operate the spacecraft and ask many questions. Various space visitors use electronic special effects to give scientific information and tips for a healthy and successful life.

UNITED STATES

Catholic Television Network of Chicago (c/o Kenneth P Murr, One North Wacker, Suite 100, Chicago, IL 60606) has produced a series of six 15-minute programmes, *The Best We Can Be*, to give older elementary students a meaningful understanding of the Sacraments. Each film focuses on a Sacrament as it relates to the community and the individual.

Franciscan Communications Center (1229 S. Santee St., Los Angeles, CA 90015), in addition to many cassettes, booklets, posters and films for all ages, offer *Storyscapes*, home video experiences for the Christian family. Understandable by all members of the family — young and old *Storyscape* is a series of three discussion-starting tapes: *The Stray*, on concern and responsibility; *William*, on personal worth; and *Names of Sin*, on sorrow and forgiveness. The dramatized situations capture real-life family events e.g., *Names of Sin* presents the first misdeed of the child in the family when she throws a stone at the window of a crotchety woman suffering from cancer.

John Geaney, CSP (3035 Fourth St, NE, Washington DC 20017) has successfully concluded a 6-year Sunday morning religious television series, *Mr. Rainbow's World*. The format relied on a magician (Mr. Rainbow), whose attic provided the location; three teachers; a singer of original songs which reinforced the theme; and ten children from a religious education course. Religious topics were blended in with songs, games, and the magician's tricks.

Sister Helen Horton (Program Director, Archdiocese of New York Instructional Television, 215 Seminary Ave., Yonkers, NY 10704) produces "Word Alive", a series of thirty-three 10-minute programmes with reflections on the scriptures, sometimes with dramatizations.

Insight, a production of the Paulist Fathers, (17575 Pacific Coast Highway, Pacific Palisades, CA 90272) offers the *Bloomin' Human* series for the grammar school student. Although Gospel values are inculcated, no religious labels are used. For example, *The Secret* treats honesty. Children playing thoughtlessly chase a stray dog over a cliff and, promising to tell no one, go home. One child returns, nurses the dog back to health, returns it to its owner, and one day is again playing with the children near the cliff. He must decide whether and how to tell his friends about the dog.

Lutheran Television (2185 Hampton Ave., St. Louis, MO 63139) celebrates 30 years of TV programme production from **The International Lutheran Laymen's League**. *Davey and Goliath* (K-3) is a story of an adventurous boy and his faithful dog who are always getting into predicaments. A long-successful animated series, *Davey and Goliath* offers adventures that help give useful insights into oneself, about relationships with others and with God, e.g., a lost wild mountain goat illustrates how God wants all his creatures to be free.