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Making Meaning through Prayer and Ritual



*Catholic
Education*
Archdiocese of Brisbane

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	
	Peaceful Relationships		People of Justice	Justice in the Local Community	Social Action of the Church	
Scripture	Introducing Scripture	Exploring the Texts		Images, Symbols and Language	Textual Features in Scripture	
		Scripture: Making Meaning	Scripture: Historical, Social and Cultural Contexts		Scripture: Contemporary Applications	
			Bible Tools	Interpreting Scripture		Interpreting Scripture: Critical Approaches



Making Meaning through Prayer and Ritual

Celebration and Prayer

□ Purpose

This module provides students with opportunities to demonstrate the core learning outcome by knowing ways prayers and rituals incorporate liturgical resources and reflect social and cultural influences. They explore and examine ways prayers and rituals make meaning for groups and individuals through the support of liturgical resources, symbols and devotional practices for particular religious, social and cultural contexts.

□ 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 *Organising Ideas* for each module organiser.

Roles for Lifelong Learners	Core Learning Outcomes
Reflective, Self Directed Learner Active Investigator Effective Communicator	C 4.2 Students explore ways prayers and rituals incorporate liturgical resources to provide meaning for individuals and groups. C 5.2 Students explain ways in which prayers and rituals reflect social and cultural influences.
Module Organisers	Organising Ideas
Liturgical Resources	<input type="checkbox"/> Church Liturgical Resources <input type="checkbox"/> Sensory Resources <input type="checkbox"/> Devotional Resources
Social and Cultural Influences	<input type="checkbox"/> Diverse Ways of Praying <input type="checkbox"/> Diverse Ways of Ritualising

□ 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.

Making Meaning through Prayer and Ritual

Liturgical Resources

Liturgical Resources activities ↗

Mass Words and Parts *p.11*
Choosing Translations *p.12*
24-7 Prayers *p.14*
Mass Template *p.15*
Liturgical Year *p.16*

Sensory Resources activities ↗

Ringling Bells *p.23*
Olfactory Incense *p.28*
Interpreting Liturgical Gestures *p.30*
Visual Analysis *p.31*
Tasting Religion *p.32*

Devotional Resources activities ↗

I Can Icon *p.34*
Piety Please *p.35*

Social and Cultural Influences

Different Ways of Praying activities ↗

Prayer Ways *p.37*
You-Who-Do-Through *p.37*
Prayer Postures *p.38*
Spaces and Places *p.39*

Different Ways of Ritualising activities ↗

Plethora of Passions *p.41*
Comparing Infancy Narratives *p.42*
Christmas Around the World *p.44*
Shrove Tuesday *p.44*
Ritualising Critical Events *p.45*
Designing a Ritual *p.47*

☐ Connections to Syllabus Content

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

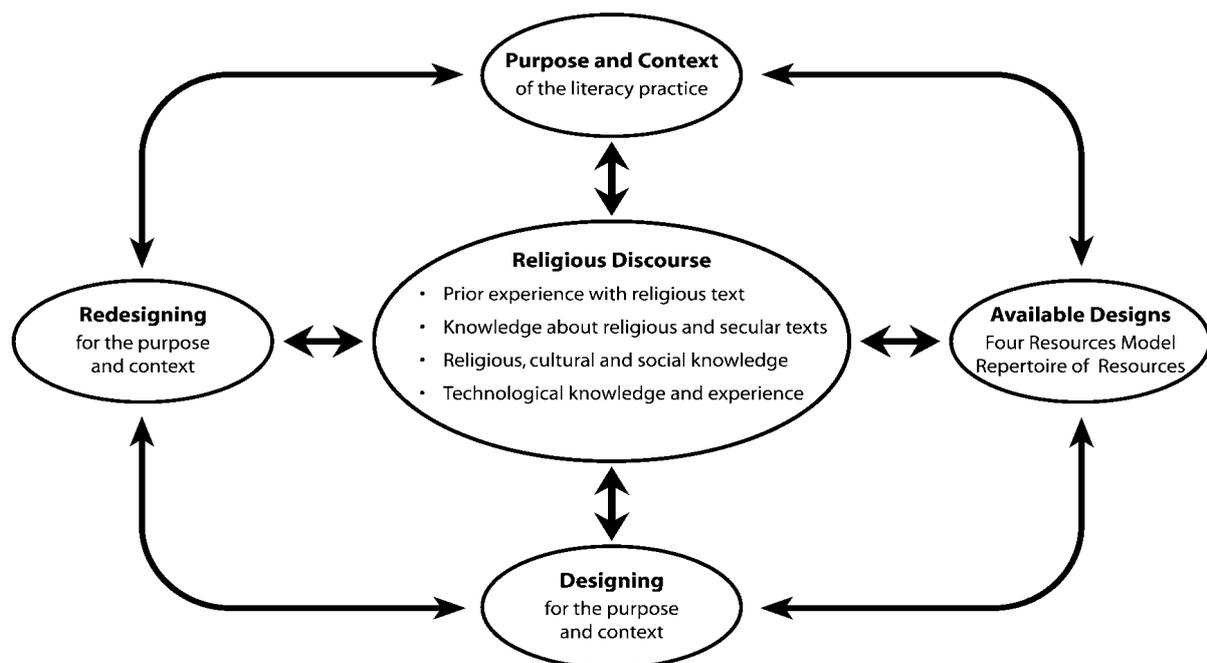
Celebration and Prayer	Levels 4 & 5
Conceptual Organiser	Students know about
Prayer and ritual give expression and meaning to experiences of God.	<ul style="list-style-type: none"> ☐ Liturgical seasons and celebrations (C7, C36, C40) ☐ The devotional life of Christians (C29) ☐ The Prayer of the Church (C51) ☐ Liturgical expression drawing on cultural contexts (C55) ☐ The celebration of Christian death (C57, B62, B65)

☐ 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)

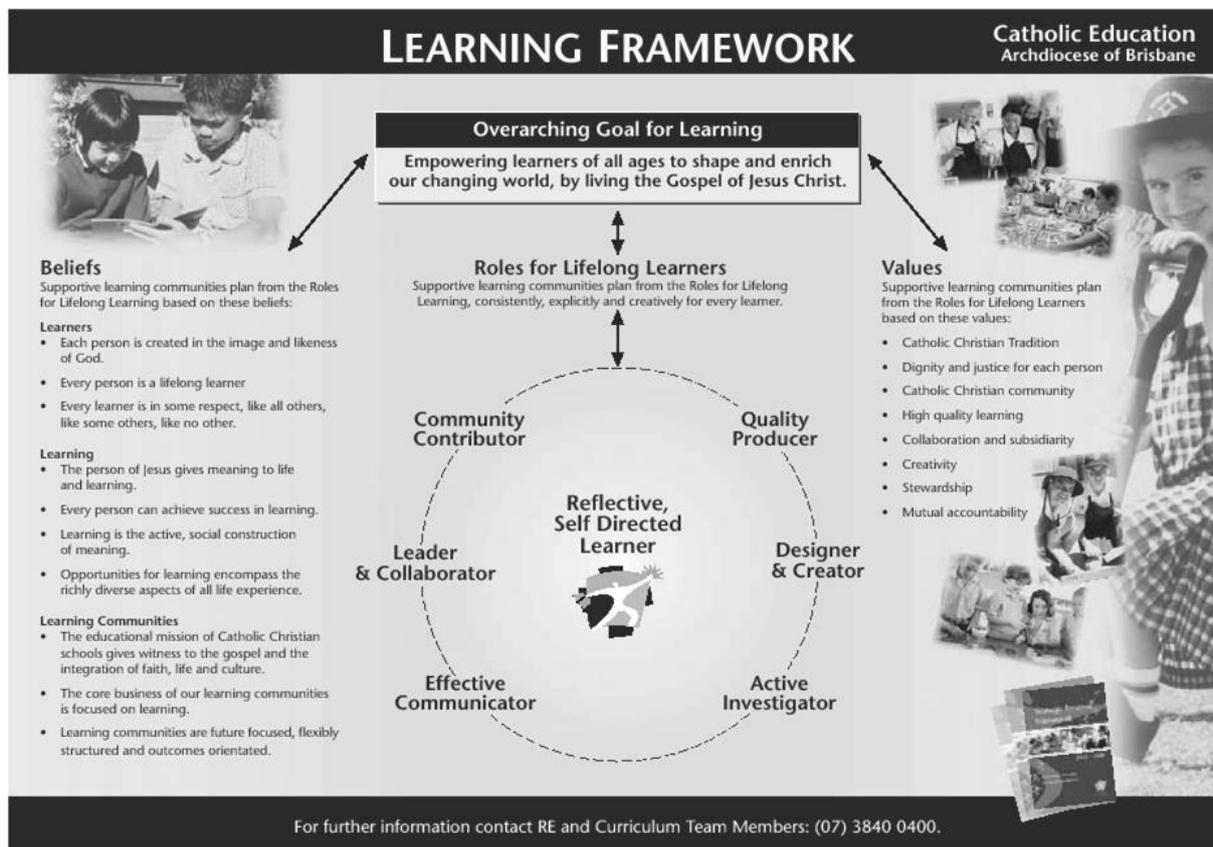
Religious Literacy can be defined as the flexible and sustainable mastery of a repertoire of practices related to the discourse of Religion using spoken, written and multimedia texts of traditional and new communications technologies. (Adapted from *Literate Futures Qld* p.9)

In this module the discourse of Religion incorporates particular language and a set of ongoing activities and interactions of a religious nature around prayers and rituals of the Church and religious celebrations in diverse social and cultural settings.



□ 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: **Active Investigator 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>C 4.2 Students explore ways prayers and rituals incorporate liturgical resources to provide meaning for individuals and groups.</p>	<p>Level 4 Students may for example: Design the altar cloth/s, banner/s, or lectern drape/s for a particular liturgical season and sacred ritual/s. They must use appropriate symbols and colours that help individuals and groups make meaning of the liturgical season and the sacred ritual/s. They then write a justification for their choice of colour and use of symbols in their designs. Within the justification students should make some reference to Church liturgical resources.</p> <p>This is demonstrated when students design an altar cloth, banner or drape for a sacred ritual in a particular liturgical seasons and write a justification with references for their use of symbol and colour.</p> <p>The teacher may use:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Observation <input type="checkbox"/> Consultation <input type="checkbox"/> Focused analysis <input type="checkbox"/> Peer assessment <p>Recorded in:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Criteria sheet <input type="checkbox"/> Consultation notes <input type="checkbox"/> Anecdotal records <p>See pages 16 – 17 for a fuller description of this activity.</p>	<p>Level 4 Can students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Use liturgical resources to assist them design an altar cloth/s, banner/s, or lectern drape/s for a particular liturgical season and sacred ritual/s? <input type="checkbox"/> Explore and choose appropriate symbols and colours for particular liturgical seasons? <input type="checkbox"/> Explore and identify the meaning of the symbols and colours? <input type="checkbox"/> Write a justification with reference to liturgical resources?
<p>C 5.2 Students explain ways in which prayers and rituals reflect social and cultural influences.</p>	<p>Level 5 Students may for example: Prepare and present a multi-modal presentation on the religious and cultural celebration of Christmas in a particular country in the world.</p> <p>This is demonstrated when students include in their multi-modal presentation:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Ways the Biblical story of the nativity has been interpreted in that particular culture <input type="checkbox"/> Cultural additions that have been added to the original religious celebration of Christmas. <p>See page 44 for a fuller description of this activity.</p>	<p>Level 5 Can students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Design and deliver a multi-modal presentation on Christmas? <input type="checkbox"/> Identify and explain ways in which the rituals of Christmas reflect the social and cultural influence of that country?

□ 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**  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, Effective Communicator and Active Investigator**. 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	Cartoon Strip; Concept Web; PMI; Postcard; What's in my Head; Y Chart; 5 Ws + H
Active Investigator	Hot Potato; Jig Saw; Learning Centre; PMI; Postcard; Retrieval Chart; Star Chart; Y Chart; 5 Ws + H
Effective Communicator	Cartoon Strip; Jig Saw; Learning Centre; Postcard; Star Chart; Y Chart

□ 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

KLA	Core Learning Outcomes
SOSE Culture and Identity	CI 4.1 Students investigate how religions and spiritual beliefs contribute to Australia's diverse cultures. CI 4.5 Students express how material and nonmaterial aspects of groups influence personal identities. CI 5.1 Students investigate aspects of diverse cultural groups, including Aboriginal or Torres Strait Islander groups, and how others perceive these aspects. CI 5.3 Students share their sense of belonging to a group to analyse cultural aspects that construct their identities.
English Cultural: Making Meaning in Contexts	Cu4.2 Students make meaning from familiar and some unfamiliar subject matter, identify likely purposes and audiences of texts, interpret implied meanings and how construction of characters contributes to plot development in narratives, and summarise relevant information and draw conclusions from reports and expositions. Cu 5.2 Students interpret accessible but challenging subject matter and explain meanings constructed by the interplay of setting, plot and characters; identify and explain choices made to achieve particular purpose and to appeal to and establish certain relationship with audiences, and identify how text types and mode and medium have influenced textual choices.

Learning Activities

Liturgical Resources

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

Roles for Lifelong Learners	Core Learning Outcomes
Reflective, Self Directed Learner Active Investigator Effective Communicator	C 4.2 Students explore ways prayers and rituals incorporate liturgical resources to provide meaning for individuals and groups. C 5.2 Students explain ways in which prayers and rituals reflect social and cultural influences.
Module Organisers	Organising Ideas
Liturgical Resources	<input type="checkbox"/> Church Liturgical Resources <input type="checkbox"/> Sensory Resources <input type="checkbox"/> Devotional Resources

□ Liturgical Resources

Teacher Background

Church Liturgical Resources

Liturgy is the term used to describe the official public worship of the Catholic Church. It is the action of Christ and the people of God to give praise and thanks to God and celebrates the life, death and resurrection of Jesus. This is called the *paschal mystery* – the focus of all liturgical celebrations. In the liturgy, we, as a Christian community, express who we are through words, symbols, gestures, music and movement, expressing our faith and having our faith nourished and strengthened.

The Church's liturgical resources are found in the official books or Rites of the Church:

- *The Roman Missal* (sometimes called *The Sacramentary*)
- *The Lectionary* (Volumes I, II and III, containing the readings for all the liturgical celebrations)
- *The Rites of the Catholic Church* (*Rite of Initiation of Adults, Rite of Baptism for Children, Confirmation, Penance, Anointing of the Sick, Marriage, Ordination, Order of Christian Funerals*)
- *The Book of Blessings*
- *The Liturgy of the Hours* (also called the *Prayer of the Church*).

Official Liturgy Documents

These include:

- *The Constitution on the Sacred Liturgy* (1963)
- *The General Instruction on the Roman Missal* (1970) New edition (2002)
- *The Lectionary for Mass: Introduction* (1969)
- *The Directory of Masses with Children* (1973)
- *Introduction to the Lectionary for Masses with Children* (1992)
- *The General Norms for the Liturgical Year and the Calendar* (1973)
- *The General Instruction of the Liturgy of the Hours* (1971).

These documents may be found in *The Liturgy Documents: A Parish Resource* (3rd edition) Volumes 1 and 2, published by Liturgy Training Publications Inc. Chicago IL. They are also available online at www.adoremus.org/ChurchDocs.html.

The celebration of Eucharist, also called The Mass, is the 'source and summit' of our lives as Christians. Such celebrations call for 'full, conscious and active participation of all the faithful' (CSL #14). It consists of two main parts – the Liturgy of the Word and the Liturgy of the Eucharist. These are so closely connected that they form one single act of worship ... the table of God's word and of Christ's body and blood is laid for the people of God to receive from it instruction and food. (GIRM #8)

The Shape of the Eucharist:

Introductory Rites:

- Entrance Song
- Sign of the Cross
- Greeting
- Penitential Rite/Sprinkling Rite
- Glory to God
- Opening Prayer

The purpose of these Introductory Rites is:

- to make the assembled people a unified community
- to create a sense of celebration
- to form a worshipping community
- to prepare the assembly to listen to the Word of God
- to give a sense of occasion, a sense of expectancy of what to listen for in the Word of God
- to sum up the prayer of the community in the prayer of the day

The Liturgy of the Word:

- First Reading
- Psalm
- Second Reading
- Gospel Acclamation
- Gospel
- Homily
- Profession of Faith
- Prayer of the Faithful

The purpose of the Liturgy of the Word is:

- to have the treasures of the Bibles opened up for us
- to proclaim God's story
- to listen to the message of Christ made present
- to encounter the early church living its faith
- to respond to God's Word with the Word (psalm) and the profession of faith, and the prayer of the community

The Liturgy of the Eucharist

The four-fold actions of Jesus at the Last Supper – Take, Bless, Break and Share – unfold in this element of the celebration.

TAKE –

Procession and preparation of gifts

- gathering and presenting of bread and wine
- placing of gifts on the altar
- prayer during the preparation
- prayer over the gifts

BLESS and BREAK

The Eucharistic Prayer

This prayer is the great prayer of thanksgiving, it is the 'centre and summit of the entire celebration' (GIRM #78); its purpose is to give thanks to God for all that has been accomplished for us in the life, death and resurrection of Jesus and the sending of the Holy Spirit. This prayer is the public proclamation of our baptismal faith.

The chief elements of the Eucharist Prayer are:

Thanksgiving, Acclamation, Epiclesis, Institution Narrative and Consecration, Anamnesis, Offering, Intercessions, Final doxology

The Eucharistic prayer is prayed by the priest in the name of the assembly who confirms and approves this action by its AMEN given in song!

The acclamations are 'songs of the assembly' responding in faith to the mystery present and is a manifestation of the active participation by the assembly in the prayer.

In our liturgy, the church has given us several Eucharistic Prayers from which to choose. These may be chosen according to the particular season or focus of the liturgy; e.g. during the seasons of Advent and Lent, the Eucharistic Prayers for Reconciliation may be prayed.

Our Eucharistic prayers are:

- Eucharistic Prayer I, II, III and IV
- Eucharistic Prayer of Reconciliation I & II
- Eucharistic Prayers for Various Needs and Occasions
- Eucharistic Prayers for Children I, II & III.

SHARE –

The Communion Rite

The eating and drinking of the body and blood of Jesus is the climax of the Eucharistic celebration.

The entire liturgy of the Mass comes to completion in Communion–this is the great gift that Jesus has left us. We take up the invitation to eat and drink from the table of the Lord. This is why Communion at Mass should be from bread and wine consecrated at that particular Mass. (GIRM #85)

Communion is prepared for by several rites:

- The Lord's Prayer
- Sign of Peace
- Breaking of bread and the pouring of wine (Fraction Rite)

- Communion procession
- Prayer after Communion

Concluding Rite

The primary elements are:

- Blessing
- Dismissal

The worshipping assembly is called to go forth to be Eucharist to each other and to the world. They are to be bread broken and wine poured out for their sisters and brothers. They are to be the living Word of God, to be transformed into the person of Jesus – to welcome the stranger, to be the gift of hospitality, to be bearers of peace and compassion, to witness to his mission in the church and in the world. The Eucharistic liturgy ends with our taking up our place in the world as a Eucharistic people.

Lectionary Translation

The present Lectionary is the Jerusalem Bible translation. The *New Revised Standard Version* translation is approved by the Australian Bishops' Conference for use in liturgical celebrations, and in due time will be published in a Lectionary form. The *Lectionary for Masses with Children* uses the *Contemporary English Version* of the Scriptures. This is a fresh translation from the original languages and is not a paraphrase of the Bible.

Liturgy of the Hours or Prayer of the Church

From earliest times, the Church has prayed according to the rhythm of the day – morning and evening are the times that are 'ripe for prayer'; they are the 'hinges' on which the rhythm of daily prayer turn! This prayer is a liturgy of time – it is 'time made holy' and is based on the Church's long tradition of praying at certain times of the day, morning, noon, evening and nighttime. Those praying this prayer are praying as the Church, the Body of Christ and are praying on behalf of all peoples – hence its power to unite the praying community with all peoples of the world.

It follows a particular pattern of Psalms, Scripture readings and intercessions. The usual structure is as follows:

- Invitation to Prayer
- Hymn
- Psalm (s)
- Scripture Reading
- Gospel Canticle (Morning-Canticle of Zechariah; Evening-Canticle of Mary)
- Intercessions
- The Lord's Prayer
- Concluding Prayer
- Blessing

This structure may be adapted for use with children, but its essential elements are Psalms, Scripture reading and intercessions.

The Liturgical Year

The liturgical year celebrates the paschal mystery of Christ's death and resurrection - this mystery of Jesus Christ unfolds throughout the liturgical seasons and provides the Christian community with a rhythm of time. The liturgical year enables the Christian community to think and move with the mind of the Church and is celebrated as:

Sunday - The foundation and core of the whole liturgical year. It is the weekly celebration of the Lord's day, the day of resurrection, the day Christ's faithful gather together to hear the word of God and take part in the Eucharist. (CSL #106)

Seasons:

Advent – is the season of 'devout and joyful expectation, preparing for the Christmas when Christ's first coming is remembered, and when that remembrance directs the mind and heart to Christ's second coming at the end of time.' (GNLY #39)

Christmas - celebrates the memorial of Christ's birth and early manifestations (GNLY #32). It has own octave (8 days), including feast of Holy Family, Mary, Mother of God (1 Jan.) Epiphany and Baptism of the Lord.

Lent – is preparation for the celebration of Easter, when catechumens prepare for the sacraments of initiation and the faithful prepare for the renewal of their baptism promises at the Easter Vigil. The season calls the faith community to conversion of heart through reflecting on the Word of God from the Sunday Scriptures, to prayer and to almsgiving.

The Easter Triduum - is the celebration of the 'passion and resurrection of Christ and is the culmination of the entire liturgical year' (GNLY #18). It begins with the evening Mass of the Lord's Supper (Holy Thursday), through to Good Friday, Holy Saturday to Easter Vigil "the mother of all vigils" closing with evening prayer on Easter Sunday.

Easter – is the 'great fifty days', from Easter Sunday to Pentecost and is celebrated 'in joyful exultation as one feast day, as one 'great Sunday' (GNLY #22). The period of fifty days ends on Pentecost Sunday.

Ordinary Time – celebrates the mystery of Christ in all its aspects. It is made up of two periods: the first is the time between Christmas season and the beginning of Lent and the second begins after the Easter season and concludes at the beginning of Advent. There are 33 or 34 weeks of the season, depending on the time of Easter. The focus for this season comes from the gospels – in year A, the gospel of Matthew, year B, the gospel of Mark, and year C, the gospel of Luke; John 6 (Jesus as the Bread of Life) is read in the middle of year B, because Mark's gospel is much shorter than the other gospels.

Solemnities, feasts and memorials – 'the church celebrates the mystery of Christ, venerates with a particular love Mary, the Mother of God and sets before the devotion of the faithful the memory of the martyrs and the saints.' (GNLY #8)

Resources for The Liturgical Year

The Liturgy Documents- A Parish Resource.

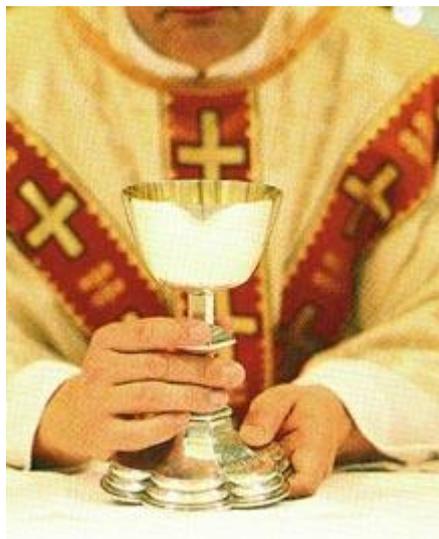
Contents include: Constitution on the Sacred Liturgy; General Instruction of the Roman Missal; Directory of Masses with Children; General Norms for the Liturgical Year and the Calendar; Music in Catholic Worship; Liturgical Music Today; Environment and Art in Catholic Worship, The Prayer of the Church

Other Resources - www.litcom.net.au. This website is very helpful in that it lists and sells the following and other resources:

LabOra; Break Open the Word; The Daily Missal; Ordo; One Bread, One Cup; Prayers in Common Use; Reborn in Christ- The Rite of Infant Baptism; Eucharistic Prayers for various Needs and Occasions; The Way of the Cross; Life is Changed, Not Ended (Catholic funerals) (Archdiocese of Brisbane).

Activity

Mass Words and Parts © C4.2 C5.2



Students in learning teams of two or three complete a web search using a search engine (e.g. Google) on the order of the Mass. Students select one part of the Mass and list the elements within that section of the Mass. Students suggest or draw on personal experience to identify what they might see, hear and do during the part of the Mass they are exploring. The following list is the order of the Mass: Introductory Rites, Liturgy of the Word, Liturgy of the Eucharist, Communion Rite and Concluding Rite.

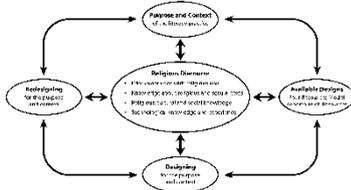
Possible websites to use for this activity are:

www.archmil.org/ourfaith/OrderofMass.asp or
<http://catholic-resources.org>

Alternatively, students, in learning teams of four, use the **Jig Saw Strategy** ⓘ on the web site provided below to investigate the parts of the Mass. Each student in the home group is allocated one of the four weeks indicated on the web site. They form expert groups to investigate sections within each part of the Mass. Students list the sections within each part of the Mass and return to their home group with this information. The home learning team creates a *Parts of the Mass* booklet indicating the four parts of the Mass and sections within those parts. Students can include digital photos from a real Mass or visuals from other sources in their booklets. These booklets can be taken to class Mass and be used as a student guide to the Mass.

The following website is an excellent source for descriptions of the parts of the Mass:

www.sjy.org/Church/exp_mass.asp



Students as code breakers create a glossary of terms of new language specific to liturgical celebrations. These can be added to throughout their exploration of liturgical resources. The following is an example of a glossary of terms of objects used in the Mass:

Chalice (CHAL-is) - the large cup used to hold the wine that becomes the Blood of Christ.

Paten (PAT-en) - a saucer-like disk that holds the bread that becomes the Body of Christ.

Ciborium (si-BORE-ee-um) - a vessel used to hold the Hosts which will be used for communion; some are cup-like and others are bowl/plate like; they are also used to reserve the Blessed Sacrament in the tabernacle.

Decanter or Flagon (FLAG-un) - the bottle, or pitcher-like vessel, used to hold the wine, which will be consecrated at Mass for the communion of the people; it is brought forth with the gifts.

Communion Cups - chalice-like vessels used at communion when the people receive from the cup; they are kept on the Credence Table and brought to the Altar at communion time.

Pall (PAHL) - the stiff, square, white cover that is placed over the paten when it is on the chalice.

Purificator - a white cloth used to cleanse the chalice



Activity

Choosing Translations ⓘ C4.2 C5.2

Students compare two translations of John 20:19-31. One translation is from the Lectionary for Masses with Children and the other is NRSV (New Revised Standard Version). Students use the **Retrieval Chart** ⓘ provided to make their comparisons and conclude with a summary statement that includes their preferred choice of translation for use in a class Mass or similar celebration and the rationale for their choice.

Lectionary of Masses for Children

The disciples were afraid of the Jewish leaders, and on the evening of that same Sunday they locked themselves in a room. Suddenly, Jesus appeared in the middle of the group. He greeted them and showed them his hands and his side. When the disciples saw the Lord, they became very happy.

After Jesus had greeted them again, he said, "I am sending you, just as the Father has sent me." Then he breathed on them and said, "Receive the Holy Spirit. If you forgive anyone's sins, they will be forgiven. But if you don't forgive their sins, they will not be forgiven."

Although Thomas the Twin was one of the twelve disciples, he was not with the others when Jesus appeared to them. So they told him, "We have seen the Lord!" But Thomas said, "First, I must see the nail scars in his hands and touch them with my finger. I must put my hand where the spear went into his side. I won't believe unless I do this!"

A week later the disciples were together again. This time Thomas was with them. Jesus came in while the doors were still locked and stood in the middle of the group. He greeted his disciples and said to Thomas, "Put your finger here and look at my hands! Put your hand into my side. Stop doubting and have faith!"

Thomas replied, "You are my Lord and my God!" Jesus said, "Thomas, do you have faith because you have seen me? The people who have faith in me without seeing me are the ones who are really blessed!"

NRSV

¹⁹ When it was evening on that day, the first day of the week, and the doors of the house where the disciples had met were locked for fear of the Jews, Jesus came and stood among them and said, 'Peace be with you.' ²⁰After he said this, he showed them his hands and his side. Then the disciples rejoiced when they saw the Lord. ²¹Jesus said to them again, 'Peace be with you. As the Father has sent me, so I send you.' ²²When he had said this, he breathed on them and said to them, 'Receive the Holy Spirit. ²³If you forgive the sins of any, they are forgiven them; if you retain the sins of any, they are retained.' ²⁴But Thomas (who was called the Twin), one of the twelve, was not with them when Jesus came. ²⁵So the other disciples told him, 'We have seen the Lord.' But he said to them, 'Unless I see the mark of the nails in his hands, and put my finger in the mark of the nails and my hand in his side, I will not believe.'

²⁶ A week later his disciples were again in the house, and Thomas was with them. Although the doors were shut, Jesus came and stood among them and said, 'Peace be with you.' ²⁷Then he said to Thomas, 'Put your finger here and see my hands. Reach out your hand and put it in my side. Do not doubt but believe.' ²⁸Thomas answered him, 'My Lord and my God!' ²⁹Jesus said to him, 'Have you believed because you have seen me? Blessed are those who have not seen and yet have come to believe.' ³⁰Now Jesus did many other signs in the presence of his disciples, which are not written in this book. ³¹But these are written so that you may come to believe that Jesus is the Messiah, the Son of God, and that through believing you may have life in his name.

Highlight equivalent key phrases in each translation.

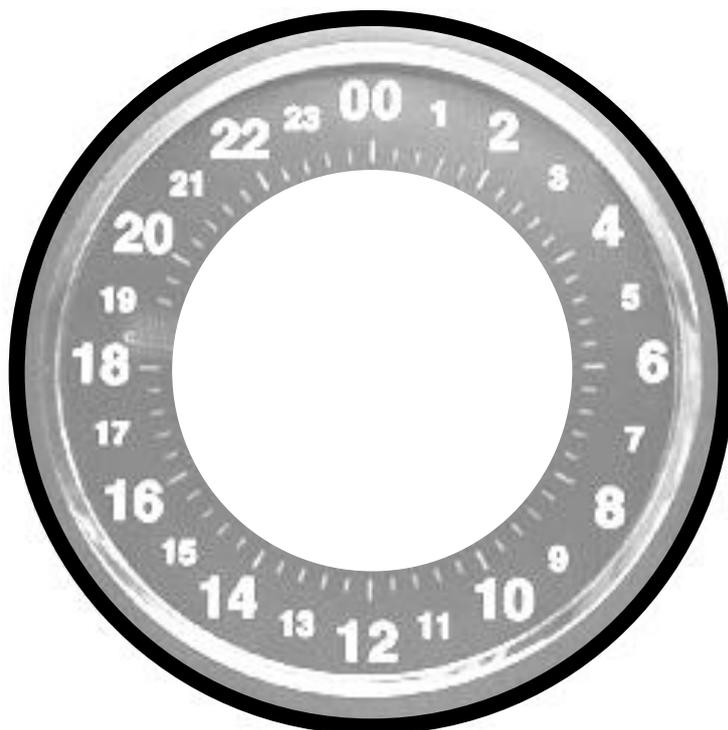
Circle key phrases that appear in only one translation.

What type of audience would choose each translation?

How user-friendly is each translation e.g. readability and comprehension

Summary and rationale for preferred choice of translation

Students record on the 24-hour clock provided, the names of the different rituals that make up the Liturgy of the Hours (see Teacher Background).



Students in learning teams of three or four, choose Morning Prayer or Evening Prayer from the Liturgy of the Hours – The Divine Office provided below. Alternatively, students could pray and study the Divine Office for that day. Students read the prayer communally. Students complete an outline of the prayer including the major headings and prayers identified. Students list some of the advantages of saying this style of prayer. Students search out the origins of the prayer and how it has developed. Students complete a **PMI Strategy** ① on the use of the Liturgy of the Hours – the Divine Office today.

Morning Prayer	Evening Prayer
<i>Tuesdays of Advent to 16 Dec</i>	<i>Tuesdays of Advent to 16 Dec</i>
<i>Invitatory antiphon</i> Let us adore the Lord, the king who is to come.	<i>Invitatory antiphon</i> Let us adore the Lord, the king who is to come.
<i>Hymn:</i> Hear the herald voice resounding: 'Christ is near', it seems to say, 'Cast away the dreams of darkness, Welcome Christ, the light of day!'	<i>Hymn</i> Creator of the stars of night, The people's everlasting light, Redeemer, Saviour of us all O hear your servants when they call.
Scripture Reading <i>Gen 49:10</i> The sceptre shall not pass from Judah, nor the mace from between his feet, until the day when he who is to be sent to us, comes: he, the hope of the nations.	Scripture Reading <i>1 Cor 1:7b-9</i> You wait expectantly for our Lord Jesus Christ to reveal himself. He will keep you firm to the end, without reproach on the Day of our Lord Jesus. It is God himself who called you to share in the life of his Son.
Short Responsory Response R The Glory of the Lord will shine on you, Jerusalem. Like the sun he will rise over you. <i>Repeat R</i> His glory will appear in your midst. R Glory Be to the Father, the Son and the Holy Spirit; as it was, is now and ever shall be, world without end. Amen. R	Short Responsory Response R Come to us and save us, Lord God almighty. <i>Repeat R</i> Let your face shine on us and we shall be safe. R Glory Be to the Father, the Son and the Holy Spirit; as it was, is now and ever shall be, world without end. Amen. R
Benedictus Antiphon <i>Week 2</i>	Magnificat Antiphon <i>Week 2</i>

<p>Rejoice and be glad, daughter of Sion. Behold, I am coming to live in you midst, says the Lord.</p> <p>Intercessions: Week 2 In a world divided by fear and greed, the Church calls again on the Saviour. R Lord Jesus, come to us in love. Help us to set our hearts where they will find fulfilment and not betrayal. R Lord Jesus, come to us in love. As we proclaim your saving power to others, let us not ourselves lose hold of your salvation. R Lord Jesus, come to us in love. May our world be flooded with the grace of your coming: let us experience the fullness of your joy. R Lord Jesus, come to us in love. May we live our lives to the full in this world and transfigure it with the hope of future glory. R Lord Jesus, come to us in love. Our Father Our Father who art in heaven Hallowed be thy name Thy kingdom come Thy will be done On earth as it is in heaven Give us this day our daily bread And forgive us our trespasses As we forgive those you trespass against us. Lead us not into temptation But deliver us from evil.</p> <p>For the Kingdom the power and the Glory are yours Now and forever. Amen</p>	<p>Seek the Lord while he may be found, call upon him while he is near, alleluia.</p> <p>Intercessions: Week 2 Let us ask our Father to save us from our sins and send us forward into new life. R Father, may your Son bring us freedom. The Baptist preached a change of heart: free us from self-satisfaction. R Father, may your Son bring us freedom. The Pharisees refused the Baptist's witness to the coming of your Son: free us from fear of the truth. R Father, may your Son bring us freedom. The Baptist was glad to make way for him: free us from pride. R Father, may your Son bring us freedom. The dead longed for life: free them from death. R Father, may your Son bring us freedom. Our Father Our Father who art in heaven Hallowed be thy name Thy kingdom come Thy will be done On earth as it is in heaven Give us this day our daily bread And forgive us our trespasses As we forgive those you trespass against us. Lead us not into temptation But deliver us from evil.</p> <p>For the Kingdom the power and the Glory are yours Now and forever. Amen</p>
<p>Concluding Prayer Lord God, All the ends of the earth have seen your salvation. Give us the grace to await with joy The glorious day of our Saviour's birth. (We make our prayer) through our Christ, our Lord. Amen.</p>	<p>Concluding Prayer Lord God, All the ends of the earth have seen your salvation. Give us the grace to await with joy The glorious day of our Saviour's birth. (We make our prayer) through our Christ our Lord. Amen.</p>

Activity

Mass Template © C4.2 C5.2

Students as a whole class, create an electronic Mass-planning template that incorporates all of the parts of the Mass. (An excellent stimulus or introduction to this learning activity would be a quality visual resource on the Mass.) Students in learning teams of four use a **5W's + H Strategy** ① to analyse one of the following sections of the Mass: Introductory Rite, Liturgy of the Word, Liturgy of the Eucharist, Communion Rite and the Concluding Rite. Students use resources such as daily missals, Directory for Masses with Children or the following websites to research and design their section of the electronic Mass-planning template.

www.archmil.org/ourfaith/OrderofMass.asp

www.christusrex.org/www1/mcitl/girm.html

Students could use the following heading ideas in their Mass template section:

1. **Name of the part of the Mass;**
2. **The sequence of elements of that part or section of the Mass;**
3. **Actions and gestures that accompany this section;**
4. **Some options for readings and prayers.**

Students search the web for images for different parts of the Mass, or take digital photos of a Mass and include these images in their section of the electronic Mass-planning template. Students, in learning teams, present their section of the Mass-planning template. Sections are then collated and the Mass-planning template is used by the class and others to plan future Masses.

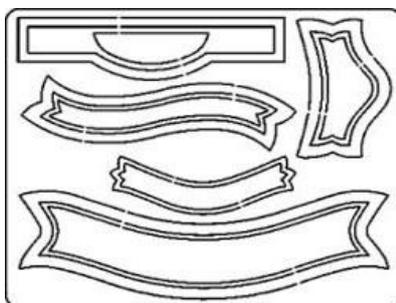
Teacher Note: The yearly cycle of the Church is called the Liturgical Year and celebrates the whole mystery of Christ from his incarnation until the day of Pentecost and the expectation of his coming again. The Liturgical Year reflects the general calendar of secular life and some primary religions. It provides the general calendar for the Roman Rite. The liturgical year provides order, structure and symbolism to Christian liturgical celebrations. The liturgical cycle covers a three-year period in which Year A focuses predominantly on Matthew’s Gospel, Year B on Mark’s Gospel and Year C on Luke’s Gospel. John’s Gospel is interspersed throughout the years, particularly during Easter. It is the arrangement of the Scriptures for the Sundays and weekdays of the seasons and of ordinary time. The seasons and colours include Advent- purple/dark blue, Christmas - white, Lent - Purple, Easter – White/yellow. Ordinary times (green) are those days between seasons.

Students identify the current liturgical year and locate the readings of the day from an ordo or the site of the Brisbane Archdiocesan Liturgical Commission www.litcom.net.au. Students use these readings to prepare a prayer ritual for the small group/ class or school.

Students construct and illustrate a chart or poster of the Church liturgical year that identifies the liturgical seasons and its colours. Students add to the poster the secular seasons and some significant school activities in the school year.



Students design altar cloths, banners, or lectern drapes for a particular liturgical season and sacred rituals. Students use appropriate symbols and colours that help individuals and groups make meaning of the liturgical season. Students write a justification for their choice of colour and use of symbols in their designs. Students should make some reference to liturgical resources in their justification/s.



The following website is useful for the above activity:

http://atschool.eduweb.co.uk/carolrb/christianity/christian_symbols.html

Students use the "Sounds, Sights and Sentiments" Retrieval Chart ① provided to explore the way the sounds, sights and sentiments help people understand and make meaning of the liturgical seasons and their celebrations. Students use the retrieval chart questions as a stimulus for research and exploration on the seasons of Advent; Christmas; Ordinary Time; Lent and Easter Seasons (See teacher background for details of the key events and celebrations within each season). Teachers and students are provided with helpful information for this activity. This information is written in italics in the retrieval chart.

Advent

What are the sounds, sights and sentiments of ADVENT?

<p>What are the SOUNDS of Advent?</p> <p>What words will I hear? What songs will be sung? What are the names of some key Biblical characters from the readings of this season?</p>	<p>What are the SIGHTS of Advent?</p> <p>What will I see in churches, parishes and schools?</p>	<p>What are SENTIMENTS of Advent?</p> <p>What is the special 'feeling' or atmosphere of this season?</p>
<p><i>Maranatha (Come Lord Jesus)</i> <i>Emmanuel (God is with us)</i> <i>'Prepare the way in the desert'</i> <i>Isaiah</i> <i>John the Baptist</i> <i>Mary</i> <i>Joseph</i> <i>'O Emmanuel' Michael Mangan</i></p>	<p><i>Jesse tree</i> <i>Advent wreath</i> <i>Blue candles</i> <i>Blue banners</i></p>	<p><i>Beginning of the church's liturgical year.</i> <i>4 Sundays of Advent</i></p> <p><i>Anticipation</i> <i>Expectation</i> <i>Waiting</i> <i>Getting ready</i></p> <p><i>Advent is NOT primarily a season of penance – Lent is!</i></p>

Christmas

What are the sounds, sights and sentiments of CHRISTMAS?

What are the SOUNDS of Christmas? What words will I hear? What songs will be sung? What are the names of some key Biblical characters from the readings of this season?	What are the SIGHTS of Christmas? What will I see in churches, parishes and schools?	What are SENTIMENTS of Christmas? What is the special 'feeling' or atmosphere of this season?
<i>Maranatha (Come Lord Jesus)</i> <i>Emmanuel (God is with us)</i> <i>Isaiah</i> <i>John the Baptist</i> <i>Mary</i> <i>Joseph</i> <i>Angels</i> <i>Shepherds</i> <i>Wise men</i> <i>Herod</i> <i>'Silent Night'</i>	<i>Jesse tree – changed into Christmas tree</i> <i>Advent wreath – with Christmas candle added</i> <i>Nativity scenes</i> <i>White banners</i> <i>White candles</i>	<i>Christmas: Vigil / Midnight / Dawn / Day (Masses)</i> <i>Holy Family</i> <i>Mary Mother of God</i> <i>Epiphany</i> <i>Baptism of the Lord</i> <i>Joy</i> <i>Celebration</i> <i>Gift Giving</i> <i>Care for others</i> <i>Care for poor</i>

Lent

What are the sounds, sights and sentiments of Lent?

What are the SOUNDS of Lent? What words will I hear? What songs will be sung? What are the names of some key Biblical characters from the readings of this season?	What are the SIGHTS of Lent? What will I see in churches, parishes and schools?	What are SENTIMENTS of Lent? What is the special 'feeling' or atmosphere of this season?
<i>Temptations in the desert</i> <i>Transfiguration</i> <i>John the Baptist</i> <i>Isaiah</i> <i>Glory and Praise Gospel</i> <i>Acclamation</i> <i>Repent</i> <i>Turn away</i> <i>Turn back</i> <i>Crucify</i> <i>Reconciliation</i> <i>Penance</i> <i>Saying sorry</i> <i>Conversion</i> <i>Sacrifice</i> <i>Justice</i> <i>Passion</i> <i>Detachment</i> <i>Way of the cross</i> <i>Suffering</i> <i>Salvation</i> <i>Hosanna</i> <i>Penitential Rite</i> <i>Processions</i>	<i>Purple/violet banners</i> <i>Purple/violet candles</i> <i>Red for Palm Sunday</i> <i>Crown of thorns</i> <i>Scourging</i> <i>Palms</i> <i>Garden of Gethsemane</i> <i>Silver coins</i> <i>Processions</i> <i>Ashes</i> <i>Chrism – Mass of the Oils</i> <i>Aspurgung – in ceremonies of reconciliation</i>	<i>Penance</i> <i>Reflection</i> <i>Prayer</i> <i>Fasting</i> <i>Almsgiving</i> <i>Outreach</i> <i>Celebration and Joy (palm Sunday)</i> <i>Change of heart</i> <i>Joy of transformation</i>

Easter Season

What are the sounds, sights and sentiments of Easter season?

This season can be broken into two components, namely:

- The Easter Triduum (Mass of the Lord's Supper, Good Friday and Holy Saturday and Easter Sunday)
- The Easter Season (The fifty days from Easter Sunday to Pentecost)

<p>What are the SOUNDS of Easter season?</p> <p>What words will I hear? What songs will be sung? What are the names of some key Biblical characters from the readings of this season?</p>	<p>What are the SIGHTS of Easter season?</p> <p>What will I see in churches, parishes and schools?</p>	<p>What are SENTIMENTS of Easter season?</p> <p>What is the special 'feeling' or atmosphere of this season?</p>
<p>The Easter Triduum <i>Last Supper</i> <i>Bread and wine</i> <i>Disciples</i> <i>Washing of feet</i> <i>Serve one another</i> <i>In memory of me</i> <i>Praying in the garden</i> <i>Agony in the garden</i> <i>Betrayal</i> <i>Judas</i> <i>Silver coins</i> <i>High Priests</i> <i>Roman guards</i> <i>Scourging at the pillar</i> <i>Crowning of thorns</i> <i>Herod</i> <i>Caiaphas</i> <i>Passion</i> <i>Peter disowns Jesus</i> <i>Pilate</i> <i>Barrabas</i> <i>Condemned to death</i> <i>Golgotha</i> <i>Mary mother of Jesus, Mary the wife of Cleopas, Mary Magdalene, John</i> <i>Death of Jesus</i> <i>Pierced in the side</i> <i>Blood and water</i> <i>I Thirst</i> <i>Crucifixion</i> <i>Burial</i> <i>Joseph of Arimathea</i> <i>Tomb</i> <i>Resurrection</i> <i>Alleluia</i> <i>He is Risen</i> <i>Mary of Magdalene</i></p>	<p>The Easter Triduum <i>The Last Supper</i> <i>Washing of the feet</i> <i>Cross</i> <i>Red on Good Friday</i> <i>Stripping of the altar</i> <i>Procession to the tabernacle of repose</i> <i>Stations of the Cross</i> <i>Adoration of the cross</i> <i>Passion re-enactment</i> <i>Holy Communion</i> <i>Service of Light the blessing of the bonfire, procession and exsultet</i> <i>Liturgy of the Word</i> <i>Readings, Psalms, prayer, Gloria and homily</i> <i>Liturgy of Baptism – litany, blessing of the water, baptism, confirmation, renewal of baptism</i> <i>Liturgy of the Eucharist</i> <i>The Concluding Rite</i> <i>The Easter Season</i> <i>White candles</i> <i>White banners</i> <i>Pascal candle</i></p>	<p>The Easter Triduum <i>Agony to ecstasy</i> <i>Sombre moods</i> <i>Expectation</i> <i>Identifying with key characters and events</i> <i>Sadness/Remorse</i> <i>Waiting and anticipation</i> <i>Rejoicing</i> <i>Celebration</i> <i>Hope</i> <i>Renewal</i> <i>New life</i> <i>New beginnings</i></p>

<p>The Easter Season <i>These will depend on the Cycle A, B or C readings</i> <i>Stories of doubting Thomas</i> <i>Breakfast on the beach</i> <i>Emmaus</i> <i>Good Shepherd</i> <i>I am ... statements</i> <i>Resurrection appearances</i> <i>Ascension</i> <i>Pentecost</i> <i>Holy Spirit</i> <i>Advocate</i> <i>Paraclete</i> <i>Tongues like Fire</i> <i>Speaking in different tongues</i></p>	<p>The Easter Season <i>Paschal candle</i> <i>White and gold decor</i> <i>Banners of Alleluia, He is Risen</i> <i>Red of Pentecost</i> <i>Symbols of the Holy Spirit including; flames, doves, wind</i> <i>Sacraments of Initiation taking place - Confirmations, Baptism</i> <i>Return of decorations including flowers</i></p>	<p>The Easter Season <i>Joyful</i> <i>Hope-filled</i> <i>Inspired</i> <i>Courageous</i> <i>Belonging to the Church</i> <i>Discipleship</i> <i>Stewardship</i></p>
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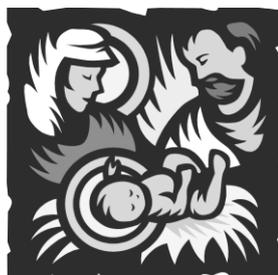
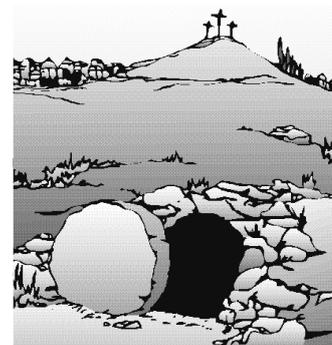
Ordinary Time

What are the sounds, sights and sentiments of ORDINARY time?

<p>What are the SOUNDS of Ordinary time?</p>	<p>What are the SIGHTS of Ordinary time?</p>	<p>What are SENTIMENTS of Ordinary time?</p>
<p>What words will I hear? What songs will be sung? What are the names of some key Biblical characters from the readings of this season?</p>	<p>What will I see in churches, parishes and schools?</p>	<p>What is the special 'feeling' or atmosphere of this season?</p>
<p>(This is dependent on the cycle A, B or C) <i>Key gospel stories about the mission of Jesus</i> <i>Parables and miracles</i> <i>Words and songs that accompany the Liturgy of the Word and Eucharist</i> <i>Familiar Hymns and responses</i> <i>Psalms and prayers</i></p>	<p><i>Green candles</i> <i>Green banners</i> <i>Return of the conventional symbols i.e. Chi Rho, Cross, Alpha and Omega, sacrificial lamb, fish (ichthus: Jesus-Christ-son-of-God-and-Saviour), cup, bread, grape, wheat.</i></p>	<p>(This is the season of 33-34 weeks. Ordinary time is devoted to celebrating the mystery of Christ in all its aspects. It is celebrated between Christmas and Lent and after the completion of the Easter season - Pentecost - until Advent). <i>Day to day emotions and feelings that reflect the readings and contexts of the liturgical celebrations.</i> <i>The joys, hopes, griefs and anxieties of Christians living out the Good news in communion with other believers.</i></p>

Students in five different learning teams use the information in the above retrieval charts on the Liturgical seasons, namely, Advent; Christmas; Ordinary Time; Lent and Easter Season to design a sacred space **Learning Centre** ① for their chosen liturgical season. Students explore and use liturgical symbols, banners, prayers, practices, labels and charts appropriate to their chosen Liturgical season in their sacred space Learning Centre. They consult a selection of readings from the season and identify themes or ideas emerging from the Scriptures and create some of their own appropriate symbols and images. Students then complete a **Y Chart Analysis** ① of their season.

Some examples of symbols for each season are given below.



□ Sensory Resources

Teacher Background

Liturgical celebrations involve the whole person – they involve the imagination, the heart, the mind and the body. The church's symbols enable the faith community to enter into the mystery of the life, death and resurrection of Jesus. The basic Christian symbols are: word, water, oil, light, bread, wine, cross, ashes, palms. These human elements draw the Christian faithful into the mystery of God. The liturgy requires that the symbols of our Christian life are to be 'opened up' to become authentic expressions of our faith leading to an encounter with the sacred.

The experience of mystery which liturgy offers is found in its God-consciousness and God-centredness ... it requires a manner and an environment which invites contemplation ... and a simple and attractive beauty in everything that is used or done ... One should be able to sense something special in everything that is seen and heard, touched and smelled and tasted in liturgy (EACW #12)

The various objects used in the celebration of the liturgy relate to the senses of the human person. Some of these are:

The Ringing of Bells

The ringing of bells in liturgical celebrations has two basic categories: a call to worship and bell ringing proper.

The purpose of bells for the 'call to worship' is to gather the faithful for services. It announces the 'good news' of the beginning of the worship services. Some churches today have retained this practice of ringing the bells before each Mass on Sunday and at the conclusion of funeral services.

The 'bell ringing proper' is when several bells are rung at once. Such practices are found in large cathedrals or basilicas, either prior to or at the conclusion of liturgical services. It requires much skill to be a 'bell-ringer' and is often passed on through generations of families.

Bells can also be rung during the liturgy. For example, during the Mass, depending on local custom, a bell may be rung before the consecration, when the priest shows the consecrated host and the chalice as a sign to the faithful. (GIRM #109)

Olfactory Incense

The use of incense in liturgical celebrations has a long tradition. Almost all of the world religions use incense to enhance special times and places by sight and sound. It is used as a symbol of reverence and prayer as is clear from Psalm 141:2 *Let my prayer rise like incense before you.* Early Christians balked at using incense in their worship because it was seen as part of pagan sacrifice. However, they did sometimes burn incense at Christian funerals. By the fourth century, incense gradually became part of Christian worship.

Today, incense is often used in Liturgical celebrations: at Mass—during the entrance procession, to incense the altar, to honour the Word of God at the proclamation of the gospel, to reverence the Eucharist as part of the preparation of gifts and at the elevation of the consecrated bread and wine. At Easter it is used to accompany the newly blessed oils at the Mass of Chrism, during the transfer of the blessed sacrament after the Mass on Holy Thursday and at the Easter Vigil over the Easter candle and the Book of the Gospels. At Funerals it is used as a mark of respect to accompany the deceased person and as a sign of farewell. At the dedication of a church and an altar it is used to signify Christ's sacrifice to God and the people of God are incensed, signifying that they are the 'living temple in which each faithful member is a spiritual altar'. At communal celebrations of Morning and Evening Prayer it can be used during the praying of Psalm 141 (the classic evening Psalm) and the Canticle of Zechariah and the Canticle of Mary.

Interpreting Liturgical Gestures

In all liturgical celebrations, the worshipping assembly raise their hearts, minds and voices to God, and they also express their prayer through their bodies. The liturgy calls for different postures: standing, kneeling, sitting, raising hands, bowing heads, genuflecting, bowing, exchange of peace, moving in procession. These gestures involve the whole body in prayer. Each posture that is assumed is not merely ceremonial, but has a profound meaning when done with understanding and can enhance participation in the liturgy.

Standing is a sign of respect and honour. From the earliest days of the Church, Christians stood as the stance of those who are 'risen with Christ and seek the things that are above'. Standing for prayer assumes the Christian's full stature before God in humble gratitude for the marvellous things God has done. In the liturgy, standing is called for during the Introductory Rites, for the proclamation of the Gospel, for the prayers of intercession, for the reception of Communion, for the blessing.

Kneeling signifies penance. In the early Church, this gesture was identified with penance, but was forbidden on Sundays and during the Easter season because the spirit of the liturgy was that of joy and thanksgiving. In later centuries (the Middle Ages) this gesture came to signify homage and adoration.

Sitting is the posture of listening and meditation. It signifies a person's reflective attitude especially during the proclamation of the word (pre-gospel) and for prayer throughout the liturgy.

Bowing signifies reverence and honour towards persons or towards objects that represents persons. There are two kinds of bow – a bow of the head and a bow of the body. A bow of the head is used for a blessing, at the name of Jesus or to the name of the Blessed Virgin Mary during a liturgy celebrated in her honour. A bow of the body is made to the altar, to the cross and may be called for by the rubrics in the various liturgical books.

Genuflecting signifies adoration. It is reserved for the Blessed Sacrament and for the Cross during the time of solemn adoration at the Good Friday liturgy.

Raising hands signifies praise and thanksgiving. The practice of extending hands in prayer is often reserved to the priest celebrant in the liturgy. However, from earliest times, Christians extended their hands in prayer, especially during the praying of the *Lord's Prayer*, in the giving of blessings, e.g. the sign of the Cross with which we begin and conclude liturgies and at the beginning of the Gospel on the forehead, lips and heart... *When we cross ourselves, let it be with a real sign of the cross. Instead of a small, cramped gesture that gives no notion of its meaning, let us make a large, unhurried sign, from forehead to breast, from shoulder to shoulder, consciously feeling how it includes the whole of us, our thoughts, our attitudes, our body and soul, every part of us all at once, how it consecrates and sanctifies us...* (Romano Guardini sj *Sacred Signs*, 1927)

Processions signify the journey of a pilgrim people. They function during the gathering of the worshipping assembly, the carrying of the gospel book, the bringing of the gifts of bread and wine to the table, the movement to the table of the Lord and in the sending forth from the liturgy. Processions are often accompanied by music and/or singing, thus enhancing the participation of the assembly in the action.

Visual Analysis

The use of visual elements for worship dates back to the early centuries of Christianity, reminding those who viewed them of God's faithfulness to a chosen people through many generations. The church today encourages the development of religious art which by their nature *are oriented toward the infinite beauty of God...they are dedicated to advancing God's praise and glory to the degree that they centre on the single aim of turning the human spirit devoutly toward God.* (CSL #122) The visual elements may take a variety of forms and must serve the life of the worshipping assembly, drawing them into the mystery of God – stained glass, statues, furnishings, vessels, colour. These visual forms support and enhance ritual and invite people to celebrate the beauty, honesty and integrity of creation and carry the faithful into the mystery of faith and redemption.

Students in learning teams of three complete a **Hot Potato Strategy** ① to explore the secular and religious use, significance and meaning of bells in society using some, all or other similar questions as the following.

1. What do you think of and feel when you hear a large bell tolling?
2. What do you think of and feel when you hear a small bell ringing?
3. What is the significance of sleigh bells?
4. What is the significance of a bell on a cat?
5. What is the significance of a bell on a boat?
6. How were bells used before the invention of the telephone, television or computer?
7. What can a large church bell tolling mean to people today?
8. What is the significance of bells ringing during Mass or a religious ritual?
9. What feelings can a bell toll evoke at the following ceremonies: a wedding, a funeral, the end of a war or crisis, an ordinary Sunday?
10. What skills and knowledge would a Church bell ringer require and why?
11. Why do religious groups still toll bells at significant times?

Students as a class make a collection of bells for different purposes and effects. Students in learning teams of three create and perform an audio script for bells. Students can include poetry, prose and/or prayer and gestures to enhance their audio script for bells.



Students in learning teams of three work on one, two or a few of the Learning Centres suggested above and focus on bells and their use and meaning in Russia by Russian Orthodox believers in their religious and cultural context. The information in the task cards has been adapted from an editorial article which appeared in the San Francisco Russian language newspaper, "Russian Life", in April of 1983.

Learning Centre 1

Task Card 1

Students read the following information on bells and their use in Russia to explore their meaning and significance to Russian Orthodox worshippers. Students decorate a Russian bell using the template provided and compose two summary statements on the following:

- The rationale for bell making becoming an art in Russia.
- The meaning of the bells for believers during significant religious seasons and ceremonies.



The striking of the "Dormition" bell signalled the beginning of the solemn peal of church bells from all the temples in Moscow on the great and bright Paschal night.

The Russian Orthodox people so loved the ringing of church bells that they enriched their bells artistically with great ingenuity.

The distinctive trait of Russian bells is their sonority (resonance) and sweet sound, achieved by:

1. an exact proportion of bronze and pewter, often with silver added, i.e. correct casting.
2. the proper height and width of the bell, i.e. correct instrument proportions.
3. the exact thickness of the bell walls.
4. the proper hanging of the bell.
5. the correct casting of the clapper, the manner of fixing it to the bell and many other means.

The clapper is the actual striking component inside a bell. A Russian bell is distinguished from its western European counterpart first of all in that the bell itself is permanently fixed, and the clapper inside of it moves freely, striking the side of the bell and producing its ring.

For the Russian faithful, bells became tongue, voice and trumpet like a speaking mouth. On great feasts they remind them of heavenly blessedness; on Saints' days they reminded believers of the unending rest of the holy ones living in heaven; during Passion Week they remind believers of their reconciliation with God through Christ the Saviour; and during Easter they announce the victory of life over death and the eternal unending joy of the life to come in the Kingdom of Christ.



Learning Centre 2

Task Card 2

Students read the following information on bells and their use in Russia to explore their meaning and significance to Russian Orthodox worshippers. Students use the **What's in My Head Strategy**  icons provided to record some possible thoughts and emotions the peeling of bells can mean to different people.

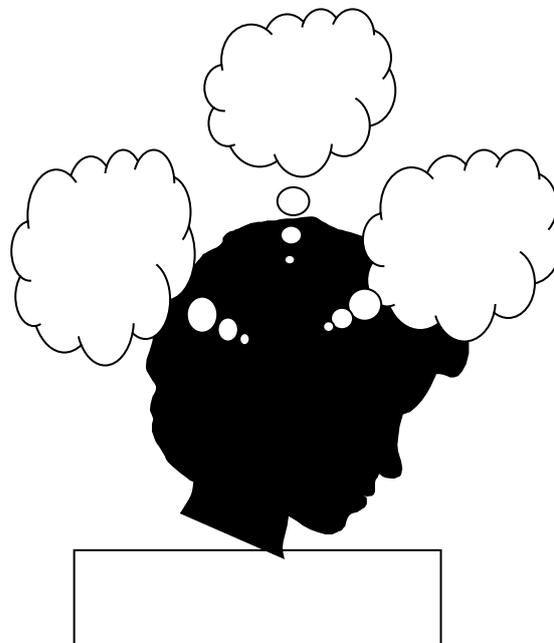
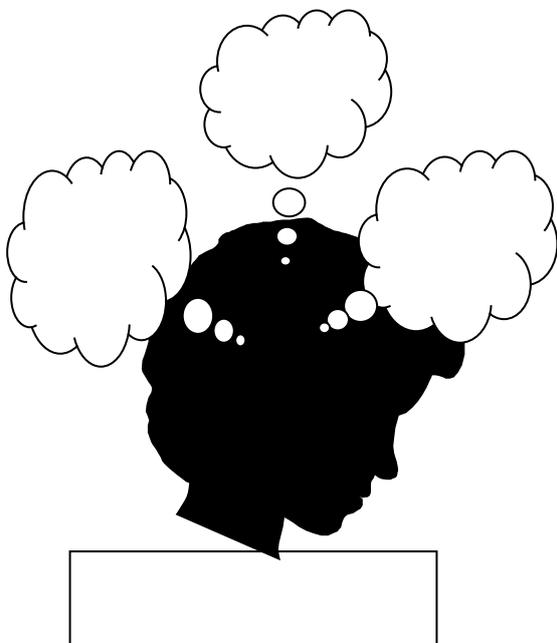


For Russian Orthodox and others, the sound of a single church bell can be solemn and sublime, while the peeling of several bells in concert can sound majestic and exhilarating.

For believers, the mighty peal of bells can have an effect on their interior sensibilities. It can awaken their souls from spiritual sleep as it were and cause them to think of God and their religious nature. Believers may feel a sense of peace and rejoicing.

Bells peeling can also be irritating, sorrowful or disconcerting for believers and non-believers. For example if a believer is going through a period of doubt in the life of their faith or they are feeling remorseful for recent sins or evil actions they have committed the peeling of Church bells may be remind them of their pain. Also non-believers can feel quite agitated and curse their presence.

However, the peeling of a bell can also be a sign of hope and peace for those believers who are feeling anxious, sad or depressed. Therefore, many Russian orthodox believers accept that there is a wonderful hidden power in the striking of a church bell and its meaning for believers at different times in their faith life.



Learning Centre 3

Task 3

Students use a collection of bells to explore and identify the different types of bell ringing. Students read the following information on bells and their use in Russia to explore their meaning and significance to Russian Orthodox worshippers. Students demonstrate and name some of the different types and purposes of bell rings. If there is a Church bell available, the students with permission of the parish priest might ring the Church bell in a particular pattern for a special religious occasion.



Different Types of Bell Ringing

In the Russian Orthodox Church bell ringing falls into two basic categories: A. calling to worship (blagovest') and B. bell ringing proper (zvon).

A. Call to Worship.

The call to worship (blagovest') is achieved by the measured striking of one large bell. By this type of ring, the faithful are called to gather for services in God's temple. This ring is called blagovest' because it announces the "good news" of the beginning of divine services. The call to worship is rung in the following manner: first the bell is struck three times slowly (until the ring all but dies away) after which it is struck at a measured pace. If the bell is very large or even incredibly huge, then the clapper is swung to strike first one side of the bell and then the other. But if the bell is comparatively not so large, the clapper is tied so that it is near one edge of the bell and a system is worked out so that it may be rung by depressing a board with the foot.

There are two types of call to worship:

- The normal or frequent striking of the largest bell and
- The Lenten or slow striking of the second largest bell on the weekdays of Great Lent.

B. Bell Ringing Proper

Bell ringing proper is when all or several bells are rung at once. Ringing all the bells is divided into the following categories:

1. Treble peal (trezvon) - All the bells are rung, then after a short interval all the bells are rung a second time, then again a short interval after which all the bells are rung a third time, i.e. all the bells are rung three times or in three sessions.
2. The treble peal expresses Christian gladness and solemnity. (The treble peal has come to mean not only a ringing of all the bells three times, but also a general or patterned ringing of all the bells.)
3. Double peal (dvuzvon) - All the bells are rung twice, i.e. in two sessions.
4. Chain ringing (perezvon) - Each bell is rung in turn (one or several times for each bell), starting with the largest bell to the smallest and repeated many times.
5. Reverse chain ringing (perebor) - A slow striking of each bell only once, starting with the smallest bell to the largest after which all the bells are rung together once. This is repeated many times.

Task 4

Students read the following information on bells and their use in Russia to explore their meaning and significance to Russian Orthodox worshippers. Students complete the retrieval chart provided. Students in turn complete one of the bell peals using a group bell and have their peers identify its application and meaning.



The Application of Bell Ringing and Its Meaning

Bell Ringing at the All-Night Vigil

1. Before the beginning of the Vigil -- call to worship followed by treble peal.
2. At the beginning of the Hexapsalmion -- double peal. This double peal announces the beginning of the second part of the Vigil service, Matins, and expresses the joy of the Nativity of Christ, the incarnate second Person of the Holy Trinity, our Lord Jesus Christ. Matins begins, as we are all aware, with the doxology of the angels to the shepherds in Bethlehem, "Glory to God in the highest, and on earth peace, good will to men," a direct reference to the Nativity. The Russian people often call this the "second peal" (second after the beginning of Vigil).
3. During the singing of the polyeleion, (alleluia) before the Gospel reading -- treble peal, signifying the joyfulness of the celebration. At Sunday vigil the treble peal signifies the joy and solemnity of the Resurrection of Christ. (In some areas this treble peal occurs during the singing of "Having Beheld the Resurrection of Christ".) Usually this is referred to as the Gospel ring. The Russian people often call this the "third peal".
4. At the beginning of the Magnificat -- a short call to worship, consisting of nine strokes on the largest bell (as is the custom in Kiev and all Ukraine).
5. On great holidays Vigil ends with a treble peal.
6. If the bishop serves Vigil, then there is a treble peal at its conclusion to accompany his procession.

Religious ceremony or Part of religious ceremony	Type of bell ringing	Meaning
1.		
2.		
3.		
4.		
5.		
6.		

Learning Centre 5

Learning Centre 5

Students read the following information on bells and their use in Russia to explore their meaning and significance to Russian Orthodox worshippers. Students jointly construct a simple poem that reflects the mood and emotion of the reverse chain ringing or a single bell pealing many times at the funeral of believer.



Chain Ringing and its Meaning

Chain ringing involves one stroke on each bell from the largest to the smallest.

Reverse Chain Ringing and Its Meaning

Reverse chain ringing, or the funeral or burial ring, expresses sorrow and grief over the loss of the deceased in some Russian Orthodox parishes where this is approved. It is rung in an opposite order, as already mentioned above, from chain ringing, i.e. one stroke on each bell from the smallest to the largest, after which all the bells are rung once together. This sorrowful funeral chain ringing is always followed by a short treble peal (trezvon), which expresses the joyous Christian belief in the resurrection of the dead.

A slow reverse chain ringing of the bells, from the smallest to the largest, symbolises the various stages of a person's life on earth, from infancy and youth to maturity and adulthood, and striking the bell once signifies the severing of mortal life by death, when all that has been acquired for a person's use during life is abandoned.

In other Christian churches, a single church bell can be pealed solemnly up to 24 times as the hearse leaves the Churchyard. This bell pealing creates a sombre sadness and time of deep reflection on the life of the deceased. It also signifies their eternal oneness with God.

Activity

Olfactory Incense © C4.2 C5.2

Students in learning teams of four draw on their prior knowledge and life experience to complete the **Retrieval Chart** ① below after smelling several different defining fragrances e.g. coffee, hot bread, cake, fragrant flower, herbs and spices, perfumed oils, creams and scents. Students identify the fragrant object, the feelings/emotions and memories they evoke.

Smelling Object	Feeling/Emotion Evoked	Memory Evoked

Students in the same learning teams of four, use the above information from the retrieval chart to create a team display in a class Olfactory Essence Smellathon. Students choose a particular fragrance and for their display and include any religious or spiritual significance the fragrance may have, visuals, poetry, prose, colour, fabric etc., to engage the interest and understanding of their peers as they participate in the smellathon.

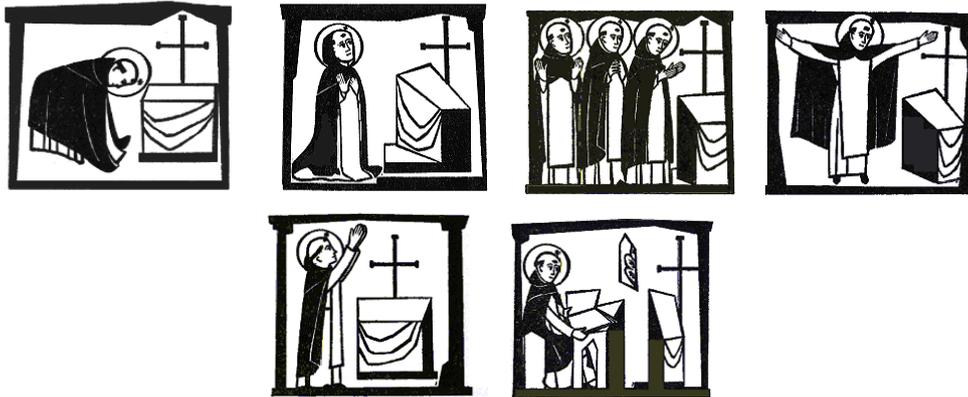
Students, in learning teams, use a **Cartoon Strip Strategy** ④ to illustrate significant historical characters who used fragrances in their daily lives to overcome the pervading smells of their time. Students reflect on what life might have been like before electricity, running water, plumbing, heating and air-conditioning and refrigeration. Students need to have their significant character speak about their use of fragrance and/or any unfortunate olfactory experiences. Students draw on a repertoire of resources e.g. prior knowledge, web information and historical static text to gather the information needed for the cartoon strip.

Students in learning teams of three use the knowledge from the discourse of religion that incense is the most significant fragrant symbol of the Church and that it symbolises purification and blessing. Bishops purify and bless the altar with incense. The incense is burnt in a thurible that swings back and forth on a chain as the bishop or priest blesses the object. Other things that are blessed include the Word and the deceased at funerals.



Students observe ritualistic actions of the priests and lay worshippers during a celebration of a class Eucharist or from a video of a Eucharist. Students, with the permission of the priest, take digital photographs of significant ritualistic actions during the Mass. These individual photographs of ritualistic actions can be used as task cards for the following activity.

Students, in learning teams, take a section of the Mass and create a PowerPoint slide show of the gestures of the priest and lay people and record the meaning and significance of these gestures. Students combine their PowerPoint slides to create a whole class slide show of Eucharist gestures and their meaning.



Students write a visual critical analysis of a piece of religious art featuring a religious character’s gestures. Students critically analyse the artist’s use of facial expression and emotion, body shape, posture, positioning of feet and hands and any other bodily gestures.

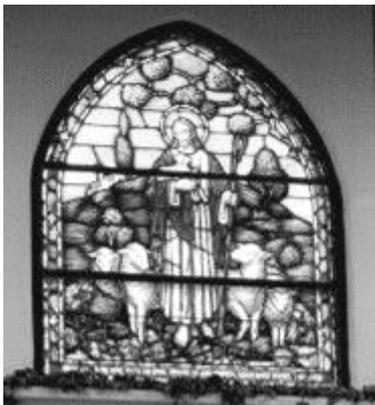
Students in learning teams of four retell a Bible story in mime using body gestures only. The remaining students in the class critically interpret the mime retell.

Students list appropriate and inappropriate body gestures for religious or sacred ceremonies and liturgical dance.

Students devise an appropriate liturgical movement as an element within a prayer, reflection or liturgy.



Students use some or all of the following analytical questions to explore the interpretation and meaning of the local, web or text sourced liturgical resource such as a church stained glass window, a religious statue or religious painting. The initial questions are elaborations of the level four outcome (Q 1-6) and the latter questions (Q 7-11) are elaborations of the level five outcome. Students also consider ways the liturgical resource such as a church stained-glass window, a religious statue or religious painting reflects social and cultural contexts of the time in place in which it was created.



Visit masterpiecegf.com



1. Does this artwork connect with a Scriptural character or story? If so, which one? What evidence suggests this connection?
2. What is the medium used? What are its advantages/disadvantages for effectively conveying the interpretation of the Scriptural text?
3. Are there artistic features that represent: a traditional interpretation/s of the Scriptural text or a contemporary interpretation/s of the Scriptural text?
4. What aspects of the liturgical resource appeal to you?
5. What aspects of the liturgical resource do you find unappealing?
6. What does the liturgical resource mean to you?
7. Would particular appeal could this liturgical resource have for different groups of believers considering the social and cultural contexts?
8. Which elements of the liturgical resource evidence social, or cultural influences?
9. Which elements of the liturgical resource evidence historical influences?
10. What response/s (intellectual/faith/emotional/physical) do you think the artist sought to provoke?
11. What are the most effective elements of the design in terms of inspiring a religious experience? Here are some things to consider.

Visual appeal	Appeal to curiosity	Atmosphere evoked
Emotive appeal	Shock appeal	Repentance
Appeal to faith	Relevance to contemporary life	



Buddhism

Shrines are an essential part of Buddhist worship. Some of the essential components of a Buddhist shrine are incense, flowers, water, food offerings etc.).

In Buddhist shrines and temples, worshippers offer food i.e. fruits, sweets, rice and coconut to the Buddha. The central daily rite of lay Buddhist is the offering of food to Buddha. Some Buddhists make the offering to the monks; others offer it to (the statue of) the Buddha as part of morning or evening worship. Buddhist Festivals are always joyful occasions. Typically on a festival day, lay people will go the local temple or monastery and offer food to the monks and take the Five Precepts and listen to a Dharma talk. In the afternoon, they distribute food to the poor to make merit.

A website containing information on rites of passage across five world religions will be found of which Buddhism is one at: <http://re-xs.ucsm.ac.uk/re/passage>. Another website on Buddhism is found at: www.buddhistgateway.com

Describe special foods of the above festival and their significance to believers.

Describe any social and cultural influences on the foods of the festival and their significance.



Islam

Ramadan is a very significant religious festival for Muslims. All of the following feature significantly in the festival.

- Qur'an (Holy Book)
- Mosque
- Prayer Mat
- Ramadan lanterns
- Feasting Foods

At the end of the month of fast of Ramadan a Community celebrates with one of the two great Eid festivals, "Eidul-Fitr" or the festival of fast breaking.

Further information can be found at: <http://re-xs.ucsm.ac.uk/re/passage>.

Describe special foods of the above festival and their significance to believers.

Describe any social and cultural influences on the foods of the festival and their significance.

□ Devotional Resources

Teacher Background

Popular devotions are unique to Roman Catholic worship. They are religious exercises: prayers, meditation, rituals, orders of service and gestures. The texts for these religious exercises are not contained in the official liturgical books of the Roman Rite. However, the liturgical reforms of Vatican II state: *Popular devotions of the Christian people are to be highly endorsed...they should be so fashioned that they harmonise with the liturgical seasons, accord with the sacred liturgy and are, in some way derived from it and lead people to it, since, in fact, the liturgy, by its very nature far surpasses any of them.* (CSL #13)

Many popular devotions were almost universally observed in the period prior to the Second Vatican Council e.g. the Rosary, the Way of the Cross, Mass and communion in honour of the Sacred Heart on first Fridays of nine consecutive months, Benediction of the Blessed Sacrament and prayers/novenas in honour of the Blessed Virgin Mary under a variety of titles e.g. Our Lady of Perpetual Succour, Our Lady of Lourdes and prayers/novenas to various saints.

These devotions have been and continue to be, a significant part of the Roman Catholic religious experience, both individually and communally. The liturgical reforms of Vatican II gave a new focus to popular devotions – they should be oriented towards the official liturgy of the church and should harmonise with the seasons of the church year...

cf. *Directory on Popular Piety and the Liturgy: Principles and Guidelines* (St Paul's Publication, 2000); also available on www.vatican.va

Activity

I Can Icon © C4.2 C5.2

Students in learning teams of four, create brief PowerPoint presentations that illustrate the following:

- Greek religious icon/s that pre-date the Iconoclastic Controversy between 725C.E. and 842C.E. e.g. Our Lady of Perpetual Succour
- A brief explanation of an icon - its contents, purpose, use and meaning for believers
- A brief rationale for the Iconoclastic Controversy between the Eastern and Western Church
- Social and cultural influences on the different positions of the Eastern and Western Churches during and beyond the Iconoclastic Controversy.
- A description and some examples of Christian iconography post the Iconoclastic Controversy.

The following fact cards and information in the teacher background and religious texts could help students source the information needed for this activity.

Features

Icons are flat pictures, usually painted on wood, but also wrought in mosaic, ivory and other materials to represent the Lord, the Blessed Virgin Mary or another saint.

Features

Icons are venerated in the Greek and Russian Orthodox Churches. The figures in the icons are depicted in traditional rather stiff Byzantine manner. For protection they are frequently covered.

Devotion

Icons have always played an essential part in the public as well as the private part of Greek Church. Marks of veneration include kisses, genuflections and incense.

Devotion

It is believed that through them the saints exercise their beneficent powers, they preside at all important events of human life including; healing, blessing, grace and safety.

History

Icons became numerous in the East from the 5th century. After the iconoclastic controversy of the 8th and 9th century, devotions to them increased in the Greek Church.

History

The Iconoclastic controversy on the veneration of icons agitated some in the church between the 7th and 8th centuries. Many political religious heads of church fought over their use and excessive devotion.

History

The Iconoclastic Controversy is usually considered the last step towards the great schism between the Eastern and Western Church before the actual breach.

Christian Iconography

After the Iconoclastic Controversy, Christian iconography became the pictorial or symbolical representation of Christian ideas, people and history. Like archaeology, it is an auxiliary to the history and theology.

Students paint a picture of Jesus or a saint in iconographic style and provide a brief commentary on their rationale for their use of image content, colour, style, texture, light, darkness etc.

Activity

Piety Please © C 4.2 C5.2

Students create a class piety table. Each student is to design or collect a devotional object. Students place their devotional object in a designated sacred space and include a brief description of the devotional object, its history, purpose and use by believers in the past and today. Students could choose from the list provided below, or source other devotional objects.

Piety Objects:

Rosary beads, Scapulas, Medals, Prayer Cards, Prayer books, Holy Cards, Crosses, Doves, Fish, Statues, Candelabra, Baptismal Candles, Luminous piety pieces, Holy Water Fonts, Advent Nativity Sets and Calendars, Familiar religious paintings – Sacred Heart, Our Lady of Fatima; Our Lady of Lourdes; Wall hangings, Carvings such as praying hands etc.



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

Roles for Lifelong Learners	Core Learning Outcomes
Reflective, Self Directed Learner Active Investigator Effective Communicator	Celebration and Prayer 4.2 Students explore ways prayers and rituals incorporate liturgical resources to provide meaning for individuals and groups. Celebration and Prayer 5.2 Students explain ways in which prayers and rituals reflect social and cultural influences.
Module Organisers	Organising Ideas
Social and Cultural Influences	<ul style="list-style-type: none"> <input type="checkbox"/> Different Ways of Praying <input type="checkbox"/> Different Ways of Ritualising

Different ways of praying

Teacher Background

There are various forms of prayer that may be used in the Christian community, namely, liturgical prayer - the public worship of the church, a corporate act, involving all who are gathered, with Christ as its centre. It has a set structure with ordered elements to enable the rhythm and flow of the prayer to be experienced. Contained in this form of prayer are the elements of praise, thanksgiving, intercession, petition, litanies and professions of faith.

The most common form of this prayer is the 'collect' prayer – this is essentially a prayer of petition, addressing God and expressing some aspect of God's goodness before asking, yet again, for God's gracious gifts. For example:

God of peace,
 source of all life and hope,
 give peace and justice to all your people
 especially those in countries torn by war and destruction.
 Strengthen those who work for peace and justice
 with courage and integrity.
 We ask this through Jesus, your Son
 living and reigning with you and the Holy Spirit,
 now and for ever and ever...Amen.

This is the prayer of the community, prayed in the name of the by the Presider of the Liturgy. The 'Amen' by the assembly is their assent to what is being prayed. It is the community's proclamation of faith!

Other forms of prayer are less structured, e.g. meditation; spontaneous prayer following reflection on a Scripture; Taizé-style gatherings around the Word and the Cross, using songs (mantras) interspersed with Scripture readings and spontaneous prayer.

Students use a **Concept Web** ① to discuss and identify the diverse ways people pray across faith traditions. Students should identify the major ways or categories of prayer and within and around their concept web they sketch or illustrate diverse individuals and groups at prayer.

Students choose one of the concept web categories, list the ways people pray across cultures and religions in that category and identify social and cultural influences that have influenced the way people pray in that particular category. The collage below could be used as a stimulus for students in their construction and discussion of the concept web and sketches and information. Students use static resources i.e. text books and dynamic online resources, on different ways people pray across faith traditions.

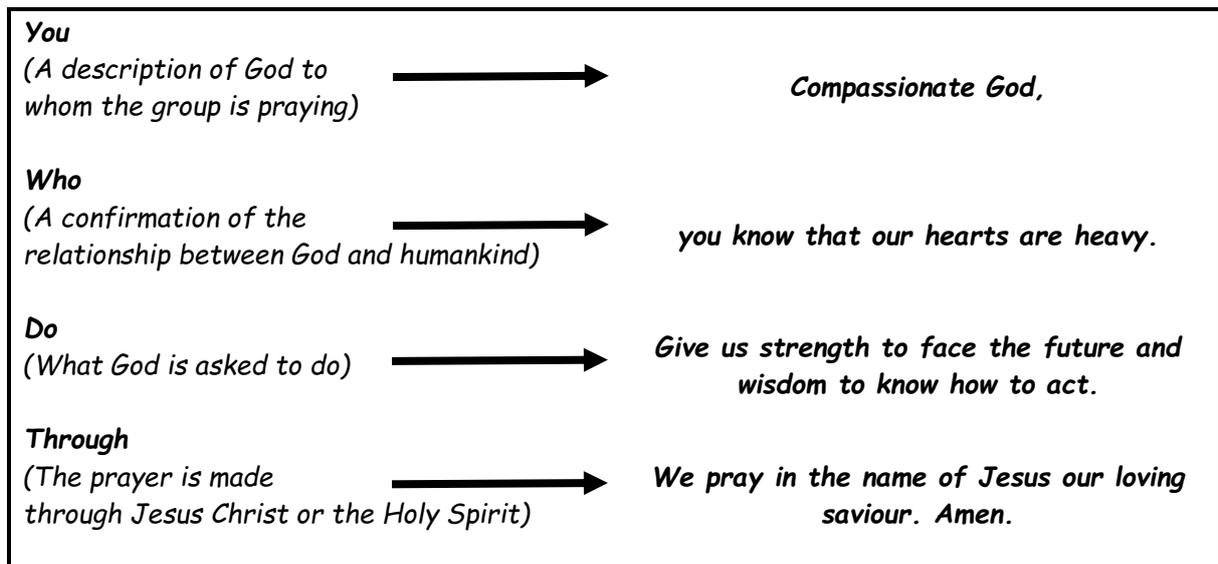


Students in learning teams of four, jointly design a prayer of petition/intercession that reflects a current world or local concern and local social and cultural contexts using the prayer structure provided. Students could be provided with a variety of newspaper or magazine articles that identify particular local or world concerns/issues of need or injustice as a stimulus for their design of their prayers of petition/intercession. Students categorise these articles and design a prayer of petition/intercession appropriate to the category using the 'You-Who-Do-Through' template shown below. Suggested categories could include:

- ❑ human greed
- ❑ intolerance of difference
- ❑ victims of crime
- ❑ refugees
- ❑ prisoners of war
- ❑ victims of natural disasters
- ❑ the elderly
- ❑ disadvantaged children
- ❑ abuse
- ❑ environmental disasters or problems

Students should identify particular social and cultural influences that need to be considered in the design of the prayers.

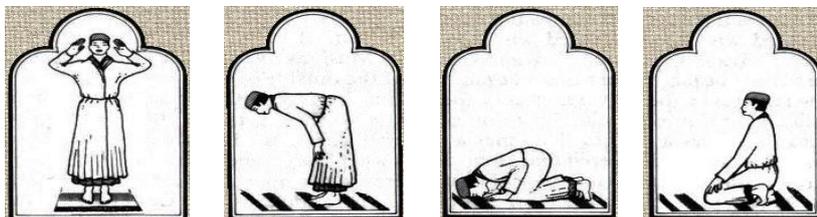
The following generic structure for a prayer of petition could be used:



Activity

Prayer Postures © C4.2 C5.2

Students explore the prayer gestures used by adherents of Islam. They create a poster or chart detailing these as a series of captioned pictures. Students include a selected Qur'an verse to accompany their poster. A website offering a Qur'an verse for the day is located at: www.awaazradio.org.uk/5to7



Students could also study Christian, Hindu and Muslim prayer gestures. Students discuss and list particular social and cultural influences on prayer postures in particular religions. Students in learning teams studying a particular religion and its prayer postures use the **Postcard Strategy** ⓘ to identify the diverse ways people in different religions pray.

The following websites could support the above activity:
www.centerce.org/ISLAM/TheFaithOfIslam.htm
<http://muslim-canada.org/salaat.html>
www.allaboutturkey.com/pray.htm
www.a2youth.com/islam/rituals.html

movements/
gestures?

Students in learning teams of four use the **Star Chart Strategy** ① to analyse sacred places and spaces. Students using this strategy discuss, list and describe what a sacred space looks like, sounds like, feels like, smells like and tastes like.

Students use a **PMI Strategy** ① and the above information to critically evaluate their experiences of sacred spaces and places to determine what works, what doesn't and why? Students should reflect on things such as light, colour, silences, sound, movements/gestures, language, emotions, sense of connection and the social and cultural influences on the sacred space and place to enrich their discussion and analysis.

Students in learning teams of four using the above information design a visual and text diagram of a sacred space and place for their school/class. Students in learning teams of four use their Start Charts to provide information for a written rationale for their design of the sacred place and space.



Different ways of ritualising

Teacher Background

Rituals are inherent to human experience. Creating rituals is an art, because they deal with the heart of life; they enable the participants to name the reality behind the ritual, to engage with the symbols used and to move into the future.

The events of the Christian liturgical year provide an obvious focus for religious ritual: Lent/Easter, Advent/Christmas, Pentecost. Other secular events can also be ritualised in religious settings: Mother's Day, Father's Day, National Holidays (ANZAC day, Australia Day).

The basic structure for such rituals is:

- Gathering
- Proclamation of the Word (God's story/our story)
- Symbolic Activity
- Sending Forth

Plethora of Passions

The Stations of the Cross, sometimes called *the Way of the Cross*, has its origins from the church of Jerusalem in 4th century when Christians participated in the veneration of the Cross for Good Friday. Over the centuries, the Way of the Cross has flourished. It began as a series of spatially distant representations, reflecting upon some event from Jesus' public life. The devotion consists of a ritual pilgrimage, moving from place to place, remembering Jesus and being helped by the images of these events in his life. The 'stations' were placed around the walls of the church and 'making the stations' involved walking around the church and reflecting at each 'station' at the aspect of Jesus' journey to Calvary. However, in recent years, it has become more and more customary to place the 'stations' against a back wall of the church, or in some instances, outside the church in a place for private prayer and reflection.

Some recently published resources have included Scriptural texts to be proclaimed at each of the 'stations' enriching the prayer experience. One example is: *The Way of the Cross* published by the Liturgical Commission (GPO Box 282 Brisbane). This text follows a simple format with people's responses and the hymn *Stabat Mater*. The images for each station are reproduced from Brisbane's Cathedral of St Stephen. The fourteen stations are those produced by the Congregation of Rites in 1975:

- | | |
|-------------------------------|-----------------------------------|
| 1. Jesus' Last Supper | 8. Jesus speaks to the women |
| 2. Jesus in the Garden | 9. Jesus is nailed to the cross |
| 3. Jesus before the Sanhedrin | 10. Jesus and the good thief |
| 4. Jesus before Pilate | 11. Jesus speaks to Mary and John |
| 5. Jesus is scourged | 12. Jesus dies on the cross |
| 6. Jesus carries his cross | 13. Jesus is buried |
| 7. Jesus is helped by Simon | 14. Jesus is risen from the dead |

Comparing Infancy Narratives

The infancy narratives are found in the gospels of Matthew and Luke, both of whom relate the birth of Jesus. Luke records the events of the birth of Jesus, the census, the shepherds and the multitude of angels. Matthew tells of the visit of the Magi.

Christmas around the World

Christmas is steeped in tradition. God shared human nature so that humans might share more fully in the divine. The liturgical celebration of Christmas extends for at least two weeks beyond Christmas Day – the mystery is so rich that the liturgical calendar swells with occasions to enter it again and again – e.g. Epiphany, Baptism of the Lord, Mary, Mother of God (1 January) as well as three feasts: St Stephen, St John the Evangelist and Holy Innocents. Each of these feasts points to and celebrates an aspect of the paschal mystery.

Shrove Tuesday

This is the day before Ash Wednesday, the beginning of the season of Lent. The word derives from 'shrive'. To shrive someone, in old-fashioned English (he shrives, he shrove, he has shriven *or* he shrives, he shrived, he has shrived), is to hear his acknowledgement of his sins, to assure him of God's forgiveness and to give him appropriate spiritual advice. On Shrove Tuesday, many Christians make a special point of self-examination, of considering what wrongs they need to repent and what amendments of life or areas of spiritual growth they especially need to ask God's help in dealing with. Often they consult on these matters with a spiritual counsellor.

Shrove Tuesday is also called Fat Tuesday (in French, Mardi=Tuesday; gras=fat, as in "pate de foie gras", which is liver paste and very fatty), because on that day a thrifty housewife uses up the fats that she has kept around (the can of bacon drippings, or whatever) for cooking, because she will not be using it during Lent. Since pancakes are a standard way of using up fat, the day is also called Pancake Tuesday. In England and perhaps elsewhere, the day is celebrated with pancake races. The contestants run a course while holding a griddle and flipping a pancake. Points are awarded for time, for number and height of flips and number of times the pancake turns over. There are, of course, penalties for dropping the pancake.

The day (or sometimes a longer period immediately preceding Lent) is also called *Carnivale*, which means "farewell to meat." "Carni" is "meat" and "vale" is "goodbye" in Latin.

Students in learning teams of four use a **Jig Saw Strategy** ① to analyse, discuss and record one of the four expressions of The Passion of Christ in the provided **Retrieval Chart** ①. Once students have completed study of one of the expressions in their expert group, they return to their home group and report back their findings. Each student must provide his or her home team members with adequate information and support to complete the written report activity that follows.

Passion Visuals	Key Characteristics	Social and Cultural Contexts
Stations of the Cross Australian	<i>Describe some of the key characteristics of the ritual.</i>	<i>Identify social and cultural influences on this ritual e.g. the ways people of that culture express their beliefs.</i>
Stations of the Cross Philippines 		
Stations of the Cross Jerusalem 		
Hollywood's (Mal Gibson's) Version of <i>The Passion of Christ</i> 		

Students write a report using information gained from the previous **Jig Saw Strategy** ① that explains ways in which the celebration of the Passion in different cultural and religious contexts reflects social and cultural influences.

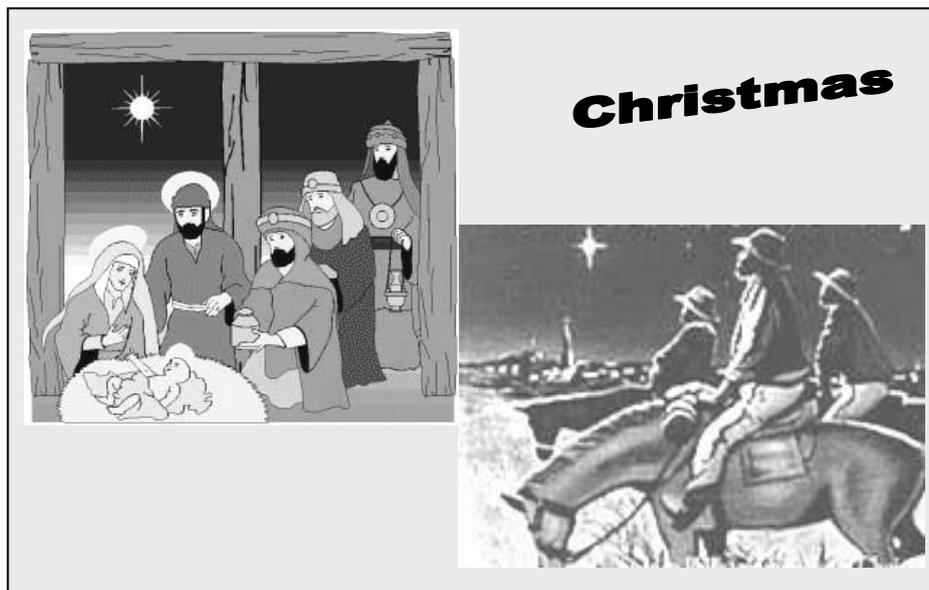
Activity

Comparing Infancy Narratives © C4.2 C5.2

Students in learning teams of four use the provided **Retrieval Chart** ① to compare the Gospel infancy narratives in Matthew and Luke in order to demonstrate how text users of these narratives over the centuries have combined ideas in the texts and added social and cultural information to create the commonly accepted infancy narrative or Nativity that we know in Australia today.

Students summarise their understandings in a brief report using the following headings of: *Comparing the Infancy Narratives and an Australian Christmas* and sub-headings of: An Australian Christmas, Details particular to Matthew's Gospel, Details Particular to Luke's Gospel, Details Common to Both Gospels, Details from Religious Art, Details that are Cultural or Commercial.

Alternatively students could analyse a collection of Christmas cards or Christmas carols that depict the Nativity and collect data that reflects both the Gospel narrative independently and combined, Religious Art and any other culture or commercial influences.



Australian Christmas (Religious knowledge, experience and cultural activities)	Matthew	Luke	Both Matthew and Luke	Neither Gospel (Religious Art)	Culture/ Commercial
<i>A donkey in a nativity play</i>				✓	
<i>The giving of gifts</i>	✓ Matthew 2:2-3				
<i>Being a shepherd in a nativity play</i>		✓ Luke 2:8			
<i>Being an angel in a nativity play</i>					
<i>Joseph has a dream</i>					
<i>Being a Wise Man from the East</i>					
<i>Warning Mary and Joseph of King Herod</i>					
<i>The Star</i>					
<i>Entering a house to see Jesus</i>					
<i>Escape to Egypt</i>					
<i>Angel Gabriel</i>					
<i>Mary's song of praise</i>					
<i>Mary Visits Elizabeth</i>					
<i>The Birth of John the Baptist</i>					
<i>Giving lots of presents to people</i>					
<i>Emperor Augustus</i>					
<i>Child in a manger</i>					
<i>Wrapped him in swaddling clothes</i>					
<i>Santa Claus</i>					
<i>Advent Calendars</i>					
<i>Christmas Tree</i>					
<i>Yule Log</i>					
<i>Singing Christmas carols</i>					
<i>Eating an enormous meal</i>					
<i>Going to Christmas parties</i>					
<i>Giving to the Poor</i>					
<i>Gathering together in large groups</i>					

Activity

Christmas Around the World © C4.2 C5.2

Students in learning teams of four, prepare a multi-modal presentation on the religious and cultural celebration of Christmas from a particular country in the world. Students should include in their presentation:

- ❑ Ways the Biblical story of the nativity has been interpreted in that particular culture
- ❑ Cultural additions that have been added to the original religious celebration of Christmas.

Some excellent websites for celebrations of Christmas around the world are:

www.edna.edu.au/edna/page1436.html

www.msichicago.org/scrapbook/scrapbook_exhibits/catw2006/holiday_traditions.html and

www.culham.ac.uk/cw/assemblies/013p_christmas.php.



Activity

Shrove Tuesday © C4.2 C5.2

Students in learning teams of four, search out information on the diverse ways the Tuesday before Ash Wednesday (the beginning of Lent) is celebrated in different Christian cultures of the world. Students identify specific activities involved in the celebration of this day and identify the religious and/or cultural significance and influence on these celebrations. Students in learning teams of four identify the diverse ways this day is celebrated using a drama **Postcard Strategy** ①.

Information on the celebration of Mardi Gras and Shrove Tuesday can be found at:

www.culham.ac.uk/cw/assemblies/021p_traditionslent.php; and

http://www.pancakeparlour.com/Annual_Events/Shrove/shrove.html



Students use the template provided to design a ritual for a significant contemporary event. Students use 5 W's +H guiding questions to help create and design a ritual for a critical event.

Why?

Why use a ritual in response to this event?

Who?

*Who is the ritual for?
Who will prepare the ritual?
Who needs to be mentioned?
Who needs to be involved in the preparation?
Who will be the audience?
Who needs to be consulted?
Who will lead the celebration?
Who will do what?
Who needs to be informed/invited?*

**What?**

*What is it that we are ritualising?
What is the most appropriate type of ritual e.g. Mass, prayer service?
What is religiously appropriate?
What is culturally appropriate?
What liturgical resources are available?
What repertoire of other resources can I engage with?
What other sensitivities need to be observed?
What symbols will be used?
What colours?
What readings?
What words?
What songs?
What sounds?
What prayers?
What visuals?
What gestures?
What handouts for the ritual need to be provided e.g. Mass booklet; ribbons, cards?*

**Where?**

*Where is the most appropriate place to ritualise e.g. a church, hall, garden, sacred space, prayer room?
Where will symbols, banners, visuals etc. be placed?
Where might memorials be located?
Where will people sit/stand/walk/process/gather/commune etc?
Where will memorials or expressions be located?*

When?

*When will be the most appropriate time to hold the ritual?
When will people gather?
When will rehearsals take place?
When will the musicians and other support personnel be available?
When will the sacred items be removed?*

How?

*How many rituals are needed?
How many people might come?
How many people will be involved?
How will participants be involved?
How will communications be made?
How will support be given to people in need?
How long will the ritualising be continued?
How will anniversaries be celebrated?*

Students use the guidelines to critically analyse, review and reflect on the effectiveness of the ritual/rituals for significant critical events.

Students in learning teams use a 'Purpose and Structure of a Ritual' **Retrieval Chart** ① to analyse more complex religious rituals. Each learning team selects, or is given, the title and brief context of one such ritual. A diagrammatic list is provided below. Students in learning teams complete the retrieval chart. This retrieval chart can be amended for the purposes of analysing a secular ritual.

Purpose and Structure of a Ritual

Ritual:	
Purpose of the ritual:	
Parts of the Ritual	Evidence from observation
Gather and Prepare <i>- Setting the Scene</i> <i>- Welcome</i> <i>Song or Hymns (optional)</i> <i>- Creating the space</i> <i>considering the senses e.g.</i> <i>the visual, the auditory, the</i> <i>olfactory - taste and smell,</i> <i>texture and touch</i>	
Listen and Respond <i>- Sacred Words/Wisdom</i> <i>words, prayers, Scripture,</i> <i>Stories, Sacred Actions</i> <i>- Respond: Word, Songs,</i> <i>Prayers and Actions</i>	
Share and Give Thanks <i>- Sharing and thanking action</i> <i>actions</i>	
Go and Tell <i>- Final Blessing and/or Prayer</i> <i>of commission Hymn</i> <i>- Farewell, tell others about</i> <i>the celebration</i>	

Students, using the sacred ritual structure below, briefly brainstorm ideas that align with the purpose and context of an upcoming sacred ritual. The reason for doing this activity is for the whole class use liturgical resources and apply their gained knowledge on how prayers and rituals are influenced by culture and society. The following activity involves the students designing specific elements of the sacred ritual.

Purpose of the Sacred Ritual –

Gather and Prepare

Setting the Scene

Creating the sacred space considering the senses e.g. the visual, the auditory, the olfactory – taste and smell, texture and touch,

Welcome

Introduction

Hymns (optional)

Listen and Respond

Listen and observe: Sacred Word, Prayers, Stories, Sacred Actions

Respond: Word, Songs, Prayers and actions

Share and Give Thanks

Sharing inspiration and blessing actions

Go and Tell

Final Blessing and/or Prayer of Commission

Hymn

Students are allocated to one of four learning teams. Each learning team plans a section of the chosen ritual for inspiration and blessing. Within each learning team, students can be given a specific role for each element of the ritual e.g. in the Gather and Prepare element, a student could be assigned the role of visual symbol gatherer for the sacred space. Before students are allocated learning teams and task cards, the whole class should explore the concepts of inspiration and blessing in a particular context. This could be achieved through a **Y Chart Strategy**  or similar activity.

Gather and Prepare Task Cards

Task Card for Creators of the sacred space

What visual symbols could be used?

What music or sounds could be used?

What tastes and/or smells could be incorporated?

What textural materials could be used to touch?

Task Card the Welcome

Who will be welcomed?

How will you welcome them?

Task Card the Introduction

How will you introduce the theme?

What hymns could be sung?

What needs to be said?

Listen and Respond Task Cards

Task Card for Choosing Readings

What Scripture could be used?
What stories could be used?
What prayers could be used?
What ritualistic actions could be used?

Task Card for Preparing a Response

What prayers could be used?
What hymn/song could be used?
What ritualistic actions could be used?

Share and Give Thanks Task Cards

Task Card for designing the sharing and thanking element

What could take place?
What might be given, shared and said?
What ritualistic actions could be used?

Go and Tell Task Cards

Task Card for Designing the Go and Tell Element

What prayers could be used?
What hymn/song could be used?
What ritualistic actions could be used?

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:

Cartoon Strips	p. 49	Postcard	p. 54
Concept Web	p. 50	Retrieval Chart	p. 55
Hot Potato	p. 51	Star Chart	p. 56
Jig Saw	p. 52	What's in my Head	p. 57
Learning Centre	p. 53	Y Chart	p. 57
PMI	p. 53	5 Ws + H	p. 58

☐ Multimedia Centre

Multimedia Resources

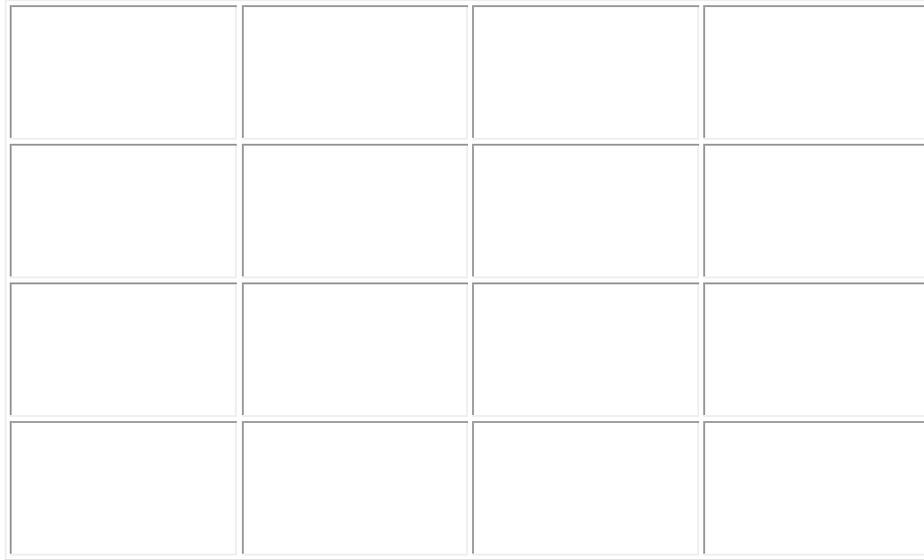
The Brisbane Catholic Education Multimedia Centre has a wide range of multimedia resources available for loan to schools. Teachers are encouraged to consult with the staff of the centre regarding suitable multimedia resources to enhance units of work developed from this module. Contact details for the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

① Cartoon Strips

Cartoon Draft Thumbnail Sketches



Cartoonist techniques include:

Expression Simple dots to which a line or a circle or both have been added to create expression
Heads Shape and size

Mouths - look at the different styles and the moods they create

Noses, eyes, eyebrows and hair come in an endless variety

Bodies

Shape and size

Neck or no neck

Arms and legs - moving or still

Clothing - how does it determine age, gender, occupation, or social status? How are different textures and patterns created?

Hands - How do they add to the action of the drawing? How many fingers? Life-like or squiggles? Nails or hand creases?

Feet and shoes - different styles

Animals, fruits and plants and inanimate objects

See the notes under expressions, heads and bodies above

Cartoonists' Cliché

Commas around a character to show movement

Squiggle or a shadowy shape beneath the character, which shows he/she is in mid-air

A light bulb suggesting the character has an idea

Droplets around the character showing perspiration or crying

Stars and planets indicating a crash or a collision or a punch

Eyeballs or pupils outside their sockets suggesting the character was startled or terrified

Clouds behind a running character

Shading in the cheek area suggesting the character is embarrassed or hot

Streaky lines behind a running character suggesting speed

Stars, rings and circles around a character suggesting he/she is dazed or stunned

Sparks and puffs of dust suggesting the character has stopped suddenly

"S" lines showing the character has been zigzagging

ZZZZ showing the universal sign for sleeping and snoring

Hearts showing a character in love or smitten

① 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 organizing 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 characterization. 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.

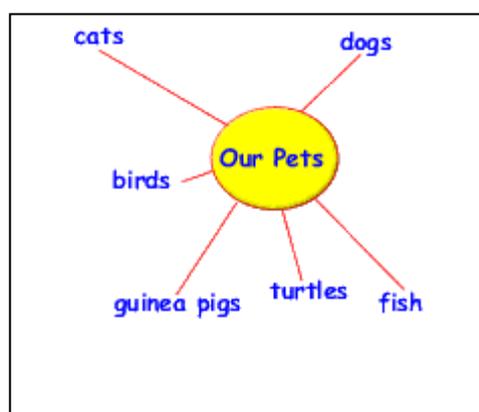
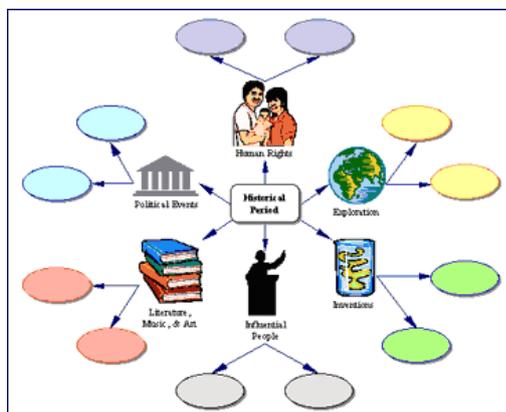
As an assessment tool, a concept web can be used to:

- ❑ 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

① 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.

📌 Jig Saw Strategy

The Jigsaw strategy is a co-operative learning strategy that enables each student of a group to specialise in one aspect of the learning unit. Students meet with members from other groups who are assigned the same aspect and after mastering the material, return to the original group and teach the material to the group members.

Step 1 Form home groups

First, organise your class into heterogeneous groups of four. These groups are your "home groups". Students need to understand that ultimately they are responsible to and dependent upon their home groups for their learning. Students take a number from one to four.

Step 2 Form Expert Groups

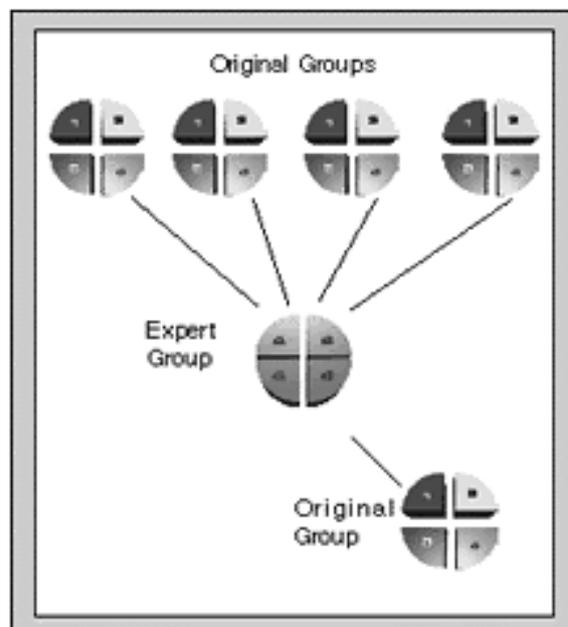
After the home groups are established, separate the students into "expert groups" whose composition is arranged according to number (Number one students gather together, number two students gather together etc.). Students physically leave their home groups and join their expert groups to complete tasks that will give them expertise. Each expert group has its own task. As soon as the class has settled into its expert groups, work begins on acquiring the expertise students will carry back to their home groups.

Step 3 Reform Home Groups

Once the expert groups have acquired their expertise, they return to their home groups and teach their skills to the home group. It is important for each home group to appoint a timekeeper.

Step 4 Reflecting on Learning

One way of assisting students to reflect on their learning within the group setting is to use a numbered heads strategy. In each home group, students count off from 1-4. The teacher asks questions from a quiz they have constructed. Each group then has one minute to confer and make sure that everyone knows and can explain the correct answer. When time is up, the teacher randomly chooses a number from 1-4 and calls on a home group. The student in the home group with that number must answer the question. If the question is answered correctly, the whole group gets one point. In this manner, teachers can assess each student's knowledge of content and concepts without disadvantage those students who lack sufficient literacy.



An excellent web site containing detailed information about this strategy will be located at: www.jigsaw.org/steps.htm

① Learning Centre Strategy

Learning Centre Strategy

A learning centre is a set of graduated tasks presented as an attractive display and designed by students for students. A well-designed learning centre will motivate, inspire and interest students to learn from one another.

Learning centres will take many forms such as self-standing displays, carrels, shelves, audio and visual presentations, noticeboards and/or murals.

Activities within a learning centre could incorporate student-made and commercial materials, tasks of diverse scope, open-ended activities, step-by-step procedures, quizzes, new technologies etc.

The role of the teacher in this strategy is to assist student to clarify their purpose and context, collect data from an available repertoire, and make choices for communicating their purpose and context to their peers and in the designing process. During and after the learning centre strategy the teacher should include opportunities for peer and self-assessment.

① PMI Strategy

Plus, Minus and Interesting

PMI is a three-columned thinking strategy that encourages the thinker to first consider and list the *Plus* points of an idea. Next the *Minus* or negative points are listed. Finally those points that are neither positive nor negative, but simply *interesting* are written down. The "Interesting" column encourages creative thinking about other possibilities or ideas. Sometimes these are recorded as questions to consider. Note the interesting column can be changed for a particular purpose- e.g. it could become *recommendations* if the students are required to discover new solutions or ideas for a particular context.

<i>Idea:.....</i>		
<i>Plus</i>	<i>Minus</i>	<i>Interesting</i>

① Postcard Strategy

Designing and creating postcards requires students to use the recount text type. The types of recount are: Personal Recount (These usually retell an event that the writer was personally involved in); Factual Recount (Recording an incident, e.g. a science experiment, police report); Imaginative Recount

(Writing an imaginary role and giving details of events, e.g. A day in the life of a pirate; How I invented...)

The Structure of a recount is described below:

- ❑ the recount has a title, which usually summarises the text specific participants (Mum, the crab)
- ❑ The basic recount consists of three parts:
 - the setting or orientation - background information answering *who? when? where? why?*
 - events are identified and described in chronological order.
 - concluding comments express a personal opinion regarding the events described details are selected to help the reader reconstruct the activity or incident (Factual Recount)
 - the ending may describe the outcome of the activity, e.g. in a science activity (Factual Recount)
- ❑ details of time, place and incident need to be clearly stated, e.g. *At 11.15 pm, between Reid Rd and Havelock St a man drove at 140 kms toward the shopping centre* (Factual Recount)
- ❑ descriptive details may also be required to provide information, e.g. *He was a skinny boy with a blue shirt, red sneakers and long tied back hair* (Factual Recount)
- ❑ includes personal thoughts/reactions (Imaginative Recount)

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① Retrieval Chart Strategy

A Retrieval Chart is a graphic organiser used for organizing and categorizing 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

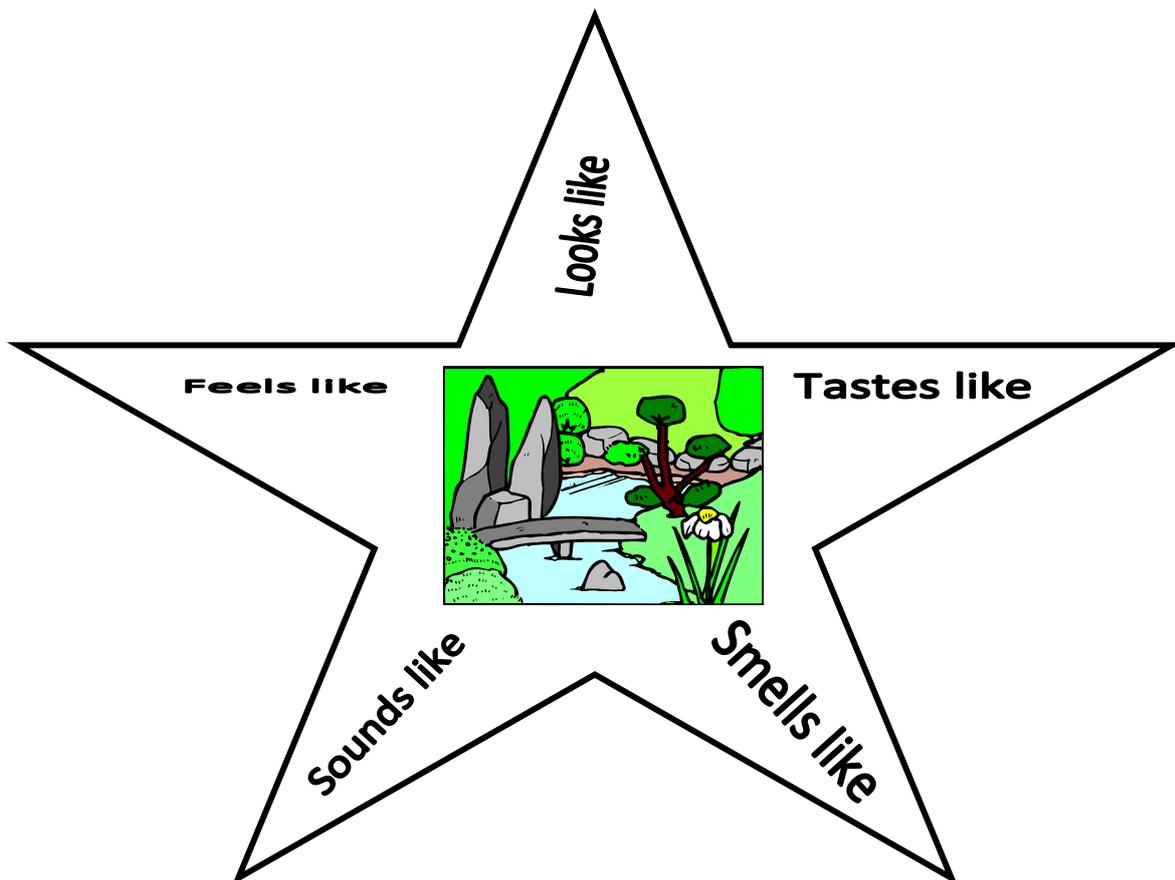
Invention	Date of Invention	Description	Use	Contribution to Society
One				
Two				
Three				
Four				
Five				

① Star Chart Strategy

A Star Chart enables students to respond to a situation, proposal, problem or stimulus material. It relies on the senses, intuition and imagination.

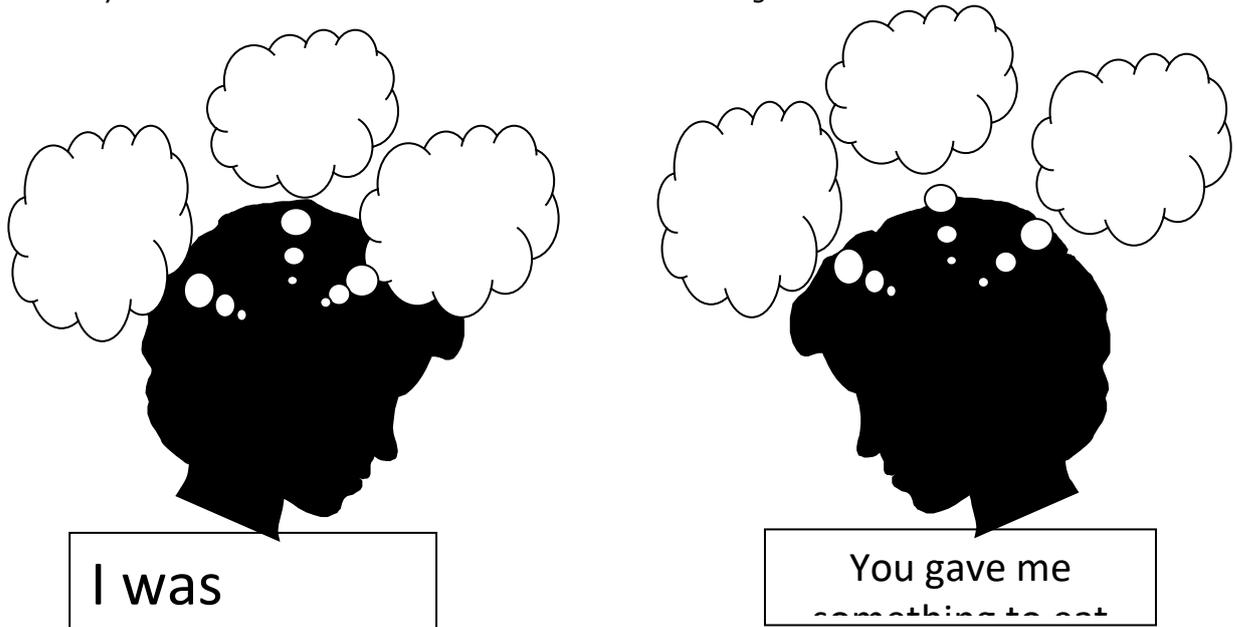
Process for Star chart:

- ❑ Decide on the topic to be analysed.
- ❑ Draw up a simple Star Chart (see below) and write the topic in the centre of the star.
- ❑ In the "Looks Like" segment, students brainstorm all they might see happening around the topic.
- ❑ In the "Sounds like" segment, students record things they might hear such as words, sounds and sound effects.
- ❑ In the "Feels Like" segment, students brainstorm all the things they might feel in a tactile kinaesthetic sense as well as in an emotional response.
- ❑ In the "Tastes like" segment, students brainstorm all the tastes that they might experience.
- ❑ In the "Smells like" segment, students record the olfactory sensations that they could experience.
- ❑ This information can then be applied in other learning contexts.



① What's in my Head Strategy

What's In My Head allows students to reflect on situations and imagine themselves in another's shoes.

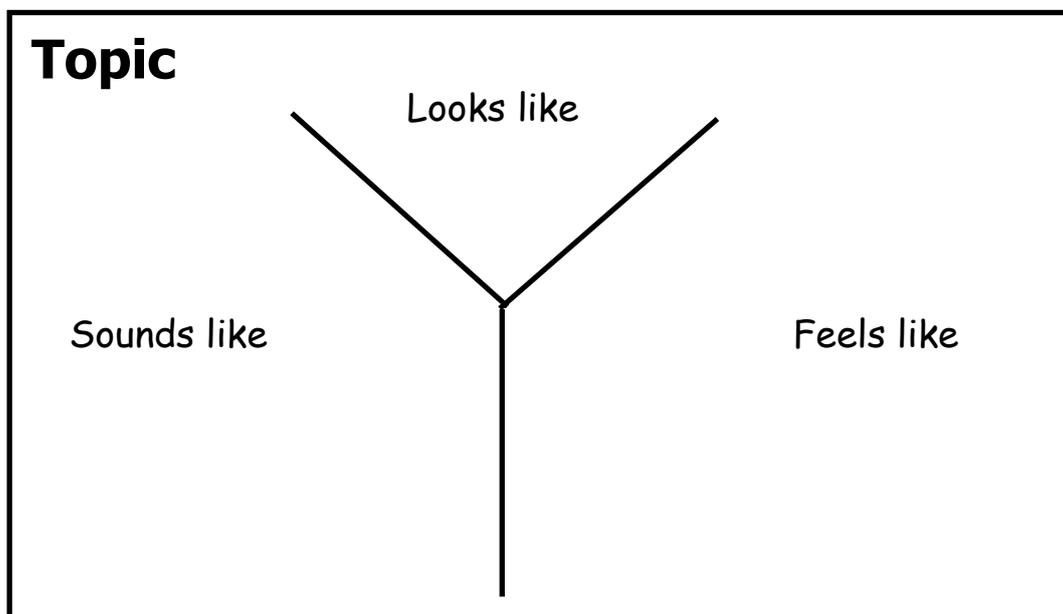


① Y Chart Strategy

A Y Chart enables students to respond to a situation, proposal, problem or stimulus material. It relies on the senses, intuition and imagination.

Process for Y chart:

- ❑ Decide on the topic to be analysed.
- ❑ Draw up a simple Y Chart (see below) and write the topic at the top of the chart.
- ❑ In the "Looks Like" segment, students brainstorm all they might see happening around the topic.
- ❑ In the "Sounds like" segment, students record things they might hear such as words, sounds and sound effects.
- ❑ In the "Feels Like" segment, students brainstorm all the things they might feel in a tactile kinaesthetic sense as well as in an emotional response.
- ❑ This information can then be applied in other learning contexts.



① 5Ws + H Strategy

The 5 Ws + H Strategy provides a simple checklist to help students think through issues: What, When, Why, Who, Where and How.

