

FORM 2 CHRISTIAN RELIGIOUS EDUCATION (C.R.E) NOTES

THE BACKGROUND OF LUKE'S GOSPEL

Who is Luke?

- Luke was a doctor (Physician) by profession. This is brought out in Paul's letter to Colossians (Col 4:14).
- He accompanied Paul in most of his journeys (2nd Tim 4: 11). He accompanied Paul to Jerusalem where he was captured.
- He is also the writer of the book of Acts of the Apostles.
- He was Assyrian from Antioch (Non-Jew).
- He never married until he died at the age of 84yrs.
- He was not an eye witness of Jesus of the work and His ministry.

Where did Luke get the materials?

1. He got information from eye witnesses (Oral tradition) Luke 1:2
2. He also used other Gospel that had been written early such as the book of Mark (Luke 1:30) The sequence of events in Luke's gospel is similar to that of Mark.
3. He is also believed to have been inspired by the Holy Spirit.
4. There are also episodes that appeared only in Mathew and Luke such as the stories about the birth of Jesus. Scholars therefore believed that he must have used a source that was common to him and Mathew.
5. There are also other events that also appeared in Luke's Gospel e.g in Parable of Good Samaritan. It is therefore believed that he must have used the source that was peculiar to him probably an earlier gospel that does not form part of the standard Bible.
6. Having also been an experienced and educated person (doctor), he could have used his experience to write a more orderly account of the work and life of Jesus.

Why Luke wrote the Gospel

- 1) To strengthen the faith of those being persecuted.
- 2) To show that Christianity had replaced Judaism.
- 3) That Jesus was the Messiah.
- 4) For Theophilus and his readers to know the full truth about Jesus.
- 5) To give a more orderly account of the works and life of Jesus.
- 6) To show that Jesus was a universal savior.
- 7) To show that Jesus was innocent although crucified by the Jewish religious authority.

Cre Form 2 Notes

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Cre Form 2 Notes:

The Sabbath Bell George Frederick Root, 1856 A Geometry of Music Dmitri Tymoczko, 2011-03-21 How is the Beatles Help similar to Stravinsky's Dance of the Adolescents How does Radiohead's Just relate to the improvisations of Bill Evans And how do Chopin's works exploit the non Euclidean geometry of musical chords In this groundbreaking work author Dmitri Tymoczko describes a new framework for thinking about music that emphasizes the commonalities among styles from medieval polyphony to contemporary rock Tymoczko identifies five basic musical features that jointly contribute to the sense of tonality and shows how these features recur throughout the history of Western music In the process he sheds new light on an age old question what makes music sound good A Geometry of Music provides an accessible introduction to Tymoczko's revolutionary geometrical approach to music theory The book shows how to construct simple diagrams representing relationships among familiar chords and scales giving readers the tools to translate between the musical and visual realms and revealing surprising degrees of structure in otherwise hard to understand pieces Tymoczko uses this theoretical foundation to retell the history of Western music from the eleventh century to the present day Arguing that traditional histories focus too narrowly on the common practice period from 1680 1850 he proposes instead that Western music comprises an extended common practice stretching from the late middle ages to the present He discusses a host of familiar pieces by a wide range of composers from Bach to the Beatles Mozart to Miles Davis and many in between A Geometry of Music is accessible to a range of readers from undergraduate music majors to scientists and mathematicians with an interest in music Defining its terms along the way it presupposes no special mathematical background and only a basic familiarity with Western music theory The book also contains exercises designed to reinforce and extend readers understanding along with a series of appendices that explore the technical details of this exciting new theory **The Epistles of st John: the Gr. text with notes and essays by B.F. Westcott** John (st.), 1902 NET Bible, Full Notes Edition (NET) Thomas Nelson, 2025-08-19 Ever feel lost in translation With the NET Full notes Edition of the Holy Bible you don't need to be Modern readers can find it challenging to connect with biblical writers ancient words and cultural contexts This Bible offers a new solution pairing a readable everyday English translation with the largest set of translators notes ever created for a Bible The NET's nearly 60 000 notes bring complete transparency to every major translation decision and invite you to look over the translators shoulders allowing you to deepen your understanding of the Scriptures It is an indispensable resource for every Bible reader The New English Translation NET is faithful to the text clear to modern readers and establishes an unparalleled accountability Translated by a team of leading biblical scholars the NET marries fidelity to original texts with everyday English clarity Enrich your reading experience of Scripture with the NET Faithful Clear Accountable Trusted by Bible readers worldwide the NET Full Notes has been recognized with the ECPA Bronze Award for selling over 100 000 copies Features include Faithful The newest complete English translation based on the most up to date manuscript

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structure and text Throughout the text Krebs intersperses his own theoretical assertions with Schumannesque dialogues between Florestan and Eusebius who comment on the theory at hand while also discussing and illustrating relevant aspects of their metrical practices

Literature, American Style Ezra Tawil, 2018-07-16 Between 1780 and 1800 authors of imaginative literature in the new United States wanted to assert that their works which bore obvious connections to anglophone literature on the far side of the Atlantic nevertheless constituted a properly American tradition No one had yet figured out however what it would mean to write like an American what literature with an American origin would look like nor what literary characteristics the elusive quality of Americanness could generate Literature American Style returns to this historical moment decades before the romantic nationalism of Cooper the transcendentalism of Emerson and Thoreau or the iconoclastic poetics of Whitman when a fantasy about the unique characteristics of U S literature first took shape and when that notion was linked to literary style While late eighteenth century U S literature advertised itself as the cultural manifestation of a radically innovative nation Ezra Tawil argues it was not primarily marked by invention or disruption In fact its authors self consciously imitated European literary traditions while adapting them to a new cultural environment These writers gravitated to the realm of style then because it provided a way of sidestepping the uncomfortable reality of cultural indebtedness it was their use of style that provided a way of departing from European literary precedents Tawil analyzes Noah Webster s plan to reform the American tongue J Hector St John de Cr vecoeur s fashioning of an extravagantly na ve American style from well worn topoi Charles Brockden Brown s adaptations of the British gothic and the marriage of seduction plots to American plain style in works such as Susanna Rowson s Charlotte Temple and Hannah Webster Foster s The Coquette Each of these works claims to embody something American in style yet according to Tawil remains legible only in the context of stylistic generic and conceptual forms that animated English cultural life through the century

Kenya National Bibliography Kenya National Library Service. National Reference & Bibliographic Department, 2012

Chitty on Bills of Exchange, Promissory Notes, Cheques on Bankers, Bankers' Cash Notes and Bank Notes Joseph Chitty, 1859

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