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**religious education** module  
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# Interpreting Scripture



Level 4 and 5



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# Religious Education Modules

Levels 1 - 6

	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6
Beliefs	Thinking about God and Life		Christian Beliefs and Teachings		Beliefs and Believers	Christianity: Preferred Futures
	Who is Jesus?	Teachings and Actions of Jesus		Jesus and Christianity		
	Who is the Church?		Church Community: Words and Actions	Church: Unity and Diversity	Church: Challenges and Choices	
Celebration and Prayer	Sacraments and the Lives of Believers		Sacramental Celebrations: Origins and Practices		Sacraments: Past, Present and Future	
	Prayers and Rituals: Mystery and Wonder	Expressions of Prayer and Ritual		Making Meaning through Prayer and Ritual		Prayers and Rituals across Faith Traditions
		Spirituality and Personal Identity	Spirituality in the Christian Tradition		Spirituality and the Human Quest for Meaning	
Morality	Morality: Stories and Messages		Morality: Values and Pathways		Moral Issues	
	Acting Justly		Perspectives on Morality		Moral Integrity	
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Scripture	Introducing Scripture	Exploring the Texts		Images, Symbols and Language	Textual Features in Scripture	
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			Bible Tools	Interpreting Scripture		Interpreting Scripture: Critical Approaches

## Interpreting Scripture

### Scripture

#### □ Purpose

This module provides students with opportunities to demonstrate the core learning outcomes by exploring a variety of processes, elements and perspectives that can be used to interpret Biblical texts. Students use selected processes, elements and perspectives to explain and communicate an informed interpretation of selected Scriptural texts.

#### □ Overview

Teaching and learning activities in this module are based on a Model for Developing Religious Literacy and the Roles for Lifelong Learners in the Brisbane Catholic Education Learning Framework. They are designed around *Module Organisers* with three *Organising Ideas* for each module organiser.

Roles for Lifelong Learners	Core Learning Outcome
Reflective, Self Directed Learner Designer and Creator Effective Communicator	Scripture 4.3 Students develop a process, using selected elements of interpretation, to explain a Scriptural text.  Scripture 5.3 Students clarify and elaborate different perspectives in communicating an informed interpretation of a Scriptural text.
Module Organisers	Organising Ideas
<b>Processes and Elements of Interpretation</b>	<ul style="list-style-type: none"><li>□ Understanding Texts and Experience</li><li>□ Analytical Processes</li><li>□ Artistic, Aesthetic and Inspirational Processes</li></ul>
<b>Perspectives of Interpretation</b>	<ul style="list-style-type: none"><li>□ Global Connections</li><li>□ Group Identity and Dignity</li><li>□ Future Visioning</li></ul>

## □ Module Activities Map

This module activities map provides a scope and sequence chart of activities listed under specific organising ideas. In some modules, preliminary activities have been included and are indicated in *italics*. Preliminary activities are designed to build background knowledge and skills prior to student engagement with the other activities listed under each organising idea. The page on which each activity is located is also indicated for quick reference.

Interpreting Scripture	
<b>Processes and Elements of Interpretation <a href="#">p.8</a></b>	<b>Perspectives of Interpretation <a href="#">p.28</a></b>
<b>Understanding Texts and Experience activities <a href="#">p.8</a></b>	<b>Global Connections Activities <a href="#">p.28</a></b>
Beneath the Surface <a href="#">p.10</a> Crucifixion of Christ <a href="#">p.11</a> Archetypal Hero <a href="#">p.15</a>	<i>Preliminary Activity</i> <i>Looking through a lens <a href="#">p.29</a></i>  Do this in Remembrance of Me <a href="#">p.31</a>  Bill of Rights <a href="#">p.34</a>
<b>Analytical Processes Activities <a href="#">p.16</a></b>	<b>Group Identity and Dignity Activities <a href="#">p.34</a></b>
Who's Who in the Social Ladder <a href="#">p.18</a>  Jesus in Action <a href="#">p.21</a>	Ministry and Purpose <a href="#">p.35</a>  In the Beginning <a href="#">p.37</a>
<b>Artistic, Aesthetic and Inspirational Activities <a href="#">p.23</a></b>	<b>Future Visioning Activities <a href="#">p.39</a></b>
Echoes of Scripture <a href="#">p.23</a>  Art Gallery <a href="#">p.24</a>	Liberation Homily <a href="#">p.40</a>  Visions of Hope <a href="#">p.42</a>  Justice Gallery <a href="#">p.42</a>

## □ Connections to Syllabus Content

The core learning outcomes in this module connect with syllabus references in *A Syllabus for Religious Education for Catholic Schools* (Archdiocese of Brisbane, 1997). Teachers are encouraged to consult the syllabus for further explanation of these connections.

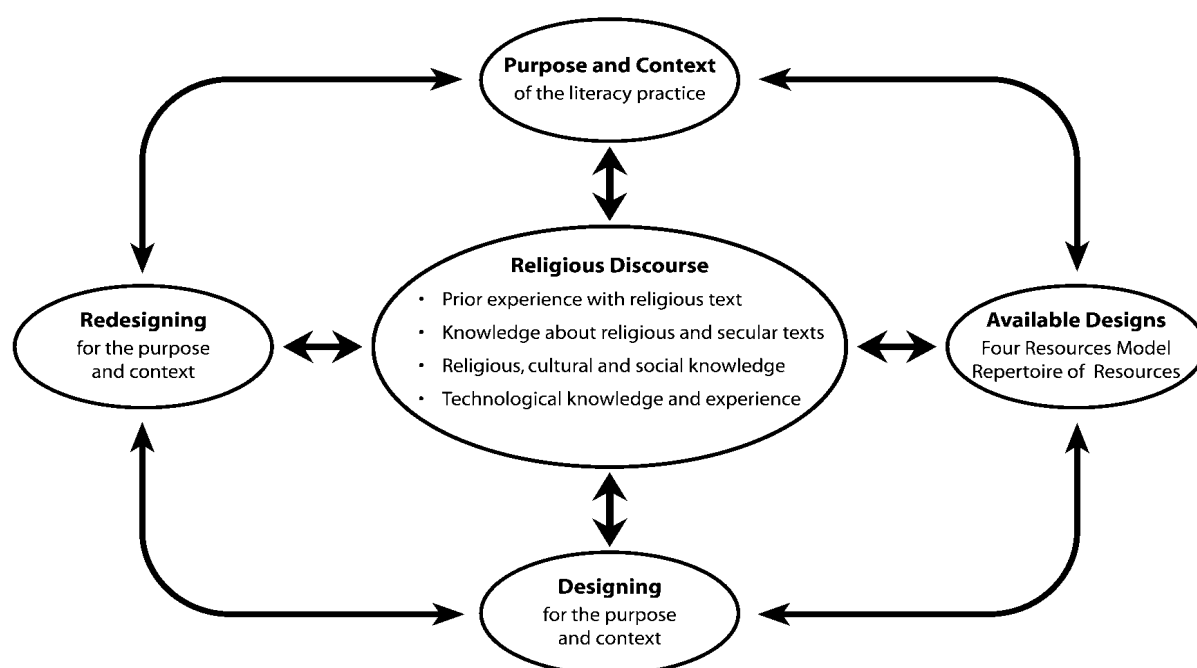
Scripture	Level 4 & 5
Conceptual Organiser	Students know about
Scriptural texts are interpreted critically using a range of processes	<ul style="list-style-type: none"> <li>□ Biblical Interpretation opening Scriptures to deeper understandings (S 20)</li> <li>□ Fundamentalism limiting interpretation processes (S 20)</li> <li>□ Homilies and their use to explain Scriptures (S27)</li> <li>□ Literary forms (S39)</li> <li>□ Cultural and Historical Contexts (S39)</li> <li>□ Intentions of Authors (S39)</li> <li>□ Various Approaches to Interpreting Scripture (S43)</li> </ul>

## □ Religious Literacy Model

The Model for Developing Religious Literacy has a distinctly educational focus, describing the core practices of religiously literate people. It supports the aim of the subject Religious Education, which is "to develop students' religious literacy in the light of the Catholic tradition, so that they may participate critically and effectively in the life of their faith communities and wider society." (*A Syllabus for Religious Education for Catholic Schools*, Archdiocese of Brisbane, 1997)

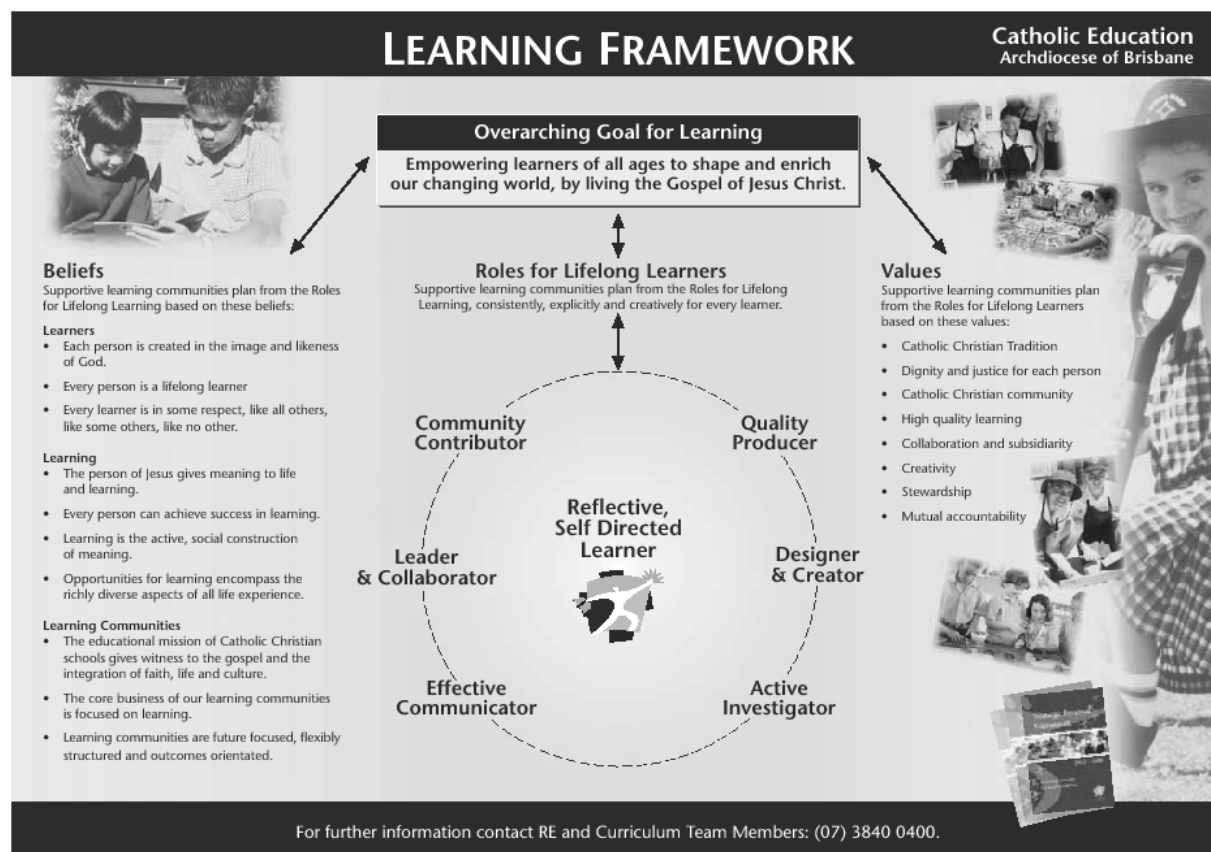
Religious Literacy can be defined as the flexible and sustainable mastery of a repertoire of practices related to the discourse of Religion using spoken, written and multimedia texts of traditional and new communications technologies. (Adapted from *Literate Futures Qld* p.9)

In this module the discourse of Religion incorporates particular language and a set of ongoing activities and interactions of a religious nature around a range of processes, elements and perspectives used for critically interpreting Scriptural texts.



## □ Learning Framework and Roles for Lifelong Learners

This module has been designed using the Brisbane Catholic Education Learning Framework and in particular the Roles for Lifelong Learners. Every module places emphasis on the central role, namely, **Reflective, Self Directed Learner**. In the discourse of Religious Education, a central thinking process is reflection and this in turn provides learners with direction and purpose. Additionally, this module has been specifically designed to include activities that align with the following roles: **Reflective, Self Directed Learner, Designer and Creator** and **Effective Communicator**.



## □ Assessment

The Assessment Icon ⓘ is located throughout this module. This icon indicates that the accompanying learning activity could be used in part, or in conjunction with other activities to assess students' demonstration of the learning outcomes. Some students may require more time and/or other contexts in which to demonstrate these learning outcomes.

Assessment opportunities may need to be modified or created in order to assess learning outcomes at different levels. This may involve increasing the sophistication of concepts and processes. This will enable students to demonstrate core learning outcomes preceding or beyond the target level outcomes.

The following table provides examples for gathering evidence and making judgements about student demonstration of the core learning outcomes on which this module is based. The table is neither exhaustive nor mandatory. Assessment opportunities should be negotiated with students to maximise their demonstrations of these outcomes in a variety of ways. Teachers should reflect with students on evidence gathered for making judgements about their demonstrations.

Outcomes	Gathering Evidence	Making Judgements
<p><b>S4.3</b></p> <p><b>Students develop a process, using selected elements of interpretation, to explain a Scriptural text.</b></p>	<p><b>Level 4</b>  <b>Students may for example:</b>  Explore and understand that Scriptural texts may be interpreted in various ways as a result of personal experiences and reflection (Hermeneutic-what one brings to a text). This task focuses upon the Scriptural texts of the Crucifixion of Christ and artworks which have been inspired by the text.</p> <p>This is demonstrated when students complete a retrieval chart that requires them to compare and contrast various accounts of the Crucifixion from the four Gospels.</p> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Observation</li> <li><input type="checkbox"/> Consultation</li> <li><input type="checkbox"/> Focused analysis</li> <li><input type="checkbox"/> Peer assessment</li> </ul> <p><b>Recorded in:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Criteria sheet</li> <li><input type="checkbox"/> Consultation notes</li> <li><input type="checkbox"/> Anecdotal records</li> </ul> <p><b>See page <a href="#">11-15</a> for a fuller description of this activity.</b></p>	<p><b>Level</b>  <b>Can students:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Locate Scripture passages of the Crucifixion</li> <li><input type="checkbox"/> Identify differences and similarities between the Gospel accounts of the Crucifixion</li> <li><input type="checkbox"/> Explain what the death of Jesus meant for a particular Gospel writer</li> </ul>
<p><b>S5.3</b></p> <p><b>Students clarify and elaborate different perspectives in communicating an informed interpretation of a Scriptural text.</b></p>	<p><b>Level 5</b>  <b>Students may for example:</b>  Explore and understand that the first account of Creation in the Book of Genesis may be interpreted from various perspectives.</p> <p>This is demonstrated when students complete a Retrieval Chart which compares four different interpretations of the first account of Creation.</p> <p><b>The teacher may use:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Observation</li> <li><input type="checkbox"/> Consultation</li> <li><input type="checkbox"/> Focused analysis</li> <li><input type="checkbox"/> Peer assessment</li> </ul> <p><b>Recorded in:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Criteria sheet</li> <li><input type="checkbox"/> Consultation notes</li> <li><input type="checkbox"/> Anecdotal records</li> </ul> <p><b>See page <a href="#">37-38</a> for a fuller description of this activity.</b></p>	<p><b>Level</b>  <b>Can students:</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Use a specific process for interpreting Scripture</li> <li><input type="checkbox"/> Identify differences and similarities between four interpretations of Creation</li> <li><input type="checkbox"/> Identify how interpretations of Scripture are shaped by various factors</li> </ul>

## □ Evaluation

During and after completion of units of work developed from this module, teachers may decide to collect information and make judgements about:

- teaching strategies and activities used to progress student learning towards demonstrations of core learning outcomes
- opportunities provided to gather evidence about students' demonstrations of core learning outcomes
- future learning opportunities for students who have not yet demonstrated the core learning outcomes and ways to challenge and extend those students who have already demonstrated the core learning outcomes
- the appropriateness of time allocations for particular activities
- the appropriateness of resources used

Information from this evaluation process can be used to plan subsequent units of work so that they build on and support student learning.

## □ Learning Strategies

Throughout this module, a variety of learning strategies have been suggested that contribute towards those Roles for Lifelong Learners emphasised within the module. The **Strategies Icon** ① indicates that explanatory notes on a learning strategy will be found at the end of the module.

The following table provides examples of how specific strategies may contribute to the development of the Roles for Lifelong Learners for this module, namely; **Reflective, Self Directed Learner, Designer and Creator** and **Effective Communicator**. Teachers also need to consider how the practices and policies in the classroom (e.g. the way students go about their learning; access to resources; and negotiation of the curriculum) might also contribute to the development of these roles.

Role for Lifelong Learners	Learning Strategies
Reflective, Self Directed Learner	T Chart, Flowchart, Retrieval Chart, Social Ladder, Six Thinking Hats, Consequences Web, Ten Word Strategy, Story Wheel, Hot Seat, Writing in Role, Hot Potato, Story Probe
Designer and Creator	Consequences Web, Art Analysis Guide, Writing in Role, Concept Web, Improvisation, Hot Seat.
Effective Communicator	Flowchart, Retrieval Chart, Ten Word Strategy, Story Wheel, Hot Seat, Writing in Role, Hot Potato, Consequences Web, Action Shoes, Venn Diagram, Improvisation, Three Level Lighthouse Strategy.

## □ Classroom Snapshots

At times a snapshot of classroom practice will accompany a learning activity. These snapshots provide a brief descriptor of how a classroom teacher might put a particular activity into practice in the religion classroom. Classroom snapshots are found wherever the **Snapshots Icon** is located.



## □ Connections with other Key Learning Areas

This module has been designed around module organisers that may be used as discrete components when planning a unit of work. It is not intended that this module be viewed as a unit of work in its entirety. Teachers may choose to connect with other Key Learning Areas. The following sample connections are suggested for consideration. Teachers are encouraged to consult the various QSA syllabus documents for other outcomes. The Queensland Studies Authority website can be located at: [www.qsa.qld.edu.au](http://www.qsa.qld.edu.au)

KLA	Core Learning Outcomes
<b>The Arts</b> Visual Arts        Drama	VA4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts. VA4.2 Students make and display images and objects, considering purposes and audiences. VA4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts. VA5.1b Students research and experiment with ideas to document sensory responses to developmental processes in making. DR4.1 Students select dramatic elements and conventions to collaboratively shape improvisations and role-plays.
<b>SOSE</b> Time, Continuity and Change   Culture and Identity	TCC4.5 Students review and interpret heritages from diverse perspectives to create a preferred future scenario about a global issue. TCC5.3 Students collaborate to locate and systematically record information about the contributions of people in diverse past settings. CI4.2 Students design an ethical code of personal behaviour based on their perceptions of cultural groups.
<b>Health and  Physical  Education</b> Enhancing Personal Development	EPD4.4 Students demonstrate skills and actions that support the rights and feelings of others, while adopting different roles and responsibilities in social, team or group activities. EPD5.1 Students evaluate the influence of different beliefs and values, including those related to sex, sexuality and gender, on their own and others' self-concept and self-esteem.

## Learning Activities      Processes and Elements of Interpretation

The following learning activities, when used in conjunction with others in this module, support the outcomes indicated in the table below. The activities are focused on each of the three organising ideas for the module organiser **Processes and Elements of Interpretation**. Teacher background information precedes the learning activities.

<b>Roles for Lifelong Learners</b>	<b>Core Learning Outcome</b>
Reflective, Self Directed Learner Designer and Creator Effective Communicator	Scripture 4.3 Students develop a process, using selected elements of interpretation, to explain a Scriptural text. Scripture 5.3 Students clarify and elaborate different perspectives in communicating an informed interpretation of a Scriptural text.
<b>Module Organisers</b>	<b>Organising Ideas</b>
<b>Processes and Elements of Interpretation</b>	<ul style="list-style-type: none"> <li>❑ Understanding Texts and Experience</li> <li>❑ Analytical Processes</li> <li>❑ Artistic, Aesthetic and Inspirational Processes</li> </ul>

### ❑ Understanding Texts and Experience

#### Teacher Background

People bring a range of personal understandings and experiences to the process of interpreting texts, whether these texts are from the Bible, from literature, from the visual arts, or from music. Experience and understanding of texts in general and Biblical texts in particular, can be expanded and enriched by viewing the texts from a variety of distinct but complementary perspectives. Among such perspectives are literary, social, historical, community of interpretation and spiritual. The study of what is brought to the text is called hermeneutics.

Each of these perspectives will be examined briefly.

#### *Literary Perspective*

A literary perspective seeks to understand and interpret a text by focusing on the "world within the text" itself. Texts create a world within themselves. In seeking understanding of the 'world within the text', the interpreter identifies and analyses features such as *text type* and *text features*. This process of identification and analysis assists interpretation and the making of meaning. For example, an historical narrative, a poem, a song and a movie could give differing perspectives on an event such as the passion and death of Jesus.

Questions that can aid the process of interpretation from a literary perspective focused on the "world within the text" include: What text types and text features can I identify in this text? What meaning can I make from text features such as characterisation, sequence of events, imagery, metaphor, simile, repetition, contrast, symbol, vocabulary, voice, treatment of sources, repetition, grammar and/or style? What meaning can I make from text types such as narrative, parable, proverb, miracle story, psalm, wise saying, mythological story and/or artistic representation?

#### *Social Perspective*

A social perspective understands and interprets a text by considering the "world beneath the text"- that is, the original and subsequent *social situations in which a text is created, received and interpreted*. Interpretation focuses on how the original social situation of the author and the original receivers of the text shapes the creation and understanding of the text and the ways in which changing social and cultural situations across time exhibit both continuities and discontinuities in the ways a text is understood and interpreted.

Questions that can assist interpretation of the “world beneath the text” include: What do the text and other sources tell me about the original and subsequent social contexts, purposes and audiences of this text? What meaning can I make from considering the author’s social context, purposes and intended audience for this text? What meaning can I make from considering subsequent and contemporary social contexts, purposes and audiences of this text?

### *Historical Perspective*

An historical perspective brings into focus the “world behind the text”. This world includes the oral and written traditions that produced the text and the attendant historical, cultural, political, social and physical realities that influenced the final version of the text. As some Biblical texts exhibit a lengthy process of composition over many centuries, a diversity of such realities over time has resulted in discernible influences on the final version of the text.

Questions that assist interpretation from an historical perspective include: What does the content of this text and other sources indicate about oral and/or written traditions that produced it? What does the content of this text indicate about social, cultural, religious, political and physical aspects of the world in which it was produced? What meanings can I make from reflection on the oral and/or written traditions that produced this text? What meanings can I make from reflection on the social, cultural, religious, political and physical aspects of the world in which it was produced and in which it is subsequently interpreted?

### *Community of Interpretation Perspective*

A community of interpretation perspective brings into focus the various ‘communities’ within which a text may be interpreted. This perspective focuses on the “world beyond the text”. For example, a text such as “You are Peter and upon this rock I will build my Church” may be taken to refer to papal primacy within the ‘Catholic community of interpretation’, but will not be given such a meaning by a community of interpretation such as Evangelical Protestants. Some common communities of interpretation for Scriptural texts would be: the Catholic community, ecumenical (mainstream Christian) settings, Protestant Christians, Fundamentalist Christians, religions other than Christianity, justice groups and so on. Communities of interpretation may share commonalities of meaning, but there may also be differences.

Questions that assist interpretation from a community of interpretation perspective include: How can this text be used in church and other contexts? What meanings can I make from this text within church and other contexts?

### *Spiritual Perspective*

The spiritual perspective is sometimes referred to as the “world above the text”. From this perspective the text is approached as a potential source of spiritual nourishment and growth. Scriptural texts form the focus of spiritual reading and a source of reflection and contemplation. Scriptural texts become a source for prayer and contemplation. Texts can form personal values, transform the individual and promote action.

Among questions characteristic of this spiritual perspective are the following: In what ways does this text challenge my personal values? In what ways does this text challenge our community values? In what ways does this text provide content for prayer and reflection? In what ways does this text challenge my attitudes? In what ways does this text challenge me to take action?

Students view and read the three "versions" or "texts" of Luke 8: 22-25 presented below. The three versions include the Scripture in words, a visual representation and a multi-modal text. In the boxes provided, they compose their own interpretation of the three texts. Students then form learning teams of four to share and discuss their personal interpretations of each text (words, picture, multi-modal), identifying the similarities and differences in the interpretations and record these using a **T Chart Strategy** ①.



What does the text mean to me?

### 1. Scripture in Words

Luke 8:22-25

One day he got into a boat with his disciples and he said to them, "Let us go across to the other side of the lake." So they set out and as they sailed, he fell asleep. And a storm of wind came down on the lake and they were filling with water and were in danger.

And they went and woke him, saying, "Master, Master, we are perishing!" And he awoke and rebuked the wind and the raging waves; and they ceased and there was a calm.

He said to them, "Where is your faith?" And they were afraid and they marveled, saying to one another, "Who then is this, that he commands even wind and water and they obey him?"

*My personal interpretation of Luke 8:22-25*

What do I see in the illustration?



### 2. Visual representation of Scripture



*My personal interpretation of the visual representation of Scripture*



What does the combination of words and picture mean to me?

**3. Multi-modal representation of Scripture**

*My personal interpretation of the multi-modal representation of Scripture*

In small learning teams, students share their interpretations of the Scripture in words, the visual representation and the multi-modal representation. Using the **T Chart Strategy** ❶ below, they record any similarities and differences in their interpretations.

<b><i>Similarities</i></b>	<b><i>Differences</i></b>

**Activity**
**Crucifixion of Christ © S4.3 S5.3**

**Teacher Background**

The core learning of this activity allows students to understand that Scriptural texts may be interpreted in various ways as a result of personal experiences and reflection (Hermeneutics: what one brings to a text).

Students individually reflect on what they know of the crucifixion texts using a **Think Pad Strategy** ❶. They record *words* they associate with the story of Jesus' crucifixion, a *symbol* they associate with the story, a *picture* of an event in the story and a *connection to life* they can make with the story. Students now form small learning teams to share their Think Pad reflections.

Students form learning teams of four. Each student is allocated a crucifixion text from one of the gospels of Matthew, Mark, Luke or John. These texts have been provided below. Students individually read their text and then add anything of personal significance to their Think Pad in light of their reflection on the text.

Using the **Jigsaw Strategy** ❶, students now form small expert teams consisting of other students who have reflected upon the same Scripture text. They share their ideas and understandings using their Think Pads as a scaffold for discussion.

### **John 19:17-22**

<sup>17</sup>So the soldiers took charge of Jesus. Carrying his own cross, he went out to the place of the Skull (which in Aramaic is called Golgotha). <sup>18</sup>Here they crucified him and with him two others--one on each side and Jesus in the middle.

<sup>19</sup>Pilate had a notice prepared and fastened to the cross. It read: JESUS OF NAZARETH, THE KING OF THE JEWS. <sup>20</sup>Many of the Jews read this sign, for the place where Jesus was crucified was near the city and the sign was written in Aramaic, Latin and Greek. <sup>21</sup>The chief priests of the Jews protested to Pilate, "Do not write 'The King of the Jews,' but 'this man claimed to be king of the Jews'."

<sup>22</sup>Pilate answered, "What I have written, I have written."

### **Mark 15:33-39**

<sup>33</sup>At the sixth hour, darkness came over the whole land until the ninth hour. <sup>34</sup>And at the ninth hour Jesus cried out in a loud voice, "Eloi, Eloi, lama sabachthani?"--which means, "My God, my God, why have you forsaken me?"

<sup>35</sup>When some of those standing near heard this, they said, "Listen, he's calling Elijah."

<sup>36</sup>One man ran, filled a sponge with wine vinegar, put it on a stick and offered it to Jesus to drink. "Now leave him alone. Let's see if Elijah comes to take him down," he said.

<sup>37</sup>With a loud cry, Jesus breathed his last.

<sup>38</sup>The curtain of the temple was torn in two from top to bottom. <sup>39</sup>And when the centurion, who stood there in front of Jesus, heard his cry and saw how he died, he said, "Surely this man was the Son of God!"

### **Luke 23:26-34**

<sup>26</sup>As they led him away, they seized Simon from Cyrene, who was on his way in from the country and put the cross on him and made him carry it behind Jesus. <sup>27</sup>A large number of people followed him, including women who mourned and wailed for him. <sup>28</sup>Jesus turned and said to them, "Daughters of Jerusalem, do not weep for me; weep for yourselves and for your children.

<sup>29</sup>For the time will come when you will say, 'Blessed are the barren women, the wombs that never bore and the breasts that never nursed!' <sup>30</sup>Then they will say to the mountains, 'Fall on us!' and to the hills, 'Cover us!' <sup>31</sup>For if men do these things when the tree is green, what will happen when it is dry?"

<sup>32</sup>Two other men, both criminals, were also led out with him to be executed. <sup>33</sup>When they came to the place called the Skull, there they crucified him, along with the criminals--one on his right, the other on his left. <sup>34</sup>Jesus said, "Father, forgive them, for they do not know what they are doing." And they divided up his clothes by casting lots.

## Matthew 27:45-53

<sup>45</sup>From the sixth hour until the ninth hour, darkness came over all the land. <sup>46</sup>About the ninth hour Jesus cried out in a loud voice, "Eloi, Eloi, lama sabachthani?"-- which means, "My God, my God, why have you forsaken me?"

<sup>47</sup>When some of those standing there heard this, they said, "He's calling Elijah."

<sup>48</sup>Immediately one of them ran and got a sponge. He filled it with wine vinegar, put it on a stick and offered it to Jesus to drink. <sup>49</sup>The rest said, "Now leave him alone. Let's see if Elijah comes to save him."

<sup>50</sup>And when Jesus had cried out again in a loud voice, he gave up his spirit.

<sup>51</sup>At that moment the curtain of the temple was torn in two from top to bottom. The earth shook and the rocks split. <sup>52</sup>The tombs broke open and the bodies of many holy people who had died were raised to life. <sup>53</sup>They came out of the tombs and after Jesus' resurrection they went into the holy city and appeared to many people.

Students now return to their home teams to summarise their understandings using the questions on the **Retrieval Chart** ① provided below.

Question	Mark	Matthew	Luke	John
Did Jesus seem agitated or calm while praying in the garden of Gethsemane?				
What were the last words of Jesus as he died on the cross?				
What is the story of the two men crucified alongside Jesus? Did either or both insult him?				
What message was placed over the head of Jesus as he suffered on the cross?				
What does the death of Jesus mean for this Gospel writer?				

Students view and analyse some visual images concerning the crucifixion of Jesus. They complete a **Retrieval Chart Strategy** ② using three of the thinking hats (see **Six Thinking Hats Strategy** ③) as a way of organising their data. The following site is useful in locating suitable images for students to use in this task: [www.textweek.com/art/crucifixion.htm](http://www.textweek.com/art/crucifixion.htm).

Alternatively, a selection of images has been provided for use by students in completing the task, but alternative images could easily be employed. These images include:






<http://cgfa.sunsite.dk/j/p-janosret1.htm>  
[www.louvre.fr/anglais/collec/peint/rf1713/peint\\_f.htm](http://www.louvre.fr/anglais/collec/peint/rf1713/peint_f.htm)  
[www.getty.edu/art/collections/objects/o3404.html](http://www.getty.edu/art/collections/objects/o3404.html)  
[www.getty.edu/art/collections/objects/o112600.html](http://www.getty.edu/art/collections/objects/o112600.html)  
[www.kfki.hu/~arthp/html/b/bruegel/pieter\\_y/crucifix.html](http://www.kfki.hu/~arthp/html/b/bruegel/pieter_y/crucifix.html)  
[www.c-vonaesch.ch/couleur\\_d\\_evangile.html](http://www.c-vonaesch.ch/couleur_d_evangile.html)  
[www.kfki.hu/~arthp/html/p/puget/sculptur/2/07christ.html](http://www.kfki.hu/~arthp/html/p/puget/sculptur/2/07christ.html)  
[www.thrivent.com/heritage/art/specialshowing2.html](http://www.thrivent.com/heritage/art/specialshowing2.html)  
[www.christusrex.org/www2/art/images/congdon06.jpg](http://www.christusrex.org/www2/art/images/congdon06.jpg)  
[www.churchforum.org/Arte/arc-crucifixion1.htm](http://www.churchforum.org/Arte/arc-crucifixion1.htm)



It would be ideal however, for the teacher to create a PowerPoint presentation of a selection of images or for students to access images using the web, as the black and white copies do not capture details well. It is recommended that a variety of artistic styles, from a range of historical eras, be represented. This activity would be suitable to use with many artworks, not just paintings or lithographs and would work well with different film interpretations.

The retrieval chart requires students to:

- ☐ State the facts concerning the artwork (White hat)
- ☐ Record what emotions and feelings are aroused (Red hat)
- ☐ List the positive and negative ideas which are connected to the artwork (Yellow and Black hats)
- ☐ Interpretation of what the author's intention was concerning the artwork (Author's intention)
- ☐ Consideration of which Gospel account of the Crucifixion the artwork suggests (Gospel portrait most like).

Artistic Representation (the following are examples only)	 White Hat Facts	 Red Hat Emotions and Feelings	 Black or Yellow Hat (Negative Aspects Positive aspects)	 Artist's Intention	 Gospel Portrait most like
<b>Domenicos Theotocopolous</b> <i>Christ on the Cross adored by Donors</i> c. 1585-1590					
<b>Pieter Brueghal</b> <i>Crucifixion</i> c. 1617					
<b>James Janknegt's</b> <i>Father Forgive Us</i> c. 1990					

<b>Pierre Puget</b> <i>Christ Dying on the Cross</i>					
<b>George Bellows</b> <i>The Crucifixion</i>					

## Activity

## Archetypal Hero © S4.3 S5.3

### Teacher Note:

The core learning of this activity allows students to understand the story of Jesus from the perspective of the archetypal hero, which can be found in myths, legends and folk tales of the world.

Students locate and read the Scriptural references located on the cards:

<b>Luke 24: 44-53</b>	<b>Mark 15: 33-39</b>	<b>Mark 3: 22-30</b>
<b>Matthew 4: 1-11</b>	<b>Luke 2: 1-14</b>	<b>Luke 24: 1-8</b>
<b>Luke 10: 1-16</b>	<b>Mark 1: 16-20</b>	<b>Mark 2: 31-35</b>

Students use a **Retrieval Chart Strategy** ① to identify how the life of Jesus corresponds with features of the life of the archetypal hero.

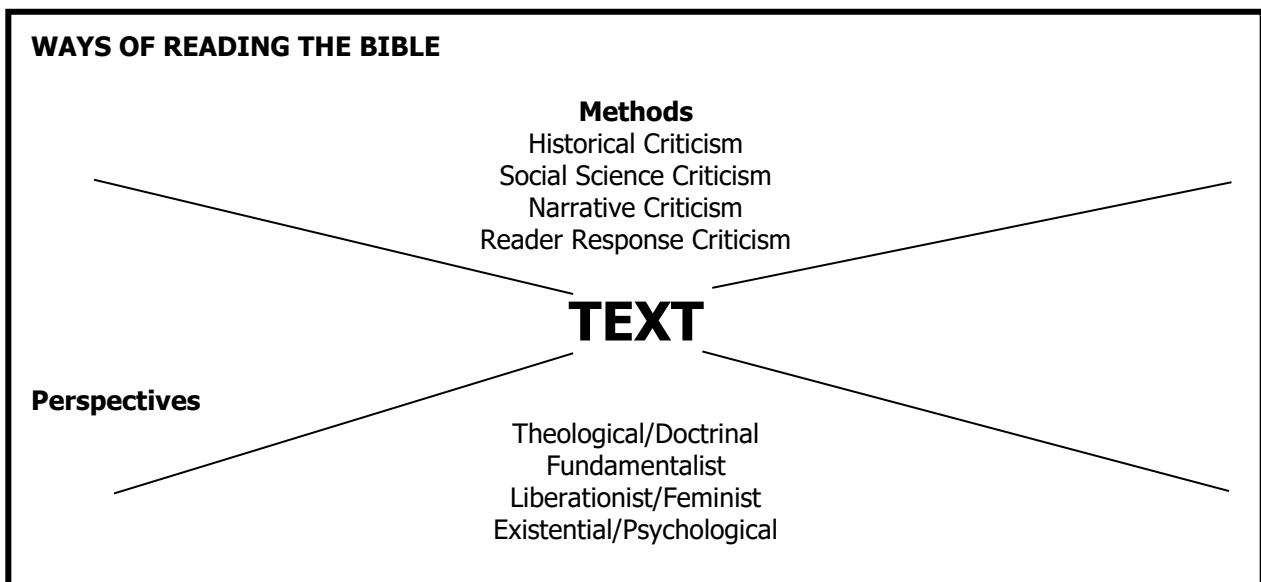
<b>Archetypal hero feature</b>	<b>Example from Life of Jesus</b>
1. Born in humble circumstances	
2. Leaves family to go on a journey	
3. Receives a core insight	
4. Gathers a community to proclaim the insight	
5. Meets opposition	
6. Empowers his followers	
7. Suffers rejection and ultimately death	
8. Spirit of the hero lives on with the community	

## □ Analytical Processes

### Teacher Background

Individuals bring to the process of analysing and interpreting a text, their own personal experiences and knowledge. Such knowledge and experience is a valid and valuable element of any process aimed at analysing texts, whether they be Scriptural texts or otherwise. In analysing and interpreting scriptural texts that were created in a world and in a culture approximately 2000 - 3500 years ago, personal experience and knowledge needs to be complemented by the use of methods and perspectives that have the potential to supplement the knowledge of the individual and expand the individual's frame of reference in dealing with Scriptural texts.

The analytical process of understanding and interpreting texts is referred to as *hermeneutics* from the Greek word *hermeneia*. The analytical processes of *hermeneutics* include both the *perspective* (world view) that shapes the entire interpretive process, as well as the *methods* or interpretive approaches used. The diagram below sets out major *perspectives* and *methods*. Although *perspectives* and *methods* are distinguished, both may come together in interpreting a text. For example, while an interpreter's perspective is *feminist*, she/he may use the method/s of *reader response criticism* and/or *narrative criticism* in interpreting a text.



### **Methods**

#### *Historical Critical Method*

In using this method, an interpreter focuses on the context/s in which a text was written. Common questions asked are:

- Where was this text written?
- When was this text written?
- Who wrote this text?
- For whom was this text written?
- For what purpose/s was this text written?
- What meaning do I make of the text in the light of responses to the above questions?

#### *Social Science Criticism*

This is a refinement of the historical-critical method focusing on the social and cultural context of a text and using the research tools developed in areas of social sciences, such as anthropology and sociology. There are a number of lines of study within this approach:

- Studying the social environment – occupations, houses, roads, means of travel, money economic realities, architecture, villages and cities, laws, social classes, markets, cloths, foodstuffs, cooking practices and so on.
- Focusing on social history, attempting to trace the social changes that took place over time, class conflicts in community, marginalised groups and so on.

### *Narrative Criticism*

This method explores the story-world created in narrative texts. The same range of questions are explored as one would in interpreting any story:

- ☐ What is the author's purpose in this narrative?
- ☐ What are the characteristics of the people in this narrative?
- ☐ What are the relationships among the people in this narrative?
- ☐ How does the author in this narrative use language?
- ☐ What are the possible meanings of this narrative?

In longer narratives such as an entire Gospel, the interpreter can also consider elements such as the development of plot, conflict, themes, characters and so on.

### *Reader Response Criticism*

Critics using this method identify ways in which a given text is designed to elicit responses from the readers of that text. Questions such as the following are asked.

- ☐ How does this text awaken specific emotional responses in the reader?
- ☐ How does this text elicit specific judgements from the reader?
- ☐ How does this text prepare readers for turns in the plot by giving or withholding information?
- ☐ How does this text leave readers to fill in gaps in the plot and draw their own conclusions?
- ☐ What personal assumptions or interests are influencing the interpretations individual readers or groups of readers give to this text?

Reader response criticism has a notably subjective element. Like all approaches to interpretation, however, the text itself places constraints on the range of interpretations that can be plausibly justified.

### ***Perspectives***

#### *Theological/Doctrinal*

A theological/doctrinal perspective is an interpretation of a text designed specifically to serve the interests of a particular religious community. The aim is to show the relevance of a given text for the faith of contemporary members of a given religious community. The focus of this approach is on the Bible as *religious literature*.

#### *Fundamentalist*

A fundamentalist perspective focuses on the literal approach to the interpretation of the Bible as a whole and of given Scriptural texts. The aim is to interpret texts word for word, literally, without taking into account contextual elements that might influence interpretation. Difficulties arise for a fundamentalist approach, in that contradictions in different parts of the Bible must be reconciled. For example, the differing accounts of the resurrection, and the disparities between the narration and sequencing of events in each of the Gospels. Some would also see a certain naivety in the fundamentalist tendency to think that current complex questions and issues can be resolved by opening the Scriptures and finding the appropriate text to provide a ready-made solution.

#### *Liberationist/Feminist*

Liberationist /feminist perspectives are examples of the emergence of various ways of reading the Bible that draw on particular ideologies (sets of values and ideas to which someone is committed), that are not explicitly Christian and may or may not be complementary to Christianity. Proponents of approaches that draw on particular ideologies, assert that all interpreters of Scripture bring their own, unacknowledged, ideologies to interpreting a text. For example, they assert that Scriptural interpretation is dominated by white male scholars from the affluent industrialised West who, because of their own background and ideologies, tend to neglect the implications of the scriptures for women. Liberationist/feminist perspectives seek to explicitly acknowledge the sets of values and ideas to which they are committed. In this way, they hope redress what they regard as an imbalance in the field of Scripture scholarship.

#### *Existential / Psychological*

Rudolf Bultmann, (1884 – 1976) argues that modern people cannot accept the Bible's mythological picture of a 'three-storey universe' with earth in the middle, heaven above and the underworld below. He contends that unlike ancient peoples, moderns can no longer believe in human lives subject to supernatural intervention, heavenly visions, angels coming to the aid of humans, demons that possess people and a Satan who takes hold of human minds and hearts. Bultmann wanted to 'de-mythologise' the Scriptures and strip away the mythologised supernatural elements.

**Teacher Note:**

The core learning of this activity is for students to depth their understanding of various narratives using contextual information concerning the social order of life in first century Palestine.

Students form small learning teams and use a **Social Ladder Strategy** 🟦 to explore the social status of key characters in one of the narratives from Scripture provided below. Students read one of the Scripture texts. From the set of character cards provided below, they select the cards that are relevant to their text. They arrange the character cards to form a social ladder that depicts the social order of life that existed in first century Palestine (e.g. the character who would be most respected would be placed at the top of the ladder, the least respected person would be placed at the bottom of the ladder.)

**Mark 2: 15-17**

<sup>15</sup>While **Jesus** was having dinner at **Levi's** house, many **tax collectors** and **sinners** were eating with him and his disciples, for there were many who followed him. <sup>16</sup>When the **teachers of the law** who were Pharisees saw him eating with the sinners and tax collectors, they asked his disciples: "Why does he eat with tax collectors and sinners?"

<sup>17</sup>On hearing this, Jesus said to them, "It is not the **healthy** who need a **doctor**, but the **sick**. I have not come to call the righteous, but sinners."

**Mark 1: 40-44**

<sup>40</sup>A man with **leprosy** came to him and begged him on his knees, "If you are willing, you can make me clean."

<sup>41</sup>Filled with compassion, **Jesus** reached out his hand and touched the man. "I am willing," he said. "Be clean!" <sup>42</sup>Immediately the leprosy left him and he was cured.

<sup>43</sup>Jesus sent him away at once with a strong warning: <sup>44</sup>"See that you don't tell this to anyone. But go, show yourself to the **priest** and offer the sacrifices that Moses commanded for your cleansing, as a testimony to them."

**Mark 5:23-34**

<sup>25</sup>A large crowd followed and pressed around him. And a woman was there who had been subject to bleeding for twelve years. <sup>26</sup>She had suffered a great deal under the care of many doctors and had spent all she had, yet instead of getting better she grew worse. <sup>27</sup>When she heard about Jesus, she came up behind him in the crowd and touched his cloak, <sup>28</sup>because she thought, "If I just touch his clothes, I will be healed." <sup>29</sup>Immediately her bleeding stopped and she felt in her body that she was freed from her suffering.

<sup>30</sup>At once Jesus realised that power had gone out from him. He turned around in the crowd and asked, "Who touched my clothes?"

<sup>31</sup>"You see the people crowding against you," his disciples answered, "and yet you can ask, 'Who touched me?' "

<sup>32</sup>But Jesus kept looking around to see who had done it. <sup>33</sup>Then the woman, knowing what had happened to her, came and fell at his feet and, trembling with fear, told him the whole truth. <sup>34</sup>He said to her, "Daughter, your faith has healed you. Go in peace and be freed from your suffering."

John 4: 1-26

<sup>1</sup>The Pharisees heard that Jesus was gaining and baptising more disciples than John, <sup>2</sup>although in fact it was not Jesus who baptised, but his disciples. <sup>3</sup>When the Lord learned of this, he left Judea and went back once more to Galilee.

<sup>4</sup>Now he had to go through Samaria. <sup>5</sup>So he came to a town in Samaria called Sychar, near the plot of ground Jacob had given to his son Joseph. <sup>6</sup>Jacob's well was there and Jesus, tired as he was from the journey, sat down by the well. It was about the sixth hour.

<sup>7</sup>When a Samaritan woman came to draw water, Jesus said to her, "Will you give me a drink?" <sup>8</sup>(His disciples had gone into the town to buy food.)

<sup>9</sup>The Samaritan woman said to him, "You are a Jew and I am a Samaritan woman. How can you ask me for a drink?" (For Jews do not associate with Samaritans.)

<sup>10</sup>Jesus answered her, "If you knew the gift of God and who it is that asks you for a drink, you would have asked him and he would have given you living water."

<sup>11</sup>"Sir," the woman said, "you have nothing to draw with and the well is deep. Where can you get this living water?" <sup>12</sup>Are you greater than our father Jacob, who gave us the well and drank from it himself, as did also his sons and his flocks and herds?"

<sup>13</sup>Jesus answered, "Everyone who drinks this water will be thirsty again, <sup>14</sup>but whoever drinks the water I give him will never thirst. Indeed, the water I give him will become in him a spring of water welling up to eternal life."

<sup>15</sup>The woman said to him, "Sir, give me this water so that I won't get thirsty and have to keep coming here to draw water."

<sup>16</sup>He told her, "Go, call your husband and come back."

<sup>17</sup>"I have no husband," she replied.

<sup>18</sup>Jesus said to her, "You are right when you say you have no husband. The fact is, you have had five husbands and the man you now have is not your husband. What you have just said is quite true."

<sup>19</sup>"Sir," the woman said, "I can see that you are a prophet. <sup>20</sup>Our fathers worshiped on this mountain, but you Jews claim that the place where we must worship is in Jerusalem."

<sup>21</sup>Jesus declared, "Believe me, woman, a time is coming when you will worship the Father neither on this mountain nor in Jerusalem. <sup>22</sup>You Samaritans worship what you do not know; we worship what we do know, for salvation is from the Jews.

<sup>23</sup>Yet a time is coming and has now come when the true worshipers will worship the Father in spirit and truth, for they are the kind of worshipers the Father seeks.

<sup>24</sup>God is spirit and his worshipers must worship in spirit and in truth."

<sup>25</sup>The woman said, "I know that Messiah" (called Christ) "is coming. When he comes, he will explain everything to us."

<sup>26</sup>Then Jesus declared, "I who speak to you am he."

**Luke 14: 15-24**

<sup>15</sup>When one of those at the table with him heard this, he said to Jesus, "Blessed is the man who will eat at the feast in the kingdom of God."

<sup>16</sup>Jesus replied: "A certain man was preparing a great banquet and **invited many guests**. <sup>17</sup>At the time of the banquet he sent his servant to tell those who had been invited, 'Come, for everything is now ready.'

<sup>18</sup>"But they all alike began to make excuses. The first said, 'I have just bought a field and I must go and see it. Please excuse me.'

<sup>19</sup>"Another said, 'I have just bought five yoke of oxen and I'm on my way to try them out. Please excuse me.'

<sup>20</sup>"Still another said, 'I just got married, so I can't come.'

<sup>21</sup>"The **servant** came back and reported this to his **master**. Then the owner of the house became angry and ordered his servant, 'Go out quickly into the streets and alleys of the town and bring in the **poor**, the **crippled**, the **blind** and the **lame**.'

<sup>22</sup>" 'Sir,' the servant said, 'what you ordered has been done, but there is still room.'

<sup>23</sup>"Then the master told his servant, 'Go out to the roads and country lanes and make them come in, so that my house will be full. <sup>24</sup>I tell you, not one of those men who were invited will get a taste of my banquet.' "

The character cards for all stories have been provided below.

<b>Samaritan</b>	<b>Jew</b>	<b>Prophet</b>
<b>Adulterer</b>	<b>Tax Collectors</b>	<b>Sinner</b>
<b>Man</b>	<b>Samaritan</b>	<b>Woman</b>
<b>Those who were bleeding</b>	<b>Those who were maimed, ill or diseased</b>	<b>Those who were healthy and whole</b>
<b>Doctor</b>	<b>Levite</b>	<b>Master</b>
<b>Servant</b>	<b>Husband</b>	<b>Prophet</b>
<b>Teacher of the law</b>	<b>Invited guest</b>	<b>Father</b>
<b>Priest</b>	<b>Rich</b>	<b>Poor</b>

Learning teams share their understandings by allocating a team reporter from their groups whilst the remaining team members visit and discuss the ladders of other learning teams. Students return to their original social ladder, to discuss learnings from other groups and, if necessary, make agreed amendments.

Learning teams could be provided with a set of the following fact cards to assist them in developing their social ladder. It will be necessary to discuss these with the whole class prior to use and perhaps complete a whiteboard summary for students to consult while developing their social ladders.

The social world of first century Palestine was organised around ideas of what was considered pure and impure, clean and unclean. These applied to persons, places, things, times and social groups.

In the time of Jesus people were considered righteous if they followed the purity code. Sometimes the circumstances of a person's birth or their behaviour in life affected whether or not they were considered clean or unclean (pure or impure).

Purity and impurity were also associated with the contrast between male and female. Being a male did not automatically make one pure and there was nothing about a woman that automatically made her impure. However, generally speaking, men were thought to be more pure than women.

The purity contrast was also associated with economic class. Being rich did not automatically make one pure, but being abjectly poor almost certainly made you impure. Conventional wisdom saw wealth as a blessing from God and poverty as an indication that one had not lived right.

From the perspective of mainstream Jews, Samaritans were a mixed race contaminated by foreign blood and false worship. They broke away from mainstream Judaism by building a rival temple on Mt Gerizim. Therefore Samaritans were considered impure and unclean.

Physical health and wellbeing were associated with purity, while sickness such as skin diseases and lack of wellbeing were associated with impurity.

## Activity

## Jesus in Action © S4.3 S5.3

### Teacher Note:

The core learning of this activity is for students to demonstrate their understanding of how the teachings of Jesus may be applied and interpreted for contemporary times.

In small learning teams students develop a mission statement of Jesus derived from the interpretation of three texts from Luke's gospel. Students use a **Concept Web Strategy** to clarify their understandings of the focus of Jesus' work.

The phrase *mission statement* is derived from the Latin word "*Missio*", meaning 'to be sent'. Therefore a mission statement is the summarised message carried by the one being sent. It is noted that any organisation can have a mission statement. It reveals what the organisation stands for - it shows its focus.

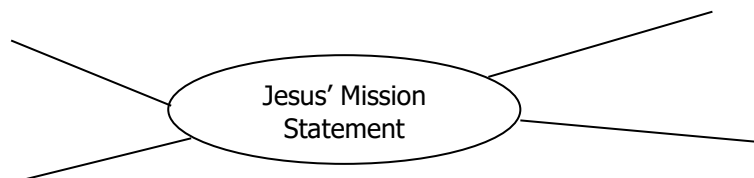
Students, in small learning teams, read these Scripture texts:

**Luke 4: 18-19**

**Luke 19:10**

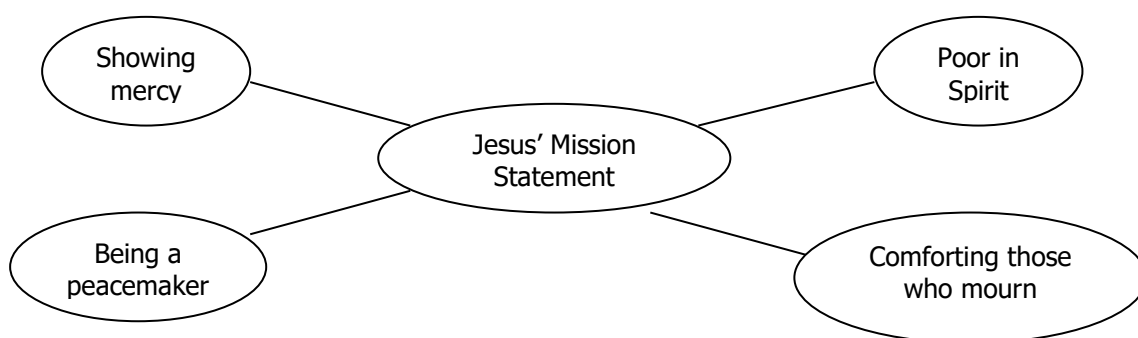
**Luke 9:56**

The learning team uses a **Ten Word Strategy** to summarise the main message of each text. Each learning team then reports their ten Word summary to the class and collaboratively devises a statement (Mission Statement), which clarifies Jesus' mission on earth. This statement becomes the centre of a Concept Web:



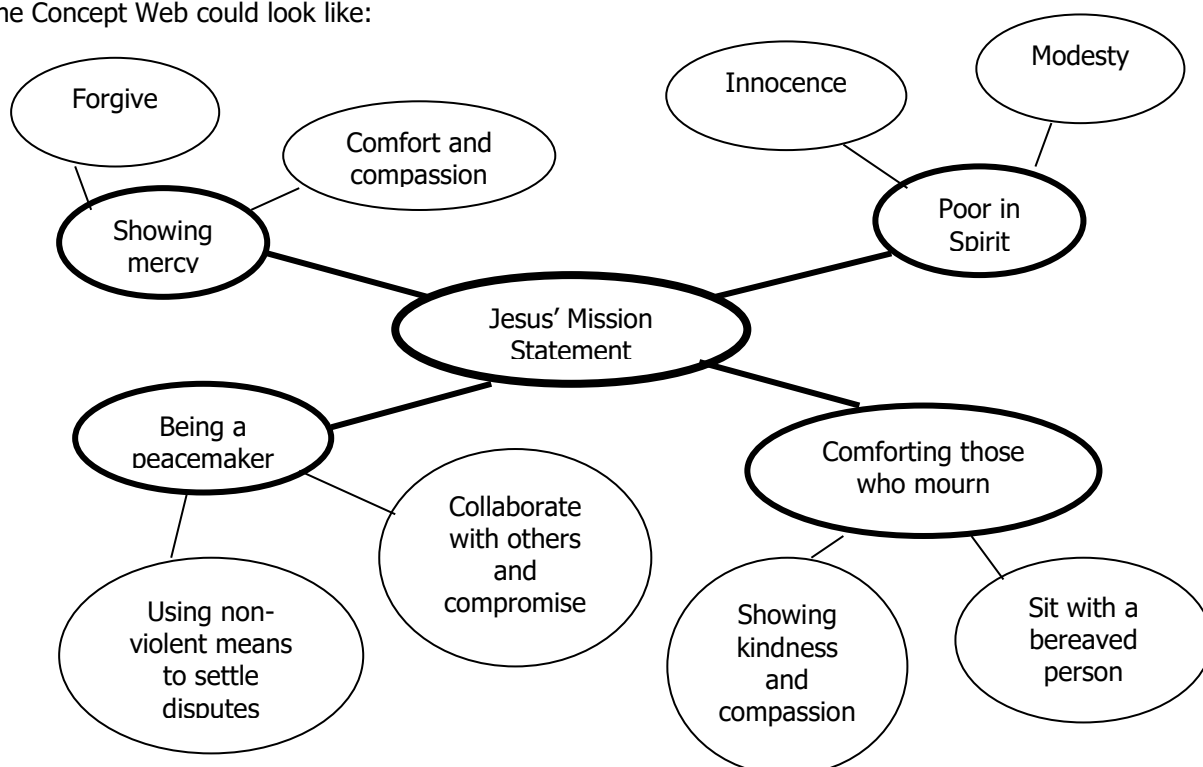
Students consider the actions that can be taken to further realise the mission of Jesus. Students consider the *Sermon on the Mount* (Matthew 5:1-12) and use a **Concept Web Strategy** to reveal the actions of Christ.

The Concept Web could look like:



Once teams have completed this phase of the Concept Web, the teams should then use the **Action Shoes Strategy** to clarify actions which they could take to demonstrate these Beatitudes. Teams then share their response with the whole class.

The Concept Web could look like:



## □ Artistic, Aesthetic and Inspirational Activities

### Teacher Background

The Second Vatican Council's Dogmatic Constitution on Divine Revelation *Dei Verbum* (*The Word of God*) 1965, speaks in chapter III of Sacred Scripture, its inspiration and interpretation. Article 11 asserts that the Sacred Scriptures have been committed to writing by human authors under the inspiration of the Holy Spirit. Thus the Catholic Church holds that the books of both the Old Testament and the New Testament are sacred and canonical because, written under the inspiration of the Holy Spirit, these Scriptures have God as their ultimate author. The human authors of the Scriptures of the Old Testament and New Testament made use of their powers and abilities as human authors in such a way that God acted *with* these authors and *through* these authors so that they consigned to writing everything and only those things that God wanted. In the words of *Dei Verbum* "the books of Scripture must be acknowledged as teaching solidly, faithfully and without error that Truth which God wanted put into sacred writings for the sake of salvation. 'All Scripture is divinely inspired and has its use for teaching the truth and refuting error, for reformation of manners and discipline in right living, so that the person who belongs to God may be efficient and equipped for good work of every kind' (2 Tim. 3:16-17)".

Since God speaks in the sacred Scripture through human authors, interpreters of Scripture need to carefully investigate the meaning really intended by the authors of Scriptural texts and the meaning that God wished to manifest through the words of these human authors. Artists who seek to interpret Scriptural texts through its literary, visual or musical ways are likewise engaged in the process of investigating this meaning intended by the authors and desired by God. In seeking to understand this meaning, artistic interpreters of the Scriptural text give attention to the literary form or genre of particular Scriptural texts, understanding that truth is expressed differently in texts that are variously historical, prophetic, poetic, legal, narrative and so on. Due attention is paid to the characteristic styles of feeling, speaking and narrating that prevailed at the time of the sacred writer and to the patterns of relating and dealing with one another normally employed at the time. An artist then seeks to express this truth in a way that will connect with the situation of his or her own time, using suitable contemporary artistic forms relevant to his or her time and culture.

The Church teaches that the whole of Sacred Scripture, the Old Testament and the New Testament possess a certain unity. For Christians, this unity is centred in Jesus Christ, his life, suffering, death and resurrection. For Christians, it is this paschal mystery- the life, suffering, death and resurrection of Jesus Christ- that provides the focal point for the understanding and explanation of the meaning of Sacred Scripture. This unity of the whole of the Sacred Scripture is reinforced by an appreciation of the historical process of reflection, interpretation and reinterpretation of texts that is manifest in the text of the Sacred Scriptures. Thus, an artist who seeks to interpret events from the infancy narratives in Matthew, needs to understand the phenomenon of intertextuality which indicates that many texts in Matthew's account of Jesus' birth and early childhood rework and reinterpret texts from the Old Testament, particularly from the prophetic literature. In creating a new text, the artist is carrying forward this process of interpretation and reinterpretation already present in the formation of the sacred Scriptures themselves.

### Activity

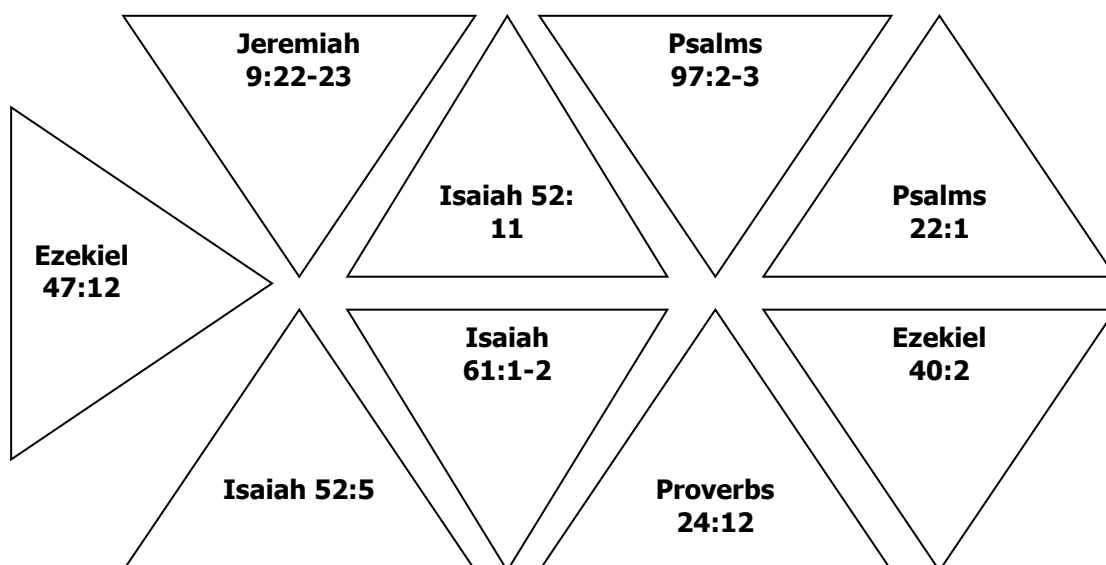
### Echoes of Scripture © S4.3

#### Teacher Note:

This core learning allows students to explore intertextuality in Scripture; where New Testament writers refer to language, themes and images found in the Old Testament.

Students use Matching Cards to identify a relationship between the New Testament text and Old Testament text. Students form small learning teams and read each of the Scriptural references located on the square cards. They then consider each of the Scriptural references on the triangle cards. The learning team's task is to make a match between one square card and one triangle card.

<b>Romans 2:5-11</b>	<b>Revelation 21:10</b>	<b>Romans 1:16-17</b>
<b>2 Corinthians 6:17-18</b>	<b>Luke 4:18-19</b>	<b>Romans 2:24</b>
<b>1 Corinthians 1:26-31</b>	<b>Matthew 27:46</b>	<b>Revelation 22:2</b>



Students should be prepared to justify their reason for the match. Once they have settled upon their choice, they could compare their matches with those of other groups.

## Activity

## Art Gallery © S4.3 S5.3

### Teacher Note:

The core learning of this activity is for students to depth their understanding of *The Transfiguration*, in which they use selected elements of interpretation to explain a Scriptural text and consider different perspectives in communicating an informed interpretation using art as the medium.

Students form small learning teams and use a three circle **Venn Diagram Strategy** to identify the similarities and differences between the three Gospel accounts of *The Transfiguration*.

**Matthew 17: 1-13**

<sup>1</sup>After six days, Jesus took with him Peter, James and John the brother of James and led them up a high mountain by themselves. <sup>2</sup>There he was transfigured before them. His face shone like the sun and his clothes became as white as the light. <sup>3</sup>Just then there appeared before them Moses and Elijah, talking with Jesus.

<sup>4</sup>Peter said to Jesus, "Lord, it is good for us to be here. If you wish, I will put up three shelters--one for you, one for Moses and one for Elijah."

<sup>5</sup>While he was still speaking, a bright cloud enveloped them and a voice from the cloud said, "This is my Son, whom I love; with him I am well pleased. Listen to him!"

<sup>6</sup>When the disciples heard this, they fell facedown to the ground, terrified. <sup>7</sup>But Jesus came and touched them. "Get up," he said. "Don't be afraid." <sup>8</sup>When they looked up, they saw no one except Jesus.

<sup>9</sup>As they were coming down the mountain, Jesus instructed them, "Don't tell anyone what you have seen, until the Son of Man has been raised from the dead."

<sup>10</sup>The disciples asked him, "Why then do the teachers of the law say that Elijah must come first?"

<sup>11</sup>Jesus replied, "To be sure, Elijah comes and will restore all things. <sup>12</sup>But I tell you, Elijah has already come and they did not recognise him, but have done to him everything they wished. In the same way the Son of Man is going to suffer at their hands." <sup>13</sup>Then the disciples understood that he was talking to them about John the Baptist.

**Luke 9: 28-36**

<sup>28</sup>About eight days after Jesus said this, he took Peter, John and James with him and went up onto a mountain to pray. <sup>29</sup>As he was praying, the appearance of his face changed and his clothes became as bright as a flash of lightning. <sup>30</sup>Two men, Moses and Elijah, <sup>31</sup>appeared in glorious splendour, talking with Jesus. They spoke about his departure, which he was about to bring to fulfilment at Jerusalem. <sup>32</sup>Peter and his companions were very sleepy, but when they became fully awake, they saw his glory and the two men standing with him. <sup>33</sup>As the men were leaving Jesus, Peter said to him, "Master, it is good for us to be here. Let us put up three shelters--one for you, one for Moses and one for Elijah." (He did not know what he was saying.)

<sup>34</sup>While he was speaking, a cloud appeared and enveloped them and they were afraid as they entered the cloud. <sup>35</sup>A voice came from the cloud, saying, "This is my Son, whom I have chosen; listen to him." <sup>36</sup>When the voice had spoken, they found that Jesus was alone. The disciples kept this to themselves and told no one at that time what they had seen.

**Mark 9: 2-13**

<sup>2</sup>After six days, Jesus took Peter, James and John with him and led them up a high mountain, where they were all alone. There he was transfigured before them. <sup>3</sup>His clothes became dazzling white, whiter than anyone in the world could bleach them. <sup>4</sup>And there appeared before them Elijah and Moses, who were talking with Jesus.

<sup>5</sup>Peter said to Jesus, "Rabbi, it is good for us to be here. Let us put up three shelters--one for you, one for Moses and one for Elijah." <sup>6</sup>(He did not know what to say, they were so frightened.)


<sup>7</sup>Then a cloud appeared and enveloped them and a voice came from the cloud: "This is my Son, whom I love. Listen to him!"

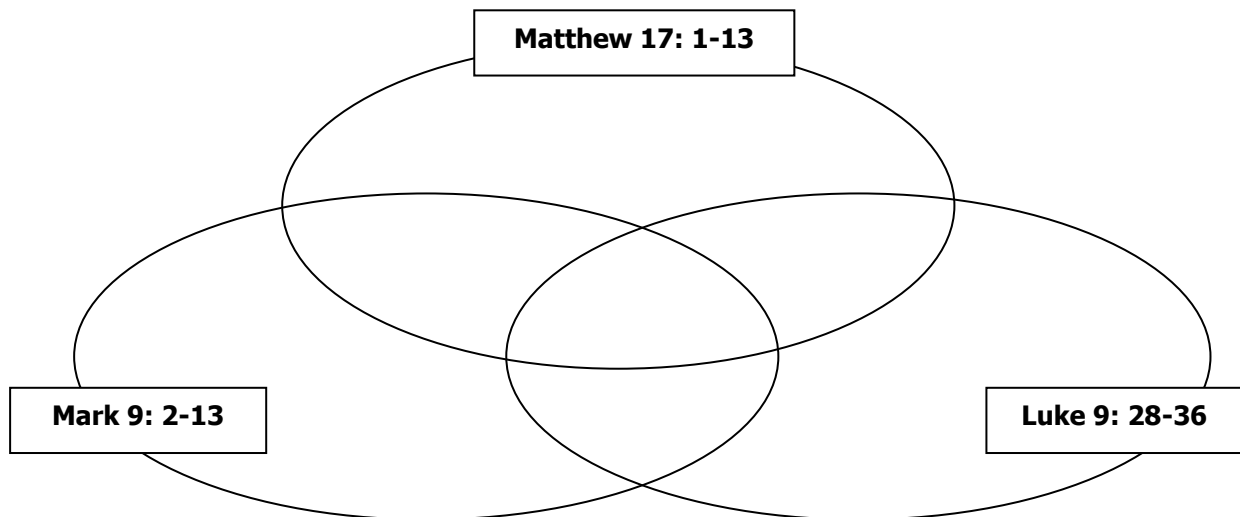
<sup>8</sup>Suddenly, when they looked around, they no longer saw anyone with them except Jesus.

<sup>9</sup>As they were coming down the mountain, Jesus gave them orders not to tell anyone what they had seen until the Son of Man had risen from the dead. <sup>10</sup>They kept the matter to themselves, discussing what "rising from the dead" meant.

<sup>11</sup>And they asked him, "Why do the teachers of the law say that Elijah must come first?"

<sup>12</sup>Jesus replied, "To be sure, Elijah does come first and restores all things. Why then is it written that the Son of Man must suffer much and be rejected? <sup>13</sup>But I tell you, Elijah has come and they have done to him everything they wished, just as it is written about him."

Students use the three circle **Venn Diagram Strategy**  to identify similarities and differences between the three accounts. Where information is unique to one Gospel account, locate notes in the individual circle. Where information is shared by two accounts, they locate the notes in the space where the two circles overlap. Where information is common to all three accounts, locate the notes in the centre where all circles connect.



Students then consider how *The Transfiguration* reflects God's revelation to Moses on Mt Sinai by identifying similarities and differences with the following text:

#### **Exodus 24: 12-28**

<sup>12</sup> The LORD said to Moses, "Come up to me on the mountain and stay here and I will give you the tablets of stone, with the law and commands I have written for their instruction."

<sup>13</sup> Then Moses set out with Joshua his aide and Moses went up on the mountain of God. <sup>14</sup> He said to the elders, "Wait here for us until we come back to you. Aaron and Hur are with you and anyone involved in a dispute can go to them."

<sup>15</sup> When Moses went up on the mountain, the cloud covered it, <sup>16</sup> and the glory of the LORD settled on Mount Sinai. For six days the cloud covered the mountain and on the seventh day the LORD called to Moses from within the cloud. <sup>17</sup> To the Israelites, the glory of the LORD looked like a consuming fire on top of the mountain. <sup>18</sup> Then Moses entered the cloud as he went on up the mountain. And he stayed on the mountain forty days and forty nights.

Students explore how *The Transfiguration* and the Moses experience on Mt Sinai are linked and demonstrate the Jewish understanding of *Shekinah*.

#### **Teacher Background:**

Shekinah in Hebrew means "Divine Presence" or "dwelling". It is the term used to symbolise God's spirit and omnipresence and another way of referring to God without using His Name (Adonai). It also refers to the actual dazzling, radiant, shining Presence of the Lord Himself.

The Shekinah was said to have appeared to Moses in the burning bush and it descended in the pillar of smoke that guided the Israelites through the desert.

The Talmud teaches that the Shekinah is everywhere. Observing Jews say the Shekinah descends each Friday at sunset to transform each Jewish home during the Sabbath.

Students form small learning teams to consider the following questions:

- ❑ Why are Moses and Elijah mentioned in the narrative of *The Transfiguration*? What did these two figures mean to the people of Israel? What role did they have in God's revelation to the Israelites?
- ❑ In what way does Jesus' transfiguration provide a foretaste of His glory when He will return to judge His people?
- ❑ In what way does the text demonstrate that Jesus does not flaunt his power?
- ❑ In what way does Jesus speak using words of assurance customary for divine and angelic revelations? Where else in the Scriptures has this occurred?

Having gathered this information about the significance of *The Transfiguration*, the students, in learning teams, investigate how the event has been depicted by various artists. Suitable paintings online include:

- ❑ Raphael. *The Transfiguration*. c.1519-1520. Pinacoteca, Vatican.  
([www.kfki.hu/~arthp/html/r/raphael/5roma/5/10trans.html](http://www.kfki.hu/~arthp/html/r/raphael/5roma/5/10trans.html))
- ❑ Theophanes the Greek. *The Transfiguration*. C. late 14<sup>th</sup> century. Tretyakov Gallery, Moscow.  
([www.rollins.edu/Foreign\\_Lang/Russian/transfig.html](http://www.rollins.edu/Foreign_Lang/Russian/transfig.html))
- ❑ Carl Heinrich Bloch. *The Transfiguration*. C. late nineteenth century.  
([www.nephi.org/art/view.php?id=321](http://www.nephi.org/art/view.php?id=321))
- ❑ Adel Nassief. *The Transfiguration*. 1991.  
([www.adelnassief.com/PhotoAlbum/Fresco/pages/01\\_jpg.htm](http://www.adelnassief.com/PhotoAlbum/Fresco/pages/01_jpg.htm))  
([www.biblia.com/jesum/trans.htm](http://www.biblia.com/jesum/trans.htm))
- ❑ John Coburn. *Transfiguration*. 1979. Maybe available online but can be found in the text Drury, Nevil and Voigt, Anna. (1996). *Fire and Shadow: Spirituality in Contemporary Australian Art*. Melbourne: Harper Collins. If this cannot be located, then a suitable alternative by John Coburn is *Death and Transfiguration*. 1988.  
([www.evabreuerartdealer.com.au/coburn/coburn\\_graphics.html](http://www.evabreuerartdealer.com.au/coburn/coburn_graphics.html))
- ❑ A Greek orthodox site from the USA. (<http://htmadmin.phpwebhosting.com/index.html>)
- ❑ A black and white print. ([www.wels.net/wmc/Downloads/195.gif](http://www.wels.net/wmc/Downloads/195.gif))
- ❑ Links to a variety of websites containing suitable images can be found at [www.textweek.com/art/transfiguration.htm](http://www.textweek.com/art/transfiguration.htm)

Students use an **Art Analysis Guide Strategy** 🗉 to identify key ideas presented in the artworks. They then share their findings with other members of the learning team. The final activity involves students in utilising the strategies explored thus far to create their own artwork, which could be presented within the school as an exhibit of religious art.

The classroom snapshot below provides an example of how a teacher led this learning activity.



### Classroom Snapshot

At Rosary College, the students had studied the ways in which Scripture may be interpreted. As part of their unit, they studied *The Transfiguration* and examined the ways in which directors had represented the event on film. The class then turned to the visual arts to explore how scenes from Scripture had been depicted, considering aspects like the intended audience of the artwork, the lens/perspective from which the artist was viewing the scene, the historical/cultural context in which the artist was working and how people (such as ourselves) from other historical, cultural and socio-economic backgrounds have interpreted the artwork. An important part of the investigation was the comparison of the artwork with the Scriptural writings.

It was then time for the students to attempt their own artwork. The students selected a piece of Scripture (and, where relevant, different accounts of the same event) and spent some time reflecting upon the words before considering how the text could speak to various audiences. At this stage it was necessary to consult library resources to consider the background of the text. The students then began forming their ideas for their artwork and completed preliminary sketches in which they experimented with line, colour, shape and texture, considered the positioning of main elements within the artwork and considered alternative forms and styles. Once this preliminary work was completed, the learners began producing and shaping their piece of art.

The artworks were displayed in a space within the College and the students organised how the artworks were to be displayed. The class had chosen a variety of art forms, including sculpture, textiles, paintings, mosaics and etchings to communicate their findings. It was decided that the artworks would be displayed with the Scriptural text located directly beside them, with an explanation from the student artist as to what they were trying to achieve.

The following learning activities, when used in conjunction with others in this module, support the outcomes indicated in the table below. The activities are focused on each of the three organising ideas for the module organiser **Perspectives of Interpretation**. Teacher background information precedes the learning activities.

<b>Roles for Lifelong Learners</b>	<b>Core Learning Outcome</b>
Reflective, Self Directed Learner Designer and Creator Effective Communicator	Scripture 4.3 Students develop a process, using selected elements of interpretation, to explain a Scriptural text. Scripture 5.3 Students clarify and elaborate different perspectives in communicating an informed interpretation of a Scriptural text.
<b>Module Organisers</b>	<b>Organising Ideas</b>
<b>Perspectives of Interpretation</b>	<input type="checkbox"/> Global Connections <input type="checkbox"/> Group Identity and Dignity <input type="checkbox"/> Future Visioning

### ☐ Global Connections

#### Teacher Background

Modern technology has enabled people today, especially those in affluent nations, to gain an understanding and appreciation of the diversity and the similarity of human existence across the world now and in the past. Those who can travel, watch TV, go to the movies and read the print media, are exposed to a breathtaking diversity of language, culture, religion, geography, built environment and flora and fauna. At the same time as this diversity is recognised however, there is a dawning of appreciation that at a deeper level, one can detect similarities and the possibility of an underlying unity. We recognise that Indians in the Amazon are born, live their lives and die just as does the urban sophisticate in Manhattan. Amazon Indians need to find ways of satisfying basic needs for food, clothing and shelter; they have customs, laws governing living and relating effectively in community. Both Manhattanites and Indians have customs and rituals to mark life's transitions. They have stories and traditions that attempt to make some sense of the big questions of life: Who am I? Where do I come from? What is life about? Why is there suffering and death? and What is my destiny after death? At a deeper underlying level, Manhattanites and Amazon Indians share more than might be at first apparent.

In recent times, there has been unprecedented mingling of cultures, of ethnic groups, of nationalities and of religious faiths. Many nation states are now multicultural and multi-religious to an unprecedented extent. Tensions arise from this, but there is also an inbuilt impetus towards understanding and tolerance of the interests of communal and national harmony and political cohesion.

The above considerations provide impetus for an interpretive perspective based on understanding, tolerance and appreciation of "the other", whether this "other" be culturally, religiously, ethnically or historically different. When interpreting the story of Abraham and Sarah, students today are confronted with stories of nomads and nomadic tribal life almost 4000 years ago in an ancient Middle Eastern setting. Nevertheless, the Abraham-Sarah stories reflect conflicts between the desire for security, for getting comfortable, for settling down and the challenge to move out, move on, to follow a call, to find a promised land. All people can identify with those very human impulses in spite of differences in time, culture and religious belief. More than that one could very probably find stories and characters in other parts of the Bible and in the stories and characters of other religious traditions that exemplify similar human issues and impulses.

Difference of perspective is obviously important to enrich the interpretive process. As a complement to this, it is important to recognise an underlying global connectedness across time, culture and religion. This perspective of global connectedness has a particular importance in our own times, when we increasingly are called to establish understanding, tolerance and peace across among cultures and religious traditions.

## Preliminary Activity

## Looking through a Lens

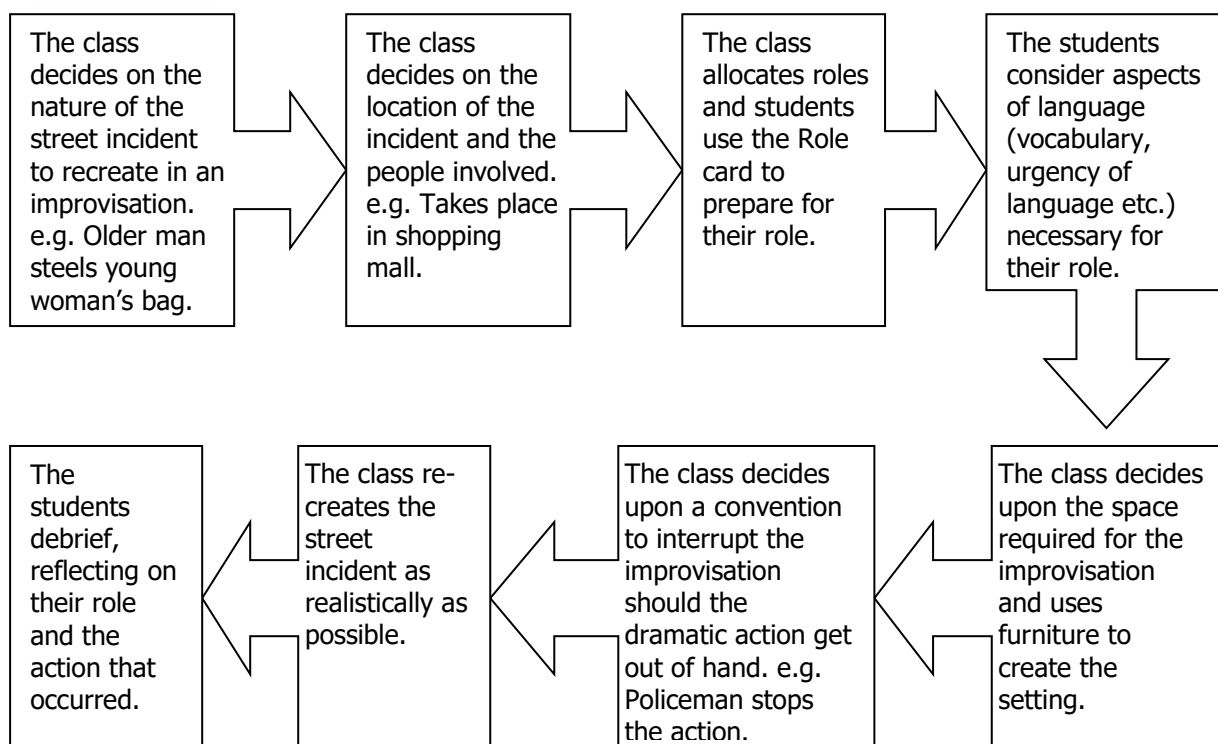
### Teacher Note:

This activity allows to students to consider a street incident from different perspectives. It encourages students to consider that people bring a range of personal understandings and experiences to the process of interpreting a text or event.



### Focusing the Lens

Students use an **Improvisation Strategy** to investigate a street incident from different perspectives. They use the following process to develop the improvisation.



### Role Card

Name: \_\_\_\_\_ Gender: \_\_\_\_\_ Age: \_\_\_\_\_

Marital Status: \_\_\_\_\_ Children: \_\_\_\_\_

Socio-cultural background: \_\_\_\_\_  
 \_\_\_\_\_

Reason for being at the location of the incident:  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Once the improvisation has been completed, the teacher takes on the role of a policeman or policewoman who is investigating the incident. A **Hot Seat Strategy** ⦿ is used to interview the participants and they should be encouraged to tell what they saw of the incident. This could be further supported by students using a **Writing in Role Strategy** ⦿ to produce a statement of what they saw. These statements can be analysed to identify the particular perspective from which they view the event.



### Witness Statement

Name: \_\_\_\_\_

Gender: \_\_\_\_\_ Age: \_\_\_\_\_

Statement: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

### *Peering through the Telescope: Taking the Long View*

Students use a **Hot Potato Strategy** ⦿ to take a long view in which they identify the issues involved in the street incident. Students, in learning teams, are given a sheet of paper with which to brainstorm the issues raised by the street incident (e.g. Social Justice, fairness, etc.). On a given signal, the papers are passed around to the next group who read what has been written and add extra ideas to the sheet. The process is repeated until the papers arrive back at their starting point.



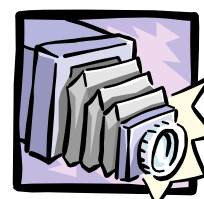
### *Peering through the Microscope: Under Scrutiny*

Students use a **Hypothetical Strategy** ⦿ to delve into the reasons for the street incident. This requires them to argue from a particular position.

The teacher should be at the centre of the hypothetical. The teacher has prepared a series of scenarios that *develop* as the discussion ensues. Questions are thrown from *character* to *character* with clarification being sought from each person as to the reasons and the basis of their positions. Specific questions need to be developed for each character. Students need to listen to each other's responses and be prepared to debate information being presented.

### *Refocussing the Lens*

The process concludes with a discussion about taking on a particular perspective to view an incident or text.



**Teacher Note:**

This activity allows students to consider the various ways in which the Scriptural text of the *Last Supper* has been interpreted from a multi-faith perspective.

Students read the Scriptural text of the Last Supper and the Pauline text:

**Luke 22: 14-20**

<sup>14</sup>When the hour came, Jesus and his apostles reclined at the table. <sup>15</sup>And he said to them, "I have eagerly desired to eat this Passover with you before I suffer. <sup>16</sup>For I tell you, I will not eat it again until it finds fulfilment in the kingdom of God."

<sup>17</sup>After taking the cup, he gave thanks and said, "Take this and divide it among you. <sup>18</sup>For I tell you I will not drink again of the fruit of the vine until the kingdom of God comes."

<sup>19</sup>And he took bread, gave thanks and broke it and gave it to them, saying, "This is my body given for you; do this in remembrance of me."

<sup>20</sup>In the same way, after the supper he took the cup, saying, "This cup is the new covenant in my blood, which is poured out for you."

**1 Corinthians 11**

<sup>23</sup>For I received from the Lord what I also passed on to you: The Lord Jesus, on the night he was betrayed, took bread, <sup>24</sup>and when he had given thanks, he broke it and said, "This is my body, which is for you; do this in remembrance of me." <sup>25</sup>In the same way, after supper he took the cup, saying, "This cup is the new covenant in my blood; do this, whenever you drink it, in remembrance of me." <sup>26</sup>For whenever you eat this bread and drink this cup, you proclaim the Lord's death until he comes.

Students form small learning teams and use a **Story Wheel Strategy** © to identify the significant parts of the text that parallel the Christian celebration of the Eucharist.

Students use a **Retrieval Chart Strategy** © to investigate how various Christian denominations (Catholic, Anglican, Lutheran, Orthodox, Salvation Army, Baptist, Uniting Church) have employed the saying "Do this in remembrance of me" in terms of celebrating the Eucharist. Learning teams are allocated a Christian denomination and research the Eucharistic practices of that denomination, recording their findings in the Retrieval Chart. The information cards provided below are used as a starting point for the research:

**Roman Catholic**

- ❑ Eucharist is considered as partaking in the sacrifice of Christ – a sacrament.
- ❑ The Roman Catholic belief that bread and wine are transformed in all but appearance into the Body and Blood of Jesus Christ is known as *transubstantiation*.
- ❑ Conversion of the bread and wine into Christ's body and blood is one of four ways that Christ becomes present in this sacrament (the bread and wine, the priest, the Word and in the community gathered). The priest, in the role of Christ, pronounces these words, but their power and grace are God's. This is my body, he says. This word transforms the things offered. ... The power of the blessing prevails over that of nature, because by the blessing nature itself is changed.
- ❑ Because it is the memorial of Christ's Passover, the Eucharist is also a sacrifice. In the Eucharist Christ gives us the very body which he gave up for us on the cross, the very blood which he "poured out for many for the forgiveness of sins."
- ❑ Catholic teaching states that Christ consecrated the bread and the wine by pronouncing the Words of Institution: "This is my body . . . this is my blood" and that by the addition: "Do this for a commemoration of me", he commanded the Apostles to follow his example.

### Anglican

- ❑ Anglican celebration of the Eucharist could be termed Spiritual presence - the belief that the body and blood of Jesus Christ are received in a spiritual manner by faith (it is neither taken *substantially*, nor as a *mere symbol*).
- ❑ The Holy Eucharist is the sacrament commanded by Christ for the continual remembrance of his life, death and resurrection, until his coming again.
- ❑ The inward and spiritual grace in the Holy Communion is the Body and Blood of Christ given to his people and received by faith.
- ❑ The Eucharist is a sacrifice because through the Eucharist, the Church's sacrifice of praise and thanksgiving, is the way by which the sacrifice of Christ is made present and in which he unites us to his one offering of himself.

### Lutheran

- ❑ Lutheran celebration of the Eucharist could be termed Consubstantiation - the belief that the body and blood of Jesus Christ are mysteriously and supernaturally united with the bread and wine (but not *truly and substantially* as in transubstantiation).
- ❑ Those receiving the sacrament receive Christ's "true body and blood" in the form of bread and wine. Lutherans do not teach that the bread and wine are transformed, but believe that the participation in the risen Christ is real.
- ❑ Lutherans are called to celebrate the Eucharist 'frequently' and to receive it 'frequently'.
- ❑ The Eucharist is a sacrament where participants come into direct contact with Christ himself.

### Orthodox

- ❑ Teaches that the congregation is mystically brought into the presence of the original Last Supper and the sacrifice is not "re-presented" nor repeated.
- ❑ The bread and wine are believed to become the Body and Blood of Christ by means of his original statements.
- ❑ Orthodox celebration of the Eucharist could be termed Pious Silence - the belief that the bread and wine become the real Body and Blood of Christ in a way that is beyond human apprehension and comprehension.
- ❑ Orthodox priests consecrate the bread according to apostolic tradition and teaching.
- ❑ Various Orthodox Churches enjoy *apostolic succession* but as different apostles went east than west, one will encounter differences in their liturgies.

### Salvation Army

- ❑ Three strong convictions led the Founders to decide that a Communion service would not be part of the Army's worship:
- ❑ Men and women are saved through faith in Jesus Christ alone. No ritual can make people right with God - it can only illustrate what is already real in the human heart.
- ❑ All believers are equal and every Christian has direct access to God through faith and prayer. There is no need for one person to minister God's grace to another, particularly through a rite.
- ❑ In the Last Supper, Jesus did not set out to institute a new ceremony binding on all Christians for all time. Christians should live every day remembering what Jesus has done for them and every action of life should be an opportunity to share the life and love of Jesus with others.
- ❑ Army members are not prevented from participating in the Eucharist at another Christian Church.

### Baptist

- ❑ Baptist celebration of the Eucharist could be termed Symbolism - the belief that the bread and wine are symbolic of the body and blood of Jesus Christ and that in partaking of the elements the believer commemorates the sacrificial death of Christ.
- ❑ In the Eucharist, Christ is present spiritually, not physically or bodily.
- ❑ Baptist's believe that there is no specific teaching on who should administer the Eucharist. Some groups do not limit who can administer the Eucharist, holding that any believer with the spiritual qualifications to partake of the Supper can administer it.
- ❑ Other groups establish a particular form for convenience. Some groups base their practice on whether they believe that certain rites should be restricted to clergy or officers who hold a special position.
- ❑ Others believe that the Eucharist is a Sacrament, which conveys grace and accomplishes the individual's salvation and therefore only certain qualified persons can administer the sacraments.

### Uniting Church

- ❑ Celebration of the Eucharist within the Uniting Church could be termed Spiritual presence - the belief that the body and blood of Jesus Christ are received in a spiritual manner by faith (it is neither taken *substantially*, nor as a *mere symbol*).
- ❑ Members believe that they receive the grace of divine forgiveness and new life offered in the sacrament and respond with the thankful offering for God's service.
- ❑ The Uniting Church believes that in the eucharistic remembrance, members call to mind the dying and rising of Christ and anticipate Christ's coming again.
- ❑ Church documents state that the bread and wine shall be distributed according to local custom and it is the role of the Church Council to decide how this should happen.

Students record their research findings using a **Retrieval Chart Strategy** 🕒.

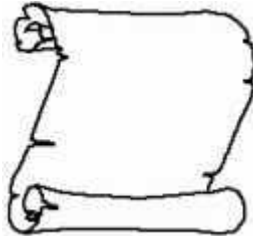
<b>Christian Denomination:</b> _____	
<b>Learning Team Members:</b> _____	
Research Question	Research Notes
What are the key beliefs about Eucharist?	
Is the Eucharist a sacrament in this denomination?	
In what form is the Eucharist practiced?	
Who may celebrate the Eucharist in this denomination?	
How often is the Eucharist celebrated?	

Students from learning teams share their research with the class. The students discuss the similarities and differences in how each denomination has employed Christ's words of "Do this in remembrance of me".

**Teacher Note:**

The core learning of this activity allows students to understand that Scriptural texts may be interpreted from the perspective of human rights.

Students form small learning teams and use Scriptural texts to formulate a Global Bill of Rights which identifies a set of rights and responsibilities which emphasise the dignity of the human.



As a starting point for the document, the students begin by reading each of the Scriptural references located below and summarise the text into a principle for the Bill of Rights.

	<b>Matthew 16: 24-27</b>	<b>Matthew 25: 14-30</b>
<b>Proverbs 31: 8</b>	<b>Matthew 20: 20-28</b>	<b>Matthew 18: 1-4</b>
<b>Isaiah 5: 23</b>	<b>Matthew 5: 21-26</b>	<b>Matthew 6: 25-34</b>
<b>Proverbs 29: 7</b>	<b>Luke 12: 13-21</b>	<b>Matthew 7: 1-5</b>
<b>Jeremiah 5: 28</b>	<b>Matthew 7: 7-11</b>	<b>Mark 12: 41-44</b>
<b>Lamentations 3: 35</b>	<b>1 Corinthians 9: 18</b>	<b>Proverbs 31: 9</b>

Students should write their principle as a statement, with the specific Scriptural reference located in brackets after the statement.

An example is provided:

**Global Bill of Rights.**

1. Each person has the right and responsibility to take up their cross daily. (Matthew 16: 24-27)



Students then investigate further texts from the Bible to add to their list of principles.

## ☐ **Group Identity and Dignity**

### **Teacher Background**

Pluralism is a characteristic of society today, particularly in the West. Pluralism is expressed through lifestyle choice, religious plurality, political pluralism, tolerance for difference, the maximisation of freedom and an emphasis on the rights and dignity of the individual. Individuals in Western democracies can potentially shape their lives with a good deal of freedom within the constraints of the law and in relation to their own economic, family and cultural circumstances. In western democracies, the stories and texts that underpin individual and social life, whether related to a religious tradition or not, are potentially open to a wide range of interpretations. Such a situation can be enriching, but is not without its tensions and difficulties. On the one hand, people can thrive on the variety and choice available; on the other, too much variety and choice can be exhausting and confusing. When variety of interpretation and choice touch on deeper matters of culture, religious belief and practice, the

interpretation of foundational religious Scriptures and on moral values and moral practices, the potential for conflict and division is obvious. The question is: "How much pluralism can this family, this group, this faith community, this Church, this organisation stand before it loses identity, cohesion and purpose? For example, differences of interpretation of Biblical texts in relation to homosexuality and homosexual activity are causing deep splits in some Christian churches.

A deep and ongoing reflection on what it truly means to uphold and nurture the dignity of each and every human being as someone of intrinsic value created in the image and likeness of God is one important touchstone for Christians as they wrestle with pluralism within their faith communities. Another significant touchstone is a consideration of what really promotes the common good of all. A further important consideration is the preferential option that Jesus showed for the poor, the alienated and the marginalised. These constitute the underpinning of true group identity and dignity. Differences of interpretation need to be challenged by these touchstones and concerns, so that an underlying unity can emerge beneath differences that may be contending with one another, fracturing group identity, undermining the dignity of individuals and making more difficult the attainment of the common good.

## Activity

## Ministry and Purpose © S5.3

### Teacher Note:

The core learning of this activity allows students to understand that Scriptural texts may be interpreted by various groups and people to become the purpose of their work.

Students individually read the following cards and locate the Scriptural references provided.

The **Canossian Sisters** are a Missionary Congregation who are involved in five broad areas of ministry: Evangelisation; Education; Pastoral and Nursing Care of the sick; welfare works with youth, migrants and refugees; Promotion of the laity; and Spiritual Exercises. Their focus is upon women, children and youth. Through a variety of initiatives including welfare, pastoral assistance, life-skills and counselling and care of the aged through Nursing homes and hospices, they are committed to the promotion of human dignity and self-esteem, justice and peace.

Their vision is influenced by Micah 6:8 and is stated as:

*Our life and charism call us to full-time commitment to strive to live and love as Jesus did:*

- 1. to act justly and strive to live a simple but joyous life;*
- 2. to love tenderly as Jesus did and taught;*
- 3. to walk humbly with God as Daughters and servants in God's kingdom.*

### Groutville Congregational Church

HIV/AIDS Ministry in KwaZulu-Natal Province of South Africa, is a ministry in which the youth of the Congregational Church have teamed up with nursing professionals to offer home-based care and support to families and individuals within the community who are struggling with HIV/AIDS. The province has an alarmingly high number of people affected by HIV/AIDS.

Through quarterly worship services dedicated to HIV/AIDS, guest speakers, workshops, bulletin inserts, Sunday School sessions and formal training, the church is continuously reminded, encouraged and educated on the facts regarding HIV/AIDS and sensitised to be openly supportive and affirming of those who are living with HIV and AIDS. Inspired by Scripture (Joshua 16) the ministry works to overcome HIV/AIDS) through faith and actively supporting the afflicted and their families with education.

The **Gladys Schumacher Memorial Leprosy Hospital** in Chengizkhanpet, South India, provides care for 450 to 500 people who suffer diseases which are contagious, infectious, epidemic and endemic. The hospital is a "City of Hope" for the people by providing a place to live, gardens to tender, bathroom and eating facilities where those suffering may find comfort.

Leprosy is a disease which is looked upon by some people in India as a curse, as incurable, as dreaded and highly infectious. The disease often results in ugly deformities, especially of the extremities of hands, feet, of the nose and the face. The social stigma which is attached to it by the ignorant as well as the educated people is still so persistent that even the nearest and dearest of kin are unwilling to entertain their own leprosy patients in their home.

Their work is influenced by Scripture: *"Come to me, all you who are heavily burdened and I will give you rest"* (Matthew 11: 28).

**Anointed Ink**, which began in 1998, is a ministry devoted to inspiring people with God's word. Levitica Watts began by writing devotionals and sending them via email to friends and family. In 2001, Levitica began creating Christian greeting cards and bookmarks. The work has been inspirational and encouraged many in their Christian journey.

The aim of the ministry is to encourage and inspire others with the Word of God through Weekly Inspirational emails, bookmarks, devotionals and Greeting Cards.

Their work takes its purpose from Scripture: *"I came that you may have life and have it more abundantly"* (John 10:10).

**Genesis Newspaper** is a monthly publication dedicated to reporting upon issues of Social Justice on a global, national and local scale. The publication challenges governments and corporations to examine the decisions they make and the consequence these decisions have for people around the world.

Recent articles to feature in the newspaper have focused upon the role of multi-national corporations in contributing to poverty in the third world, questioning the role of government organisations to provide charity and support to needy groups, the role of the Church in challenging drug cartels in South America and opposition to the Australian Government's stance on refugees.

The work of the newspaper is influenced by Scripture: *"You shall know the truth and the truth shall set you free"* (John 8: 32).

**Saviour College** is a co-educational school for students from Years 1 to 12. The school offers a wide range of academic, social, cultural and sporting programs, allowing each student to progress at their own rate as they grow towards maturity.

The school aims to foster the academic, social, spiritual, emotional, ethical, civic, sporting and cultural development of its students. Students are encouraged to become involved in a range of curricular and co-curricular programs at the school so they may develop a range of skills and abilities needed for lifelong learning. These programs involve various sporting activities (both for competition and participation), art activities, charities and social justice groups, social events, civic projects as well as programs for learning support and extension and enrichment.

The school motto, which influences the work of the college, is *"I have come that they may have life and have it to the full"* (John 10: 10).

Students use a **Three Level Lighthouse Strategy** 🗨️ to identify what the Scriptural text means for the work of that organisation. They begin at the bottom of the lighthouse. This strategy encourages students to examine a text at three levels:

- ❑ **Literal meaning**
  - What do the words say?
  - What is the surface level meaning of this text?
- ❑ **Inferential meaning**
  - How else might I understand these words to mean?
  - What do other people understand this text to mean?
  - What background information would help me to understand this text beyond just the surface level?
- ❑ **Evaluative meaning**
  - What do experts from the area say about this text?
  - How do I interpret this text in light of diverse views and understandings?

## Activity

## In the Beginning 🗨️ S5.3

### Teacher Note:

The core learning of this activity allows students to understand how the first account of Creation in the Book of Genesis may be interpreted from various perspectives.

Students, in small learning teams, read the Scriptural text of Genesis 1:1-2:2. Students use a **Three Level Lighthouse Strategy** 🗨️ (see above) to identify what the Scriptural text means. Students, in small learning teams, use an **Expert Jigsaw Strategy** 🗨️ to become knowledgeable about a different interpretation of Genesis 1:1–2:2.

The class is divided into home teams of four members and each team is numbered from one to four. The groups are introduced to four interpretations of the first Creation account in Genesis. The teacher background may be useful:

### Background Information

A **fundamentalist** perspective focuses on the literal approach to the interpretation of the Bible as a whole and of given Scriptural texts. The aim is to interpret texts word for word, literally, without taking into account contextual elements that might influence interpretation.

The **Day-Age Theory** is an attempt to reconcile a literalist reading of the Bible with the facts of science. According to proponents, the word "day" in the Bible should actually be translated as "age," thus allowing for an indefinite period of time in which God worked his act of creation. This allows the supported to read the work literally while also not having to engage in futile rebuttals about the age of the planet.

The **Gap Theory** was another significant attempt by Christian theologians to reconcile the time scale of world history found in Genesis with the popular belief that geologists provide "undeniable" evidence that the world is exceedingly old (billions of years).

**Creation theology** identifies the creation as a gift from God and humans as special creatures made in God's image with a calling to steward the creation. The account of Creation provides a starting point to view the potential to grow, develop and flourish under God's providential care and humanity's obedient service in it.

The Home Teams are then reformed into Expert Teams, which means that all of the Home Team No. 1's move to Expert Team No. 1, home Team No. 2's into Expert Team No. 2 and so on.

The specific interpretation which the Home team will become knowledgeable about include:

- ❑ Expert Team 1: Literal Interpretation
- ❑ Expert Team 2: Day-Age Theory
- ❑ Expert Team 3: Gap Theory
- ❑ Expert Team 4: Creation Theology

Students read provided explanations of various interpretations of Genesis 1: 1 – 2: 2. Suitable readings can be located on the World Wide Web using a simple Google search. Some examples include:

- Literal Interpretation: [www.godandscience.org/youngearth/genesis1.html](http://www.godandscience.org/youngearth/genesis1.html)
- Day-Age Theory: [www.godandscience.org/apologetics/day-age.html](http://www.godandscience.org/apologetics/day-age.html)
- Gap Theory: [www.barr-family.com/godsword/gap.htm](http://www.barr-family.com/godsword/gap.htm)
- Creation Theology: <http://webs.tconline.net/softedges/revcur/bibhist01.html>

If access to computers is not readily available, the teacher could provide the students with printouts of the particular web pages.

The Expert Teams then read the provided reading to become aware of the specifics of the interpretation of creation. Students, in their Expert Team, research their specialised interpretation and develop a range of ideas to take back to their Home Team.

Expert Teams then split up, with all members returning to their original Home Team. At this stage, they will be an 'expert' on the particular interpretation which they researched. Students share their research with other members of their Home Team and use a **Retrieval Chart Strategy** 🕒 to make a comparison between the interpretations:

Question	Literal Interpretation	Day-Age Theory	Gap Theory	Creation Theology
What role does God play in Creation?				
What explanation is provided for the Creation process?				
What 'evidence' is cited to support this interpretation of Creation?				
What does this interpretation mean for those who support this view?				

## □ Future Visioning

### Teacher Background

Justice is a key theme that pervades Sacred Scripture, both the Old Testament and the New Testament. Justice focuses on the establishment and maintenance of *right relationships*. When justice is pursued, there is hope for the future. Christian affirmation of the reign of God in the world is an expression of Christian hope and conviction that justice and peace will prevail in our world. Christians believe that the reign of God is both here and not yet here. This Christian realism sees positive signs of justice and peace in our world, while recognising the countersigns that have still to be overcome.

#### *The Old Testament*

In the Old Testament, justice is seen as integrally linked to the Covenant relationship between Yahweh and the people of Israel. Fidelity to the Covenant is not simply seen as a matter of offering sacrifice and burnt offerings and being scrupulously observant about details of ritual law and custom. More importantly, fidelity to the Covenant involves compassion towards the widowed and the orphaned. Fidelity to the Covenant entails fellowship and sharing with the poor and the marginalised. The rich and the powerful are to have a particular concern for those who are poor and marginalised and to redress injustice. The prophetic literature is particularly eloquent about justice, often predicting dire consequences for the people of Israel where injustice and oppression of the poor, the marginalised and the weak prevails.

#### *The New Testament*

In the New Testament, Jesus, in continuity with his Jewish heritage, exhibits a particular solidarity with the poor, the weak and the marginalised. Matthew and Luke underline this solidarity in their infancy narratives, where Jesus is born into lowly and tenuous circumstances, worshipped by common shepherds and forced to flee the oppression of the powerful and the rich in the person of Herod. In his ministry, Jesus heals the sick, engages in table fellowship with the marginalised and the outcasts, confronts the powerful and the wealthy when their behaviour is oppressive of the poor, overturns the tables of exploitative money changers in the Temple in Jerusalem the centre of religious and economic power and authority for the Jewish people and is crucified with a criminal on either side. The New Testament Scriptures record how the early Christian communities sought to model themselves on Jesus by integrating into their life a like passion for justice and a Christlike concern for the poor, the oppressed and the marginalised.

The social teaching of the Church and its action for justice and peace, are founded in Scripture and the person and teaching of Jesus. Catholic social teaching asserts and endeavours to uphold the inalienable dignity of the human person, created in the image and likeness of God. The Church, through its communities and organisations around the world, works with all people of good will to promote justice, peace and ecological sustainability at both a local and global level. The church promotes in word and action a preferential option for the poor; political and economic rights for all; promotion of the common good; political participation and the rights of local communities in decision making; economic justice; stewardship of the earth; global solidarity and the promotion of peace.

#### *Liberation Theology*

Liberation theology is particularly associated with situations of gross injustice and oppression in countries of Latin America. Liberation theology came into prominence with the writings of some theologians in Latin America beginning around the 1960's. Liberation theology draws on Scripture and Catholic social teaching in order to address gross situations of injustice and dire contexts of economic and political oppression, denial of human rights and dignity and corruption and economic oppression and injustice built into and perpetuated by the very structures of society. Liberation theology is oriented to changing false consciousness about injustice, empowering the poor, the marginalised and the oppressed, inspiring resistance to unjust situations and promoting solidarity and motivating individual, communal and political action towards justice. Liberation theology has had many positive benefits in promoting justice. On the other hand, liberation theology is sometimes criticised when it seems to stray too much into the realm of politics, or to embrace too readily particular political ideologies.

**Teacher Note:**

The core learning of this activity allows students to understand how homilies can be used to explain Scripture and that Scripture.

Students use a **Detective Strategy** 🔍 to examine a homily that was written to explain Luke 6:17-26 which concerns the Beatitudes.

Students consider the following questions:

- ❑ In what way can Homilies explain Scriptural texts?
- ❑ What techniques can be used to communicate teachings from Scriptural texts?

**Student Detective Strategy**

1. Read the Scripture text and write down the key words from text.
2. Identify the event/story that came before this text.
3. Read the Homily and identify any words related to concepts of justice. (Note – do not just look for the word 'justice' but look for any words related to this concept.)
4. Are there any repeated words or phrases in the homily? What are they?
5. What is the intended audience of this homily?
6. What was the writer's/speaker's purpose for the homily?
7. Does the writer/speaker discuss the historical and cultural period in which the Scriptural text was written?
8. What are the main symbols or images used in the homily?
9. What is the main teaching of the homily?
10. Does the writer present ways in which the reader/audience can live out the teachings presented in the homily? What ways are suggested?



## **Homily for 6th Sunday in Ordinary Time - on the Gospel (Year C)**

**By Fr Munachi E. Ezeogu, cssp**

**Readings: Jeremiah 17:5-8; 1 Corinthians 15:12, 16-21; Luke 6:17, 20-26**

A preacher began his preaching on today's gospel by asking for a show of hands from all in the congregation who would love to be poor, starving, weeping and hated by everybody. No hands went up. Then he asked of those who, on the contrary, would love to be rich, well fed, laughing and well spoken of in the community. All hands went up. A similar survey in any church would probably yield similar results. Yet Jesus in Luke declares a blessing on those who are poor, hungry, weeping and hated. To make sure we get the point, he goes on and explicitly pronounces a woe on those who are rich, well fed, laughing and well spoken of. What is going on here? Does Luke want us to understand that material poverty in itself is a sign of divine approval and material prosperity a sign of divine disapproval? Certainly, not!

Poverty in itself is not a blessing but an evil, a lack. In fact, all the qualifying factors mentioned in Luke's Beatitudes -- poverty, hunger, weeping, hatred, exclusion, reviling, defamation -- are all evils. These are things no good parents would want for their children. Neither would God want these things for us, God's children. How are we then to understand Luke's beatitudes? The key to Luke's Beatitudes is to be found in an important clause which he adds at the end of the last beatitude and the clause is "on account of the Son of Man". What Luke is saying is this: those who accept these evil conditions as the price that they have to pay for following Christ, they are the blessed ones. Some knowledge of the social background of Luke's gospel would help us here.

Luke wrote his gospel at a time of terrible social and religious persecution of believers in Christ. It was so severe that anyone professing to be a Christian knew for sure that he or she would be disowned by family, rejected by friends and excluded from the synagogue. One immediately lost one's right of inheritance, free association and commerce in the community. Even if one were a very rich person with lots of land and farms, the moment they declared their faith in Christ, they were automatically dispossessed and reduced to a state of stark poverty. Now you know why some smart ones among them would go and sell their lands first!

In the passage immediately preceding today's gospel, Luke describes the call of the twelve apostles (Luke 6:12-16). From a large group of followers who were coming and going, still trying to decide one way or the other, Jesus publicly calls out these twelve as his regular associates. Given the situation we have just described, how would you feel if you were called to be one of them? You knew that as soon as you answered yes to the call of Jesus, you would lose all your possessions and entitlements in the community, instantly joining the club of the poor, the hated, the reviled, the excluded. Some of these men would literally have tears in their eyes as they went up to join Jesus as full-time associates. So Jesus looks at these tearful, stranded twelve young men before him, willing, but still not so sure they are taking the right step. He looks at them and he says to them:

Blessed are you who are poor [now], for yours is the kingdom of God. Blessed are you who are hungry now, for you will be filled. Blessed are you who weep now, for you will laugh. Blessed are you when people hate you and when they exclude you, revile you and defame you on account of the Son of Man. Rejoice in that day and leap for joy, for surely your reward is great in heaven; for that is what their ancestors did to the prophets. (Luke 6:20-23).

After that you can imagine the newly recruited apostles smiling through their tears. Suffering, yes, but smiling, because they now understand they have indeed made the right choice. The woes, on the other hand, would refer to those who declined the invitation to follow Jesus (like the Rich Young Man) because they were not ready to give up their prestige in the community, lose their circle of friends, not to talk of all the wealth they had spent all their lives accumulating. They have come to attach great importance to the good things of this life, so much so that wealth has become like a god to them. In many ways they are like the men and women of this present age of materialism and consumerism. Jesus says they have made the wrong choice because the path of putting worldly prosperity before God invariably leads not to lasting happiness but to eternal tragedy.

### Teacher Note:

The core learning of this activity allows students to understand how Scripture may be used to provide visioning for the future and for Christian activities.

Students, in small learning teams, use the Bible Gateway website to locate Scriptural references concerning 'hope' which could be used as the basis of a television advertisement focused 'hope'.

The Bible Gateway website is located at <http://bible.gospelcom.net>. Some appropriate Scriptural references include: 1 Thessalonians 5:8, Titus 2:13, Philippians 3:20, Psalm 22:4, Ephesians 2:12, I Chronicles 29: 15, Job 5: 16, Job 6: 8, Job 6: 11, Psalm 119: 81, 1 Corinthians 13: 13, Romans 15: 4.

Students use a **Three Level Lighthouse Strategy** to explore the Scriptural text.

Students in small learning teams use a **Story Board Strategy** to plan a television advertisement focused upon the theme of 'hope'. Appropriate contexts for the advertisement include:

- ☐ A Christmas advertisement for the St Vincent de Paul Society Campaign of Hope, aimed at inspiring donations of food for distribution to the needy.
- ☐ An advertisement for Lifeline focused upon enjoying life and displaying resilience.
- ☐ An advertisement for Caritas or the Forty Hour Famine focused on gaining donations to benefit programs in the third world.
- ☐ An advertisement for the Mater Children's Hospital advertising its upcoming appeal.

The advertisement should use the Scripture in some way to convey meaning to the intended audience.

A suggested process for the Story Board includes:

- ☐ Interpret the Scripture.
- ☐ Brainstorm for ideas.
- ☐ Consider audience and purpose.
- ☐ Focus or prioritise ideas.
- ☐ Complete detailed research.
- ☐ Plot sequence of events for advertisement.
- ☐ Consider language to be used.
- ☐ Create or search for visual images.
- ☐ Consider camera angles, type of shot and shot duration.
- ☐ Consider logo, font and text size.
- ☐ Create polished Story Board.



## Activity

## Justice Gallery © S5.3

### Teacher Note:

The core learning of this activity is for students to consider different perspectives in communicating an informed interpretation of Scripture and Social Justice using art.

Students read various texts from Scripture, which are related to Social Justice issues.

Suitable Scriptural texts include:



**Mark 10:17-31 – justice and wealth**

**Matthew 5:38-48 – Jesus teaching active non-violence**


**Deuteronomy 24:10-22 – laws for the poor**

<b>Romans 12:14-21 – harmony and responding without violence</b>
<b>Ephesians 6:5-13 – challenging oppressive structures</b>
<b>Luke 16:19-31 – justice and community</b>
<b>Acts 2:42-47 – living the values of Christ</b>
<b>Isaiah 65:21-22 and Micah 4:6-7 – visions of equity and justice</b>
<b>Isaiah 11:1-5 – the Messiah and a vision of justice</b>
<b>Psalms 112:5-9 – care for the poor</b>

Students use the Bible Gateway website to locate additional Scriptural references concerning aspects of Social Justice. The Bible Gateway website is located at <http://bible.gospelcom.net>.

Students chose one Scriptural reference to use as the foundation of their own artwork. Students use a **Story Probe Strategy** to unravel the deeper meaning behind the text.

<i>Questions</i>	<i>Responses</i>
Who are the main characters in this text?	
What event/story came before this text?	
Are there any repeated words or phrases? What are they?	
What is the setting of the story? What was happening at the time?	
What are the main symbols or images used in this story?	
What are your thoughts and feelings as you read the story?	
What mind pictures do you get when you read this story?	
What do you think the author is like? Is there any message they are trying to get across in this story?	
What are some key words or phrases you like in this story?	

Students use a **Six Action Shoes Strategy**  to identify different situations in which the teaching of the selected Scriptural text could be interpreted today. Students identify ways in which people may act accordingly, in order to take control of the situation and respond in a manner which is socially just.

Students create their own artwork which could be presented within the school as an exhibit of religious art. This artwork should not simply be a literal representation of the Scriptural text but rather represent ways in which people may work for Social Justice.

A suggested process to create the artwork is provided below:



### A Process for Art Making

1. Brainstorm for ideas. Write them all down. At this stage do not discount any ideas.
2. Complete preliminary sketches. Consider possible techniques and materials.
3. Prioritise ideas given techniques, materials and purpose.
4. Experiment with ideas. More sketches.
5. Conduct research to inform ideas.
6. Complete final sketches. Be prepared to make mistakes and make adjustments.
7. Create!



### Classroom Snapshot

At Holy Family College, the students had studied the ways in which Scripture may be interpreted. As part of their unit, they studied references to Social Justice in the Scriptures. They had also examined the ways in which the visual arts portrayed Scriptural references to Social Justice by considering aspects like the intended audience of the artwork, the lens/perspective from which the artist was viewing the scene, the historical/cultural context in which the artist was working and how people (such as ourselves) from other historical, cultural and socio-economic backgrounds have interpreted the artwork. An important part of the investigation was the comparison of the artwork with the Scriptural writings.

It was then time for the students to attempt their own artwork. The students selected a piece of Scripture (and where possible different accounts of the same event) and spent some time reflecting upon the words before considering how the text could speak to various audiences. At this stage it was necessary to consult library resources to consider the background of the text. The students then began forming their ideas for their artwork and completed preliminary sketches in which they experimented with line, colour, shape and texture, considered the positioning of main elements within the artwork and considered alternative forms and styles. Once this preliminary work was completed, the learners began producing and shaping their piece of art.

The artworks were displayed in a space within the College and the students organised how the artworks were to be displayed. The class had chosen a variety of art forms including sculpture, textiles, paintings, mosaics and etchings to communicate their findings. It was decided that the artworks would be displayed with the Scriptural text located directly beside them, with an explanation from the student artist as to what they were trying to achieve. The students also created posters of quotations from Church documents about Social Justice to use in the gallery. The learners organised invitations to the launch of the gallery and arranged musical, dance and dramatic performances to complement the art. As a final activity, the students analysed the artwork of another student artist. They investigated the piece of Scripture, considered various interpretations, identified the historical/cultural context and the intended audience etc. They presented their ideas to the class and the artist was invited to enter into a discussion as to how their ideas were similar or different.

**That is the final activity in this module.**

**Learning Strategies featured in this module and identified by the Learning Strategies Icon ⓘ are detailed in the pages following resources and appear on the following pages:**

Consequences Web	p. <a href="#">46</a>	Six Action Shoes	p. <a href="#">53</a>
Hot Potato	p. <a href="#">46</a>	Retrieval Chart	p. <a href="#">54</a>
Flow Chart	p. <a href="#">47</a>	Story Wheel	p. <a href="#">55</a>
Improvisation	p. <a href="#">47</a>	Writing in Role	p. <a href="#">55</a>
Hot Seat	p. <a href="#">47</a>	Three Level Lighthouse	p. <a href="#">56</a>
Venn Diagram	p. <a href="#">48</a>	Expert Jigsaw	p. <a href="#">57</a>
Six Thinking Hats	p. <a href="#">49</a>	Story Board	p. <a href="#">58</a>
Art Analysis Guide	p. <a href="#">50</a>	Story Probe	p. <a href="#">59</a>
Social Ladder	p. <a href="#">51</a>	T Chart	p. <a href="#">60</a>
Hypothetical	p. <a href="#">51</a>	Ten Word Strategy	p. <a href="#">60</a>
Concept Web	p. <a href="#">52</a>		

## ❑ **Multimedia Centre**

### **Multimedia Resources**

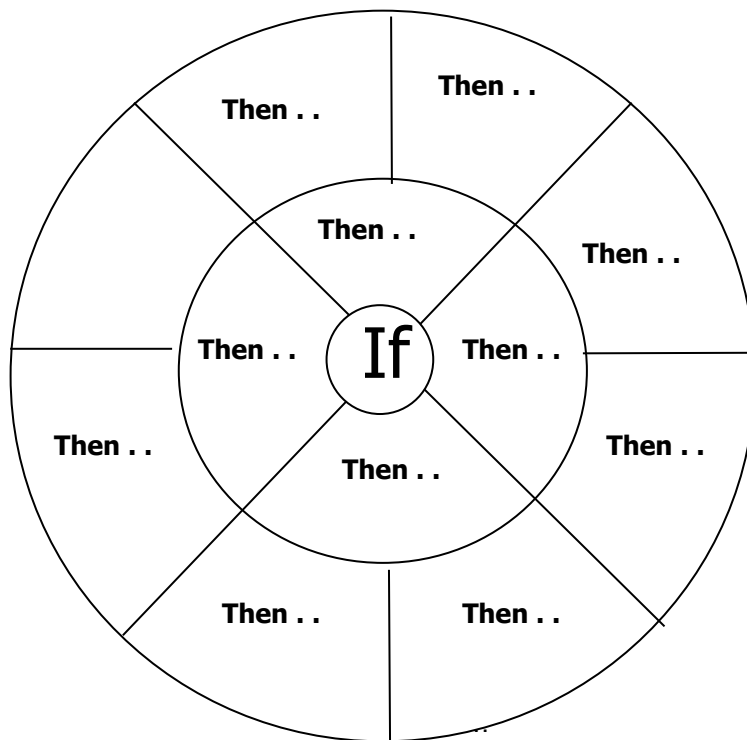
The Brisbane Catholic Education Multimedia Centre has a wide range of multimedia resources available for loan to schools. Teachers are encouraged to consult with the staff of the centre regarding suitable multimedia resources to enhance units of work developed from this module. Contact details for the Brisbane Catholic Education Multimedia Centre:

Telephone (07) 3840 0405

Alternatively, teachers are able to conduct a Multimedia Centre online search through the BCE Intranet. Religious Institute schools are able to access the BCE intranet through the public site located at: [www.bne.catholic.edu.au](http://www.bne.catholic.edu.au)

## ❶ Consequences Web

A Consequences Web is a type of graphic organiser. It assists students to analyse the likely or observable consequences of an action. The web can contain any number of circles



## ❶ Hot Potato Strategy

Hot Potato is a fast-paced group activity where each group is given a sheet of paper with a topic to brainstorm. On a given signal the papers are passed around to the next group who read what has been written and add extra ideas to the sheet. The process is repeated until the papers arrive back at their starting point.

The advantages to this activity are:

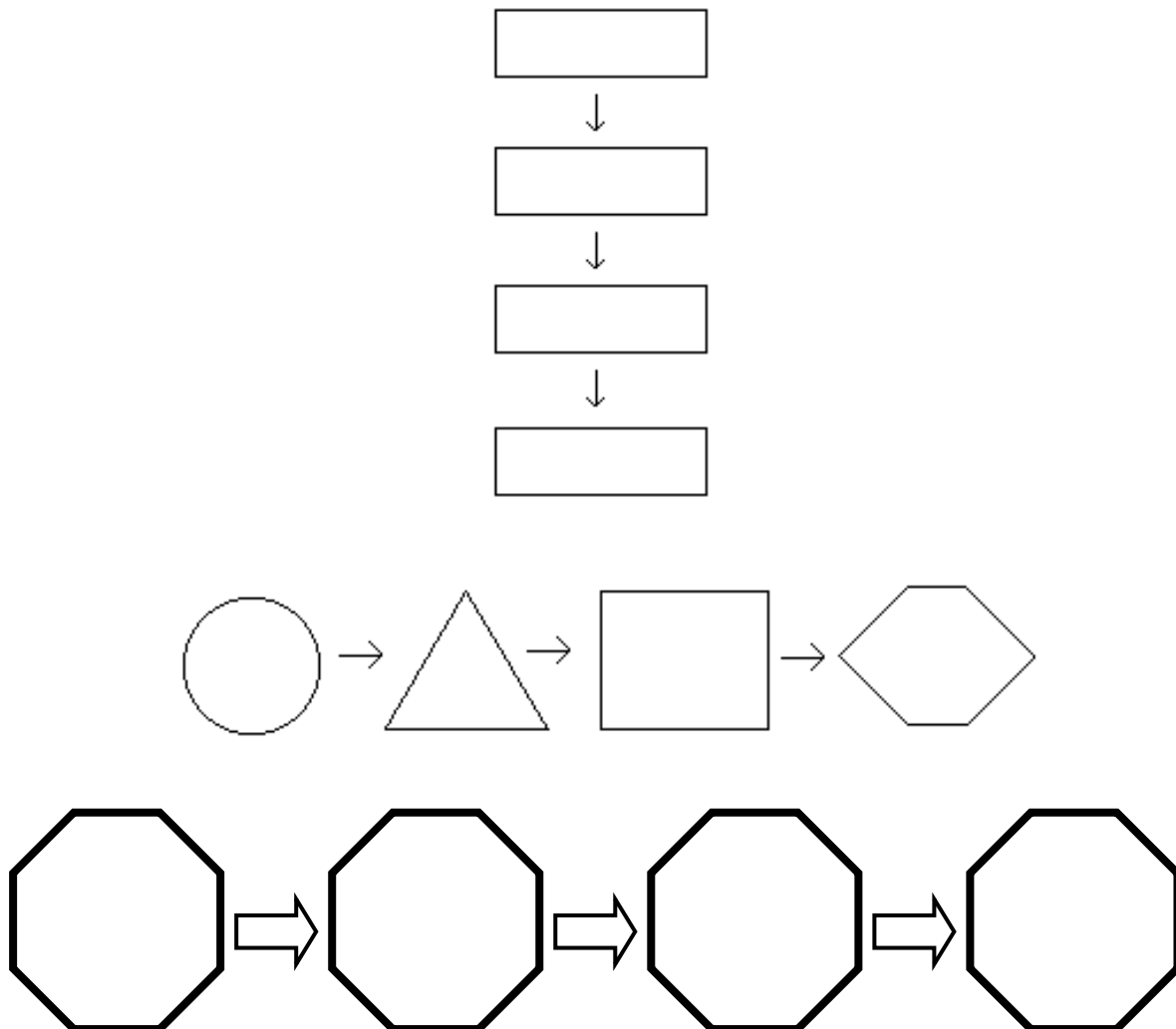
- ❑ It pushes the students to keep digging deeper or more divergently to create ideas
- ❑ It keeps the kinaesthetic learner involved
- ❑ Change of pace which can be energising for the students
- ❑ The involvement of the students as evidenced when their original sheets come back to them and they spontaneously read to see what has been added.

A graffiti wall is a variation on the hot potato strategy outlined above. As with hot potato, several topics or questions are written on sheets of paper and several students work on each piece of paper at the same time. The difference however is that the large sheets of paper are posted on the walls or floor around the room and the students move freely or in groups from one piece of paper to the next.

Classroom rules need to be clearly in place before this activity can be run successfully but most students like the opportunity to move around and to make choices and do not take advantage of the situation. The simplest way to introduce it is to keep the students in groups rotating on a signal from one sheet to the next.

## ① Flow Chart

Information or phenomena related in a non-circular manner, is best represented by linear flow charts. With this type of flow chart, the phenomena have a beginning point and an end point, with intervening steps or things in between. Arrows indicate relationships. Linear flow charts may be arranged top-down or left right. One or several geometric shapes may be used to represent the information.



## ① Improvisation

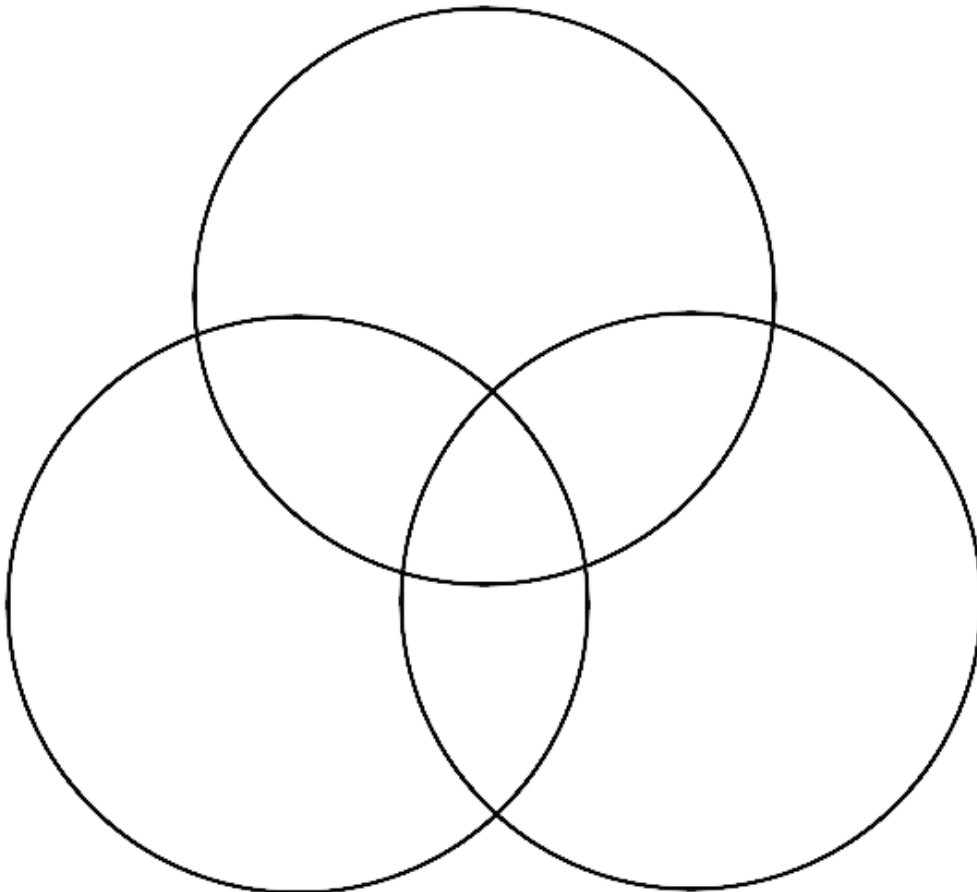
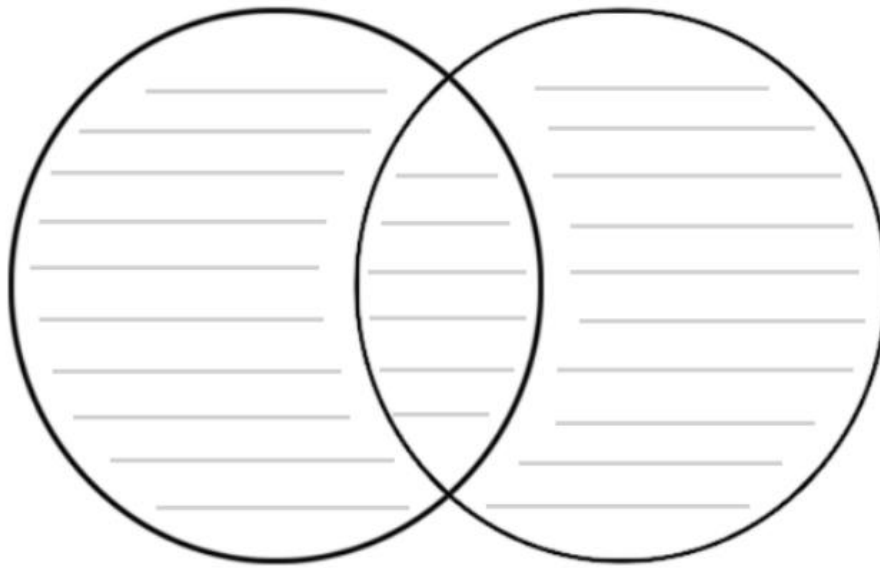
A method of producing make-believe talk and action in a spontaneous or continuous manner, but not meant for repetition, or as prepared talk and action for performance.

## ① Hot Seat Interview

Students, as themselves, question teacher-in-role or student-in-role in order to get more information about the character and the character's motives; or to confront the character.







## ① Venn Diagram Strategy

Venn Diagrams are a visual way to organise information to show similarities and differences. Venn Diagrams can consist of two or three circles as shown.



# ① Six Thinking Hats Strategy

Edward de Bono has devised this strategy to encourage diverse thinking, problem solving and decision-making. This strategy suggests the concept of six different coloured hats used as analogies for thinking in different ways. The hats and the types of thinking they encourage are:

	Red Hat	Feelings and emotions
	Blue Hat	Thinking about my thinking (metacognition)
	Yellow Hat	Positive issues
	Green Hat	Creative Improvement
	Black Hat	Negative Issues
	White Hat	The Facts

Some questions that facilitate learning, problem-solving or decision-making activities include:

## **Red Hat (Emotional Reactions)**

What are prominent feelings about an idea or issue?

## **Blue Hat (Reflecting on the process/metacognition)**

What strategy used for learning/ solving problems or decision-making was most effective for the idea or issue? Which hat was the best for this idea or issue?

## **Yellow Hat (Positive Tracking)**

What are the positive aspects, strengths and advantages of the idea or issue?

## **Green Hat (Creative Improvement)**

What are some ways the idea, issue or problem can be improved or made better?  
How many creative uses are there for this idea or issue?

## **Black Hat (Negative Issues)**

What are the disadvantages or negative aspects of the idea or issue?  
What are the weaknesses, dangers and problems?

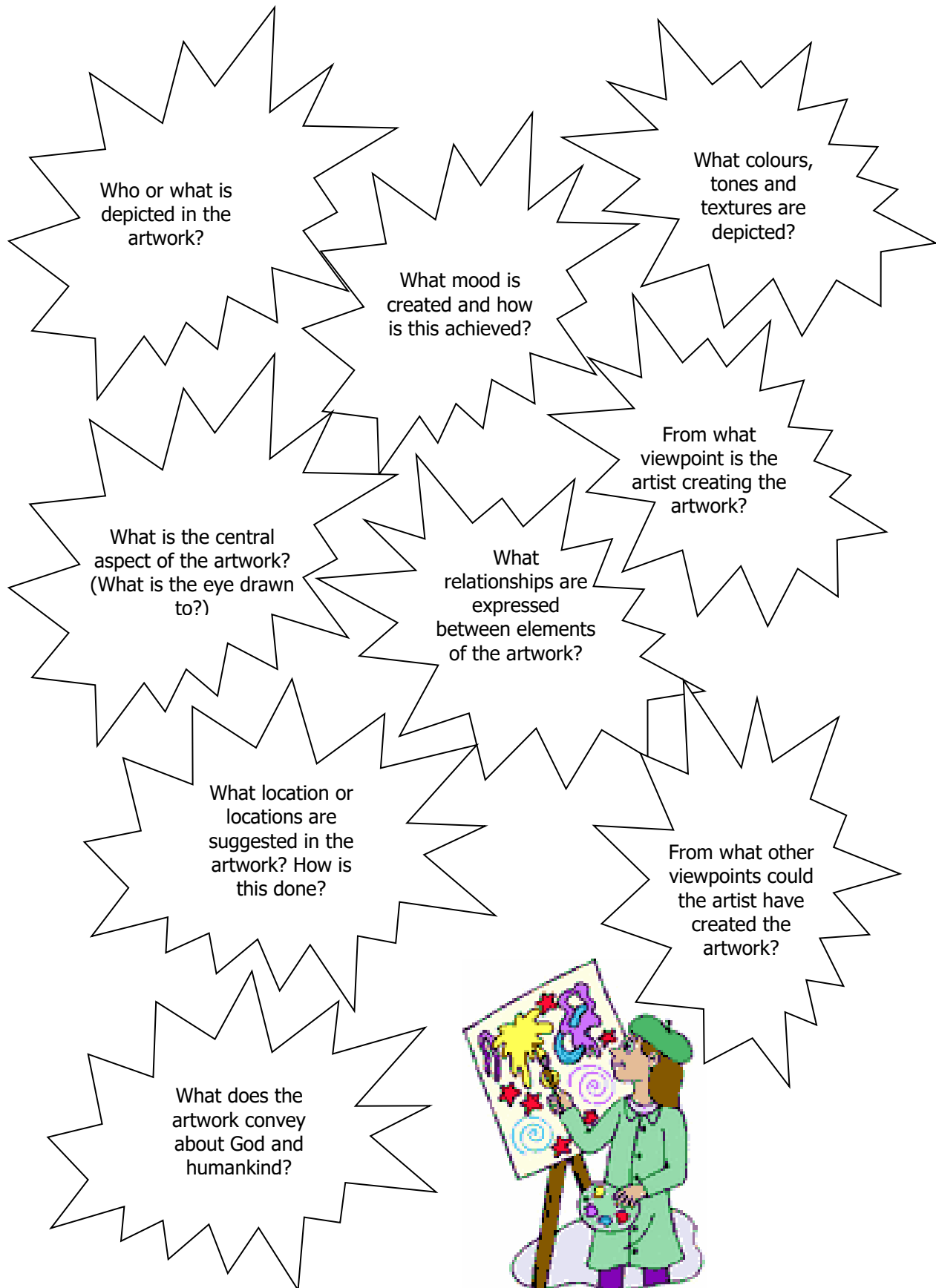
## **White Hat (Collecting Information/Facts)**

What are the facts?  
What core information is needed to help understand the problem, issue or idea?  
What questions need to be answered to solve the problem?

Teachers use this strategy once an idea, issue or problem is established. The students then engage in thinking about this idea, issue or problem by using all, or some of, the thinking hats in small group or whole class scenarios. Once students have engaged in this thinking strategy the data generated can be used to enhance other learning purposes and contexts.

# 📌 Art Analysis Guide

The Art Analysis Guide provides a simple framework to assist students interpret artwork.



## ❶ Social Ladder

A Social Ladder is a strategy which requires students to rank or sequence. It involves sequencing social positions in a particular society at a particular time.

Students place the societal group in the organiser in the appropriate position, lowest to highest, according to the privileges and standing each group has. Ranking is often based on individual values and judgments about the relative importance of the criteria used in determining the rank of specific groups. Therefore, it is important for students to give reasons for the rank orders they have selected. Verbalising their rankings helps students think about their thinking and clarify their choices.



Students:

- ❑ Read a Scriptural text. They select the main characters in the text and place the characters on the ladder provided in what seems to be their place on the social ladder in the time of Jesus.
- ❑ Record or state their rationale for the placement of the characters on the ladder.
- ❑ Discuss how Jesus reacted to the established social orders such as hierarchal social structures.

## ❶ Hypothetical Strategy

A Hypothetical Strategy, based on the television programs hosted by Geoffrey Robertson, is a method where students can delve into an issue and become an *expert* in one aspect of the issue. This expertise is then utilised to argue from a particular position.

An issue is presented to the class e.g. IVF. The class are divided into groups of *experts / stakeholders* in the issue: lawyer, doctor, moral theologian, psychologist, scientific researcher, couple. Teachers may choose to provide students with the information for each position or groups research the presented issue from the perspective of their *expert group*, e.g. lawyer group investigate the legal issues surrounding the issue and these particular circumstances in particular.

Once the research is completed the *expert groups* convene in a classroom with each group having a spokesperson. Groups, generally, would sit together so that discussion can take place during the hypothetical.

Generally, teachers are at the centre of hypotheticals. The teacher has prepared a series of scenarios that *develop* as the discussion ensues. Questions are thrown from *expert* to *expert* with clarification being sought from each group as to the reasons and the basis of their positions. Specific questions need to be developed for each group of *experts*. Groups need to listen to each other's responses and be prepared to debate information being presented. The spokesperson would consult briefly with the members of the *expert group* that they belonged to.

An example of a hypothetical that has been developed can be found in *Sharing Our Story* (1995), Parramatta CEO – Support Units, p. 34-37.

# ❶ Concept Web Strategy

A concept web is a diagram that indicates relationships between concepts. Put simply, webs are visual maps that show how different categories of information relate to one another. Webs provide structure for concepts, ideas and facts and give students a flexible framework for organising and prioritising information.

Typically, major topics or central concepts are at the centre of the web. Links from the centre connect supporting details or ideas with the core concept or topic. Concept maps are more effective in aiding comprehension and retrieval if the connection lines are labelled as well.

Teachers and students alike use webs to brainstorm, organise information for writing (pre-writing), as well as to analyse stories, events and characterisation. Classroom teachers use that webbing as an effective technique in small group settings. As students work cooperatively they can build collaborative webs, incorporating the thoughts and contributions of each group member.

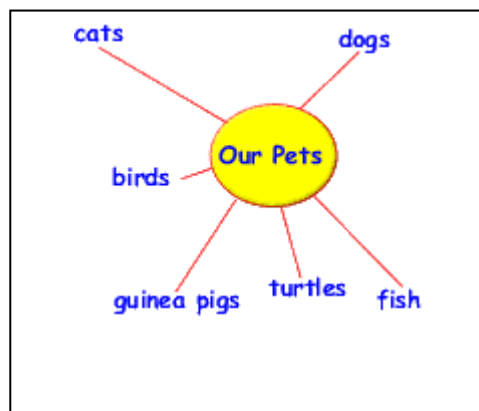
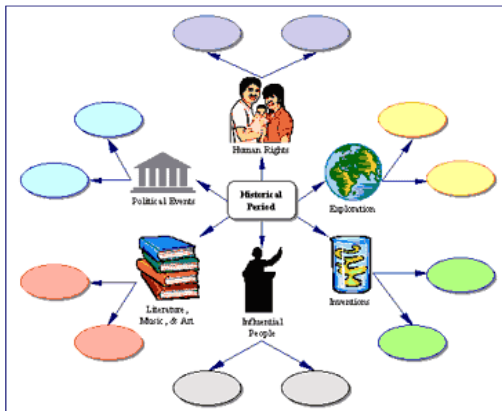
As an assessment tool, a concept web can be used to:

- ❑ Assess content knowledge and show hierarchy and relationships among concepts
- ❑ Provide teachers with insight into a student's understanding and reasoning
- ❑ Pre-assess student understanding of an area of study.

There are a variety of elements that students need to consider in designing a concept web. These include:

- ❑ The quantity and depth of terms used
- ❑ The accuracy of relationships
- ❑ The levels of hierarchy generated
- ❑ The number of branches and the number of cross links and how these are labelled.

Typical concept webs look something like these:



A useful process for teaching students to create a concept web is:

Start with a major idea or central concept.

Arrange items in a directional hierarchical pattern with subordinate concepts.

Place labelled links with appropriate linking words or phrases.

Identify the links to the sub-branches of the network.

Encourage students to use their own words.

Use only a few important concepts in the subject domain.

Check to make sure the connections are valid and clear.

An excellent software tool for creating concept webs is **Inspiration**. A free thirty-day trial version of this software can be downloaded through the Inspiration web site located at:

[www.inspiration.com/index.cfm](http://www.inspiration.com/index.cfm)

## ① Six Action Shoes Strategy

The Six Action Shoes were developed by Edward De Bono as a framework to transform the way we think to the way we act, identifying different situations and acting accordingly in order to take control of them and respond in the most effective manner possible.

There are two questions to ask before embarking on any action – 'What type of action is required here?' and 'Which action shoes are appropriate to behave in that style?'

The six shoes are:

Shoes	Colour and Style	Type of Action
	Navy Formal Shoes	Routines and Procedures
	Orange Gumboots	Reacting Quickly
	Pink Slippers	Responding sensitively
	Brown Brogues	Practical and flexible Action
	Grey Sneakers	Finding and Investigating Information
	Purple Riding Boots	Taking Charge

Students use templates of the action shoes or indeed, real shoes as learning tools in analysing situations to discern the type of action or action adopted by individuals or groups in specific situation. They might also use the shoes to sequence a series of actions in a given situation.

Students use the Six Action Shoes to propose appropriate actions to given situations and to justify those actions. When used in collaboration with the Six Thinking Hats it can prove a particularly powerful thinking strategy.

# **❶ Retrieval Chart Strategy**

A Retrieval Chart is a graphic organiser used for organising and categorising data using headings or key concepts. Retrieval Charts are useful for:

- ☐ Presenting information in an easily accessible way
- ☐ Comparing and contrasting attributes
- ☐ Organising data for use in research projects
- ☐ Note taking in a systematic way

A variety of different Retrieval Charts are provided below.

## **The Stolen Generations**

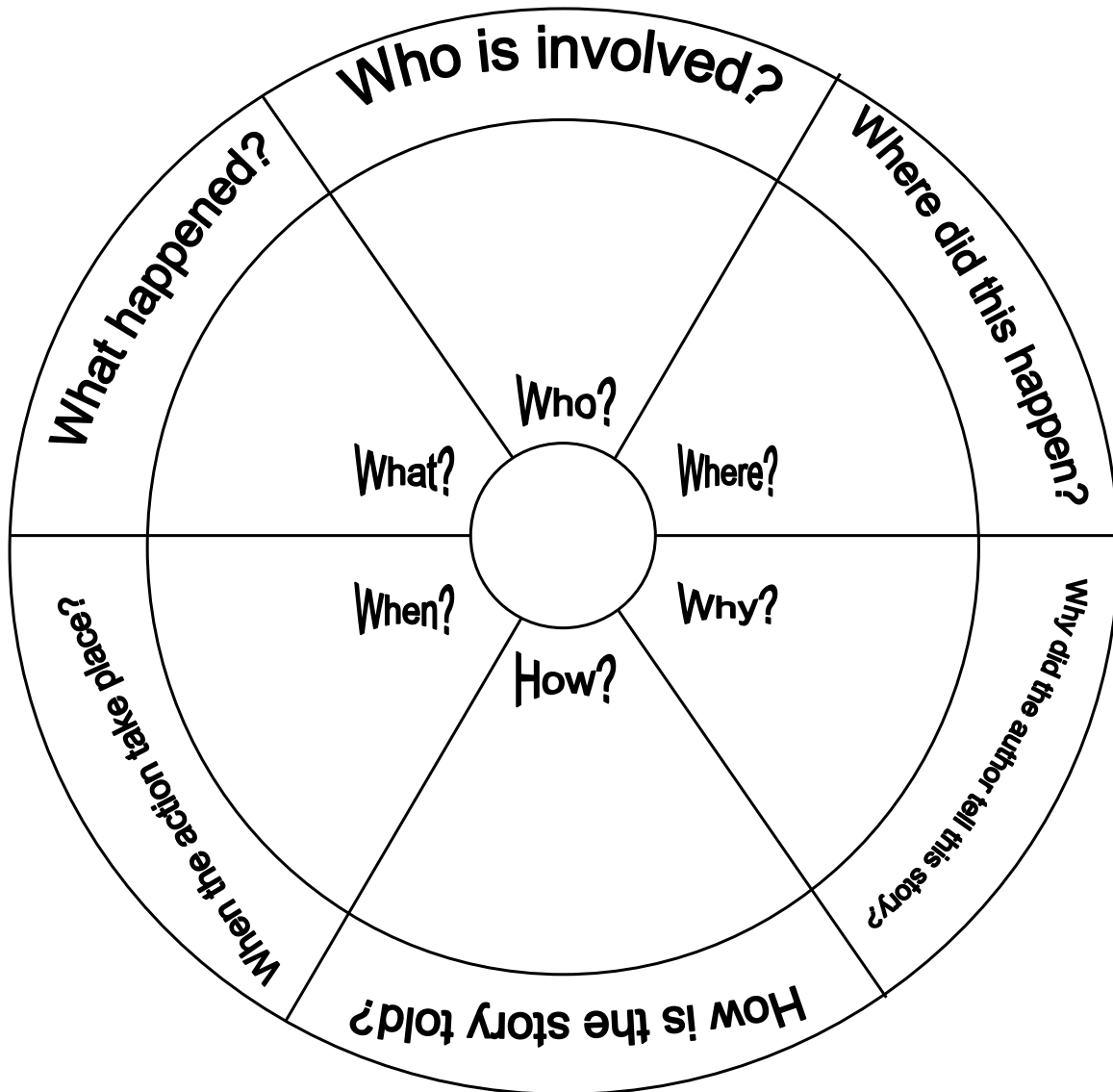
**From the perspective of.....**

Topic focus	Source	Description	Critical Analysis	My knowledge & understanding

## **Five Inventions I would choose to take back to my planet**

Invention	Date of Invention	Description	Use	Contribution to Society
One				
Two				
Three				
Four				
Five				

## ① Story Wheel



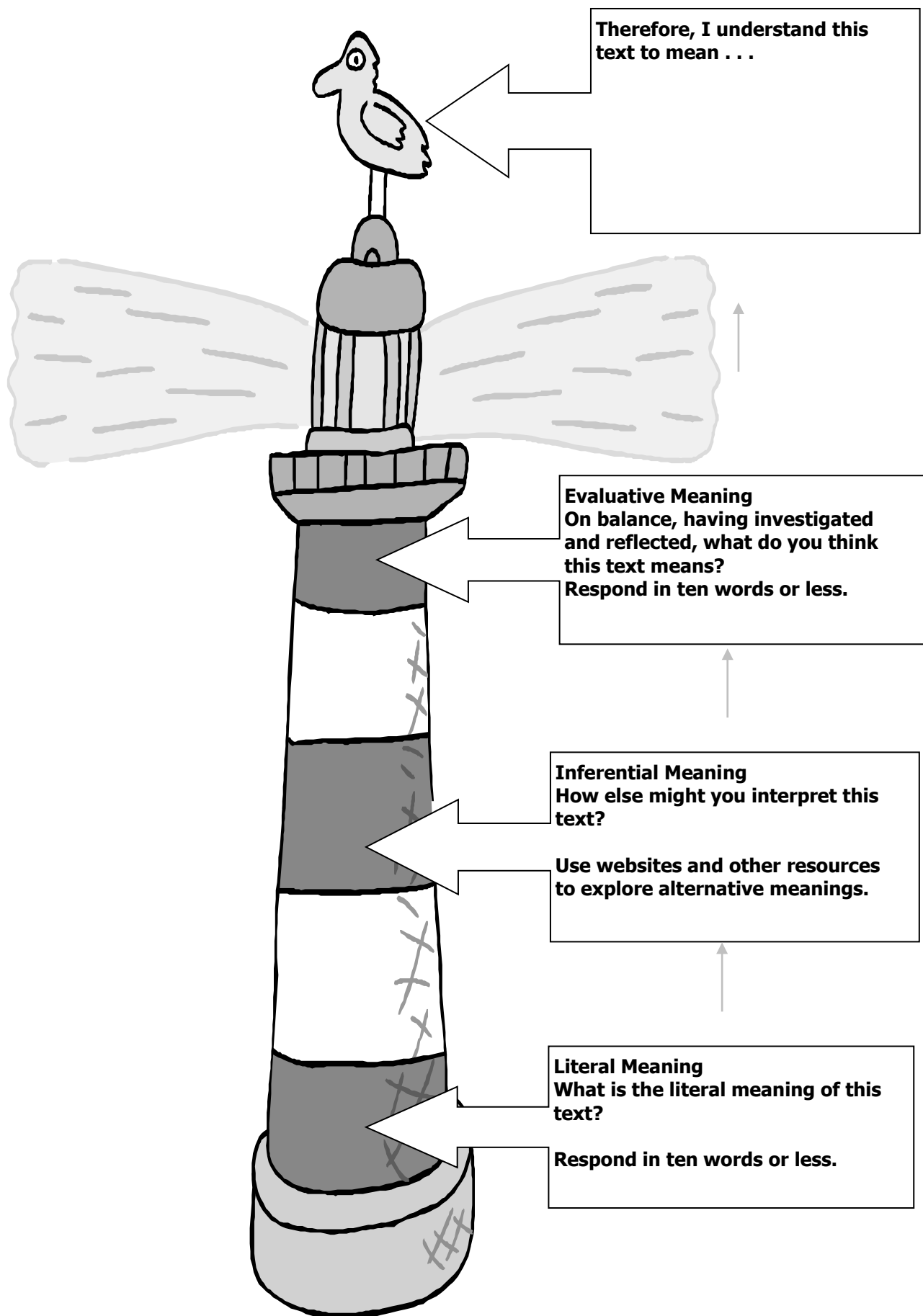
## ① Writing in Role

With this strategy, students produce writing from the perspective of a particular character or person. First person narrative (from the perspective of 'I') should be used. Genres appropriate for Writing in Role include: letters, journal, biographies, diary entries, short stories, notes etc.

When writing in role, students should keep the following in mind:

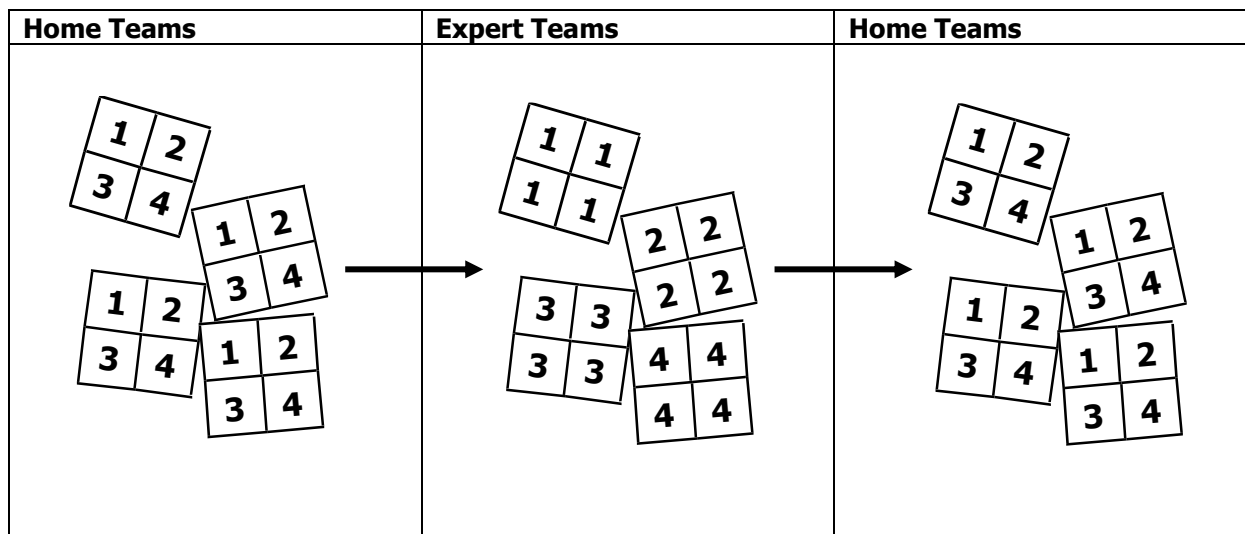
- include a balance of information between personal feelings and fact;
- develop a role that is believable within the context of the issue;
- convey appropriate emotions and actions;
- express the character's unique personality;
- provide insights into characters' actions and motives;
- use language appropriate for the character, their background and the time/place in which they live.

## ① Three Level Lighthouse



# Expert Jigsaw

## Brief:



## Detail:

In Expert Jigsaw, students in each team are given specific responsibilities. To implement this structure:

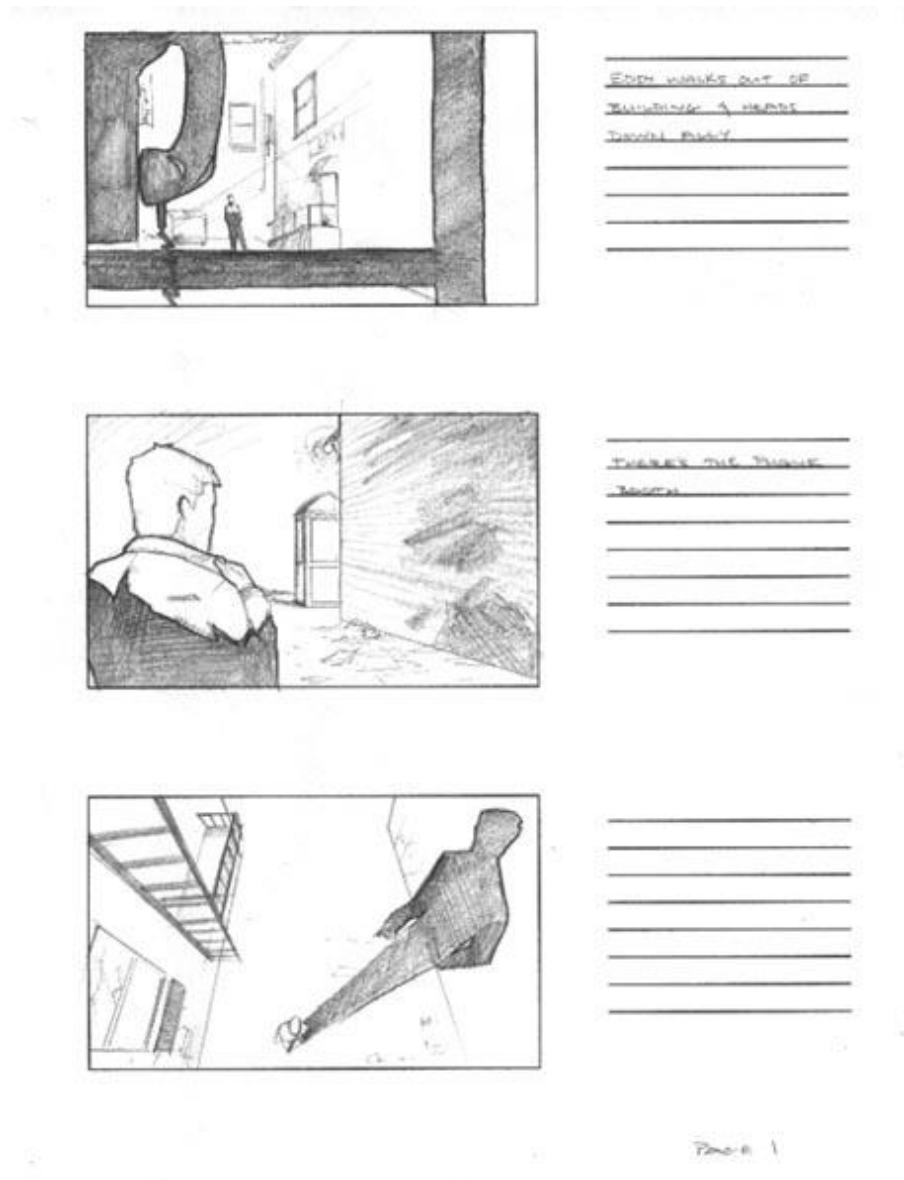
1. Form students into Home Teams of four members and number them from 1 to 4.
2. Introduce the project or activity to the Home Teams eg 'Design a future home'.
3. The specific functions of the Expert Teams are then outlined in the following fashion:
  - Expert Team 1: Basic design layout of the future home.
  - Expert Team 2: The furniture
  - Expert Team 3: The entertainment facilities
  - Expert Team 4: The food preparation process.
4. The Home Teams are then reformed into Expert Teams, which means that all of the Home Team No. 1's move to Expert Team No. 1, home Team No. 2's into Expert Team No. 2 and so on.
5. The Expert Teams then research their specialised area and develop a range of ideas.
6. Expert Teams then split up, with all members returning to their original home Team. At this stage, there then will be an 'expert' on each of the areas, such as 'furniture', within each of the Home Teams.
7. By pooling their collective knowledge, the team members then can undertake their original task in a professional manner.

Created by Eliot Aronson

## ① Story Board Strategy

**Storyboards** are used primarily in film making to design individual shots before filming. They are also common in comic strip, animation, TV commercials and multimedia design, but can be used for many other sorts of projects. Whereas a flowchart focuses on movement through a system, a storyboard or "content flowchart" allows far more detailed illustration of the contents of each element.

The storyboard should contain a sketch of the visual aspect of the screen, information that will be present, descriptions of animations, interactions (e.g. dialogue boxes), sounds and any other media. Students can create storyboards as a preparation for puppet play scripts, as a visual aid in retelling a story or a written retell of a story.



## ① Story Probe Strategy

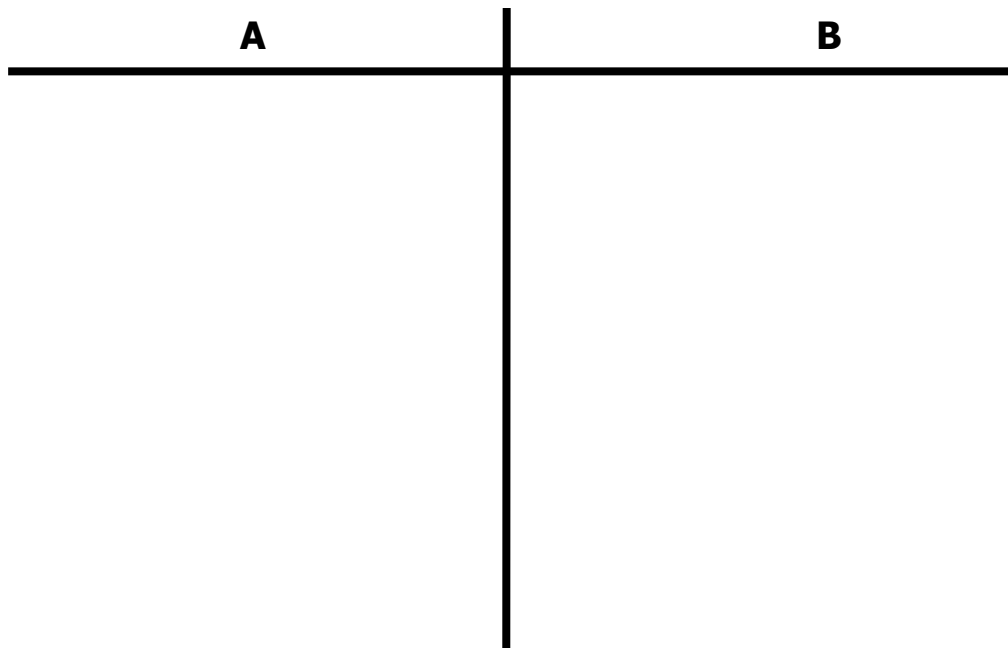
Story Probe is a strategy that provides students with a guided process to unravel the deeper meaning behind a text. When students examine a number of contextual clues to a text they often discover insights into the purpose and meaning of the text.

The following worksheet can assist students to probe deeper into a text.

<i>Questions</i>	<i>Responses</i>
Who are the main characters in this text?	
What event/story came before this text?	
Are there any repeated words or phrases? What are they?	
What is the setting of the story? What was happening at the time?	
What are the main symbols or images used in this story?	
What are your thoughts and feelings as you read the story?	
What mind pictures do you get when you read this story?	
What do you think the author is like? Is there any message they are trying to get across in this story?	
What are some key words or phrases you like in this story?	

## ① T Chart Strategy

This is a simple and quick strategy to extract information from a text or any form of stimulus material and present it visually. It is used for comparing two types of stimuli or for showing cause/effect relationships.



## ① Ten Word Strategy

A Ten Word Strategy encourages students in small learning teams to collaboratively synthesise meanings of paragraphs or sections of texts. Students read or view a paragraph or section of static print text or dynamic text e.g. multimodal/ multimedia texts and jointly construct a ten word meaning for that paragraph or section. This strategy relies on the students' capacity to make meaning, collaborate, interpret and synthesise texts.

Process for the Ten Word Strategy:

- ❑ Clarify with the students that the purpose of this strategy is to develop students' capacity to make meaning and interpret text in learning teams.
- ❑ Students read or view a paragraph or section of static or dynamic text.
- ❑ In learning teams students discuss the meaning of the paragraph or section. Each team member should provide a meaning.

The learning team then negotiates a ten-word meaning for the paragraph or section. One student should record the meaning. All students should be involved in creating the ten-word meaning. No more than ten words can be used for each meaning.