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Images, Symbols and Language



Level 4



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Religious Education Modules

	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



Images, Symbols and Language

Scripture Strand

□ Purpose

This module provides students with opportunities to demonstrate the core learning outcome by identifying images, symbols and metaphoric language that assist Christians to make meaning from scriptural texts. Students explore scriptural images about God, Jesus, the Holy Spirit and the community of believers. They examine the use of symbol in scripture and suggest ways it conveys understandings of God and life. Students explain how scripture conveys multiple meanings about God, Jesus, the Holy Spirit and the community of believers through metaphoric language used in scriptural 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 three *Organising Ideas* for each module organiser.

Roles for Lifelong Learners	Core Learning Outcome
Reflective, Self Directed Learner Quality Producer Designer and Creator	Scripture 4.1 Students identify images, symbols and metaphoric language to communicate multiple meanings from scriptural texts.
Module Organisers	Organising Ideas
Images	<input type="checkbox"/> Images of God <input type="checkbox"/> Images of Jesus <input type="checkbox"/> Images of God's People
Symbols	<input type="checkbox"/> Objects and Animals <input type="checkbox"/> Colours and Actions <input type="checkbox"/> Numbers and Contemporary Symbols
Language	<input type="checkbox"/> Kingdom of God <input type="checkbox"/> Jesus <input type="checkbox"/> Spirit

□ 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.

Images, Symbols and Language		
Images	Symbols	Language
Images of God activities ↗	Objects and Animals activities ↗	Kingdom of God activities ↗
God of the Old Testament p.8 Psalm 29 p.11 God of the New Testament p.13 God, Jesus, Spirit p.13 Contemporary Images of God p.14	Scrabble Symbols p.30 Symbol of the Dove p.32 Picasso's Peace p.33	Beatitudes Box p.39 Figurative Language p.40
Images of Jesus activities ↗	Colours and Actions activities ↗	Jesus activities ↗
Vine and Branches p.15 Jesus said, "I am ..." p.16 Changing images – an artist's impression p.18	Action Sequence p.34 Colour My World p.34 Colour By Numbers p.35	Language of the Parables p.42 A Portrait of Jesus p.43
Images of God's People activities ↗	Numbers and Contemporary Symbols activities ↗	Spirit activities ↗
Anawim p.22 Kingdom Images p.24 Transformer, Dreamer, Loving God p.25	Symbol Snap p.36 A Grab Bag of Contemporary Symbols p.37	Titles for the Holy Spirit p.44

□ 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.

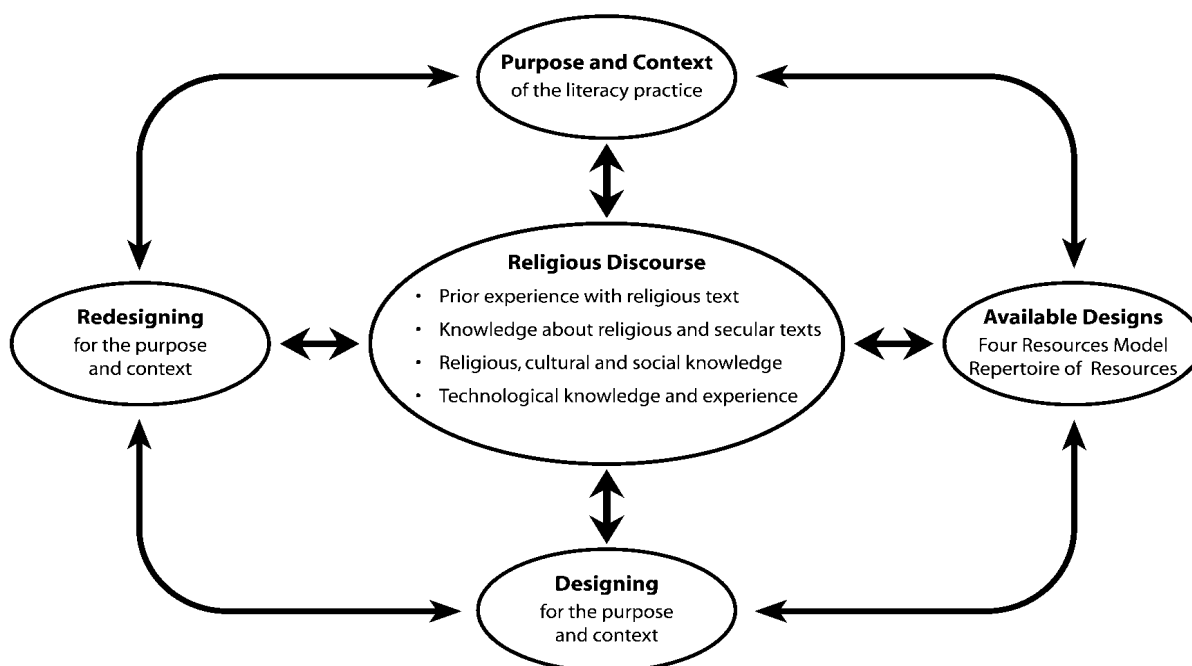
Scripture 4.1	Level 4
Conceptual Organiser	Students know about
Scriptural texts contain a range of textual features and text types that assist Christians in making meaning.	<ul style="list-style-type: none"> □ Titles of God (S8) □ Images of God (S8) □ Images of Jesus (S8) □ Literary features within the synoptic Gospels (S26, S34)

□ 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*)

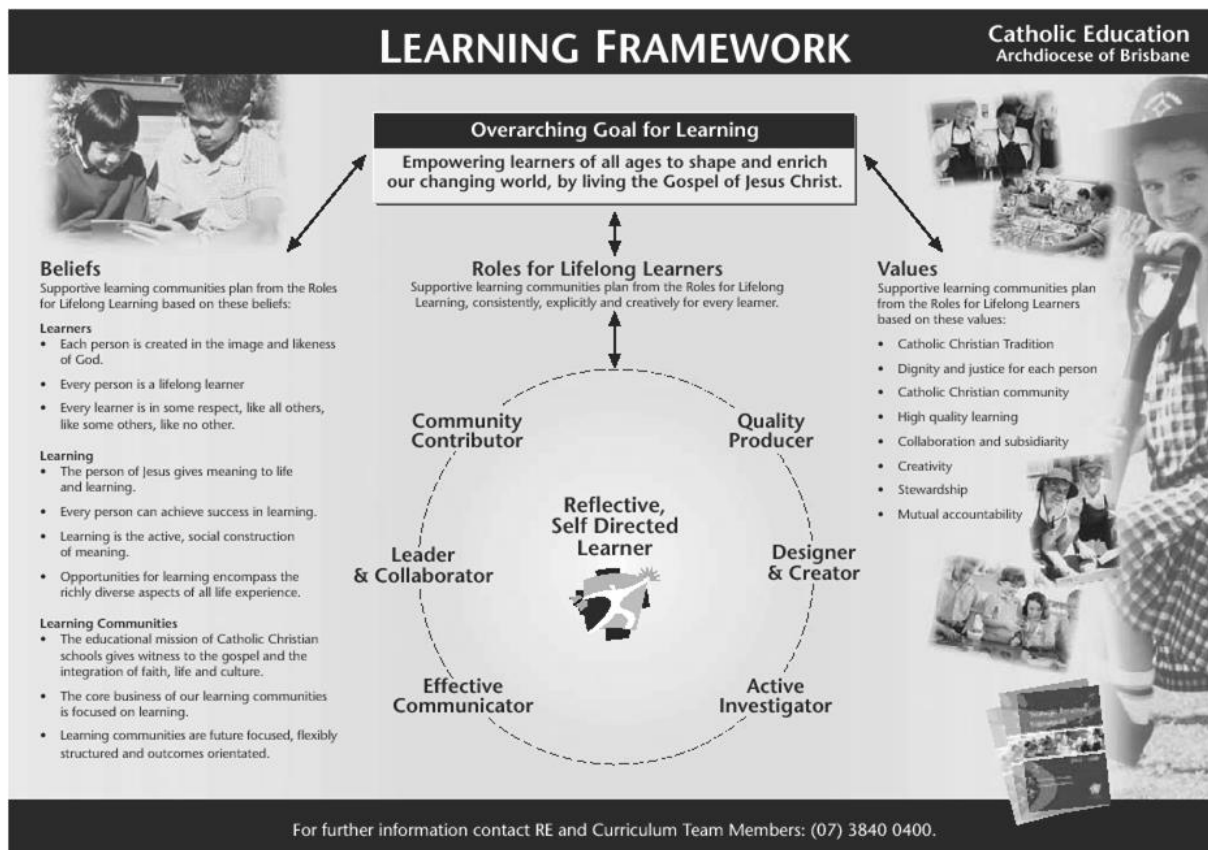
Religious Literacy can be defined as the flexible and sustainable mastery of a repertoire of practices related to the discourse of Religion using spoken, written and multimedia texts of traditional and new communications technologies. (*Adapted from Literate Futures Qld p.9*)

In this module the discourse of Religion incorporates particular language and a set of ongoing activities and interactions of a religious nature around the images, symbols and metaphoric language found in scriptural texts.



□ Learning Framework and Roles for Lifelong Learners

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



□ 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 outcome. Some students may require more time and/or other contexts in which to demonstrate this learning outcome.

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 outcome 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 this outcome 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>S4.1</p> <p>Students identify images, symbols and metaphoric language to communicate multiple meanings from scriptural texts.</p>	<p>Level 4 Students may for example: Explore the metaphoric language used to describe the Holy Spirit under three broad categories; Who the Spirit is, What the Spirit is, What the Spirit does.</p> <p>This is demonstrated when students design and create a Chatterbox that incorporates images and symbolic use of colour and number located in scriptural text.</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 page 44-45 for a fuller description of this activity.</p>	<p>Level Can students:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Locate Scripture passages focused on the three broad categories <input type="checkbox"/> Identify images of the Holy Spirit located in Scriptural texts <input type="checkbox"/> Identify and explain how colours are used symbolically in Scriptural texts <input type="checkbox"/> Identify and explain how numbers are used symbolically in Scriptural texts


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, Quality Producer** and **Designer and Creator**. 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	Retrieval Chart; Lit Circle Strategy; Venn Diagram; Concept Web; Reader's Circle; Six Thinking Hats; Hot Potato Strategy; Language Bingo
Designer and Creator	Freeze Frame; Multiple Intelligences Strategy; Soundscape; Movement Mirror Strategy; Grab Bag Strategy.
Quality Producer	Tetrahedron Model; Poetry Forms Strategy; Concertina Book in a Matchbox; Flip Book; Concept Spiral; Chatterbox; Postcard Strategy.

Classroom Snapshots

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



Connections with other Key Learning Areas

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

KLA	Core Learning Outcomes
Studies of Society and Environment Culture and Identity	CI 4.3 Students debate how media images concerning gender, age, ethnicity and disability reflect groups to which they belong.
Science Science and Society	3.1 Students relate some of the ways that people of various historical and cultural backgrounds construct and communicate their understandings of the same natural phenomena.
The Arts Visual Arts	VA 4.1 Students deconstruct and reconstruct images and objects to manipulate meaning through explorations of elements and additional concepts. VA 4.2 Students make and display images and objects, considering purposes and audiences. VA 4.3 Students analyse elements and additional concepts evident in images and objects from a variety of cultural and historical contexts.

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 Images. Teacher background information precedes the learning activities.

Roles for Lifelong Learners	Core Learning Outcome
Reflective, Self Directed Learner Quality Producer Designer and Creator	Scripture 4.1 Students identify images, symbols and metaphoric language to communicate multiple meanings from scriptural texts.
Module Organisers	Organising Ideas
Images	<ul style="list-style-type: none"> <input type="checkbox"/> Images of God <input type="checkbox"/> Images of Jesus <input type="checkbox"/> Images of God's People

Images of God

Teacher Background

Images of God in the Old Testament

What do you immediately think of when someone mentions the "Old Testament God"? Probably a stern God, very concerned with people keeping the divine rules; a God characterised by thunder and lightning on Mt. Sinai. Perhaps you remember the God who turned Lot's wife into a pillar of salt for looking back at Sodom and Gomorrah, or the God who told Abraham to sacrifice his only son Isaac and then stopped Abraham in the nick of time.

But what about the God who walked in the Garden of Eden during the cool of the evening (Genesis 3), the God who compares the nation Israel to an adulterous wife whom God still loves passionately (Hosea 2—3) or—reversing the gender imagery—the God who has more tenderness toward Israel than a mother has "for the child of her womb" (Isaiah 49:15)? What about the merciful God whom the prophet Jonah criticised after the people of Nineveh converted, much to Jonah's surprise and disgust? What about the God who wants to share the divine wisdom with every man, woman and child willing to prize that wisdom more than silver and gold (Wisdom 7)?

Many Christians are so unfamiliar with the Old Testament that they readily believe that all its images of God are stern and legalistic. The truth, however, is more complicated. All the inspired writers wrote about the same God, but not all of them had the same images of God. Just as children can grow toward more truthful images about their parents, so Christians grow toward more adult images of God. Why accept from the Old Testament only the stern images and discard all the others?

Images of God and Jesus in the New Testament

Christians often have the opposite problem with images of God and Jesus in the New Testament. We can fondly remember the parables of the Good Shepherd (John 10) or the Loving Father/Lost Son (Luke 15), while forgetting that Jesus' parable about the Last Judgment (Matthew 25) presents us with the tough challenge to serve Christ in the needs of our brothers and sisters.

Christians need to remember Jesus' story about the Pharisee praying in the Temple ("O God, I thank you that I am not like the rest of humanity...") while the tax collector at the back simply struck his breast and said "O God, be merciful to me, a sinner" (Luke 18). Jesus' description of the Pharisee is as stern and uncompromising as his view of the tax collector is compassionate. The common image of a loving and generous New Testament God should not erase the need for ongoing conversion to the Lord's ways. God is neither an ogre in the Hebrew Scriptures nor an indulgent grandfather in the New Testament. The Bible contains varied images of God because God *inspired* diverse images.

Students form learning teams of three to explore Old Testament scripture passages that depict images of God. Each learning team engages with the text by:

- ❑ Identifying the image of God presented
- ❑ Listing words from the passage that depict the image
- ❑ Designing a symbol or selecting an object that represents the image
- ❑ Presenting a **freeze frame** ① that depicts the identified image of God

The following scripture cards might be useful for this task.

Exodus 3: 1-6

Now Moses was pasturing the flock of Jethro his father-in-law, the priest of Midian; and he led the flock to the west side of the wilderness and came to Horeb, the mountain of God.

² The angel of the LORD appeared to him in a blazing fire from the midst of a bush; and he looked, and behold, the bush was burning with fire, yet the bush was not consumed.

³ So Moses said, "I must turn aside now and see this marvellous sight, why the bush is not burned up."

⁴ When the LORD saw that he turned aside to look, God called to him from the midst of the bush and said, "Moses, Moses!" And he said, "Here I am."

⁵ Then He said, "Do not come near here; remove your sandals from your feet, for the place on which you are standing is holy ground."

⁶ He said also, "I am the God of your father, the God of Abraham, the God of Isaac, and the God of Jacob." Then Moses hid his face, for he was afraid to look at God.

1 Kings 19: 9-12

⁹ Then he came there to a cave and lodged there; and behold, the word of the LORD came to him, and He said to him, "What are you doing here, Elijah?"

¹⁰ He said, "I have been very zealous for the LORD, the God of hosts; for the sons of Israel have forsaken Your covenant, torn down Your altars and killed Your prophets with the sword. And I alone am left; and they seek my life, to take it away."

¹¹ So He said, "Go forth and stand on the mountain before the LORD." And behold, the LORD was passing by! And a great and strong wind was rending the mountains and breaking in pieces the rocks before the LORD; but the LORD was not in the wind. And after the wind an earthquake, but the LORD was not in the earthquake.

¹² After the earthquake a fire, but the LORD was not in the fire; and after the fire a sound of a gentle wind blowing.

Exodus 15

- 1 "The LORD is a warrior;
The LORD is His name.
- 4 " Pharaoh's chariots and his army He has cast into the sea;
And the choicest of his officers are drowned in the Red Sea
- 5 "The deeps cover them;
They went down into the depths like a stone.
- 6 " Your right hand, O LORD, is majestic in power
Your right hand, O LORD, shatters the enemy.

Hosea 13

- 5 I cared for you in the wilderness,
In the land of drought.
- 6 As they had their pasture, they became satisfied,
And being satisfied, their heart became proud;
Therefore they forgot Me.
- 7 So I will be like a lion to them;
Like a leopard I will lie in wait by the wayside.
- 8 I will encounter them like a bear robbed of her cubs,
And I will tear open their chests;
There I will also devour them like a lioness,
As a wild beast would tear them.

Micah 7

- 8 Do not rejoice over me, O my enemy.
Though I fall I will rise;
Though I dwell in darkness, the LORD is a light for me.

Isaiah 66

- 12 For thus says the LORD, "Behold, I extend peace to her like a river,
And the glory of the nations like an overflowing stream;
And you will be nursed, you will be carried on the hip and fondled on the knees.
- 13 "As one whom his mother comforts, so I will comfort you;
And you will be comforted in Jerusalem."

Hosea 14

- 5 I will be like the dew--
then you will blossom like lilies
and have roots like a tree.

Psalm 18

- 1 "I love You, O LORD, my strength."
- 2 The LORD is my rock and my fortress and my deliverer,
My God, my rock, in whom I take refuge;
My shield and the horn of my salvation, my stronghold.
- 3 I call upon the LORD, who is worthy to be praised,
And I am saved from my enemies.

Psalm 47


- 1 O clap your hands, all peoples, shout to God with the voice of joy.
- 2 For the LORD Most High is to be feared, a great King over all the earth.
- 3 He subdues peoples under us, and nations under our feet.
- 7 For God is the King of all the earth; sing praises with a skilful psalm.
- 8 God reigns over the nations, God sits on His holy throne.
- 9 The princes of the people have assembled themselves as the people of the God of Abraham,
For the shields of the earth belong to God; He is highly exalted.

Isaiah 49

- 15 "Can a woman forget her nursing child
And have no compassion on the son of her womb?
Even these may forget, but I will not forget you.
- 16 "Behold, I have inscribed you on the palms of My hands;
Your walls are continually before Me.

Jeremiah 18: 5-6

- 5 Then the word of the LORD came to me: 6 "O house of Israel, can I not do with you as this potter does?" declares the LORD . "Like clay in the hand of the potter, so are you in my hand, O house of Israel.

At the completion of each learning team's freeze frame presentation, a class **Retrieval Chart**  is completed listing each of the identified images as either a simile, metaphor or an implied image.

Simile

A comparison for the purpose of explanation which uses 'like' or 'as'. e.g. God is like a peaceful dove.


Metaphor

A comparison implied or stated between two usually unconnected objects. e.g. God is a fire.

Implied Image

While a direct statement of comparison is not made in the text, the reader is able to imply a comparison between a subject and an object, e.g. a comforting mother.

Scripture Reference	Simile	Metaphor	Implied Image
Exodus 3:1-6			A Bush burning with fire
1 Kings 19: 9-12			A sound of gentle wind blowing
Exodus 15		The Lord is a warrior	
Hosea 13	I am like a lion I am like a leopard I am like a Bear I am like a Lioness		
Isaiah 66	I am like a peaceful river. I am like an overflowing stream.		a comforting mother
Micah 7		The Lord is a light for me.	
Psalms 18		The Lord is my rock, my fortress, my deliverer, my shield.	
Psalms 47			A great king
Isaiah 49			A nursing woman
Jeremiah 18: 5-6	I will be like dew		A potter

Each student selects an image from the retrieval chart and designs a **Tetrahedron Model**  about the image. On each of the faces of the model students might include:

Side 1 The image (potter, rain, comforting mother, light)


Side 2 Characteristics of the image. For example, Potter (Creative, artistic, moulding, perseverance, gentleness, calm, shaping)

Side 3 A picture that depicts the image

Side 4 Colours that represent the characteristics of the image. For example, Fire (red, yellow, black, white, orange, blue)

Activity

Psalm 29 © S4.1

Students apply the **Lit Circle Strategy**  to analyse Psalm 29. Students form learning teams of four and each member assumes a specific role with an associated task to perform.

At the completion of the Lit Circle, each learning team member responds to the passage by writing a short summary linking words and images in the passage to their understanding of what God is like. These are shared and justified within the whole class setting.

The Role Cards that follow might assist students in this task.

Additionally students can identify similes and metaphors located in Psalm 29. These can then be used as a stimulus for developing their own similes and metaphors to image God.

<p>Discussion Director</p> <p>As the Discussion Director, it is your job to write down some good questions that you think your learning team would want to talk about. List a minimum of five thought provoking questions. (Think of these starters: Why..., If..., What..., Who..., and How...)</p>	<p>Meaning Maker</p> <p>As the Meaning Maker, it is your job to read aloud parts of the story to your learning team in order to help members remember some interesting, powerful, puzzling, or important sections of the text. You decide which passages or paragraphs are worth reading aloud and justify your reasons for selecting them. You must choose a minimum of 3 passages.</p> <p>Some reasons for choosing passages to share might include:</p> <ul style="list-style-type: none"> * Pivotal events * Informative * Descriptive * Surprising * Scary * Thought-provoking * Funny * Controversial * Confusing * Personally meaningful
<p>Connector</p> <p>As the Connector, it is your job to find connections between the text and the real world. This means connecting the text to:</p> <ul style="list-style-type: none"> * Your own life * Happenings at school or in the neighbourhood * Similar events at other times and places * Other books or stories * Other writings on same topic * Other writings by the same author <p>Think about a minimum of two connections you could make from this text List the connections and explain how the events are similar.</p>	<p>Illustrator</p> <p>As the Artistic Adventurer it is your responsibility for sharing an artistic representation of the material you read for today's Literature Circle. Some ideas for sharing may include: a character, the setting, a problem, an exciting part, a surprise, a prediction, or anything else. Ways you could do this may include:</p> <ul style="list-style-type: none"> * Artwork * Music * Poetry * Collage * Mobile <p>Have fun! Let your imagination soar!</p>

<p>Psalm 29 <i>The Voice of the Lord in a Storm</i></p> <p>¹All of you angels in heaven, honour the glory and power of the Lord!</p> <p>²Honour the wonderful name of the Lord, and worship the Lord most holy and glorious.</p> <p>³The voice of the Lord echoes over the oceans. The glorious Lord God thunders above the roar of the raging sea, ⁴and his voice is mighty and marvellous.</p> <p>⁵The voice of the Lord destroys the cedar trees; the Lord shatters cedars on Mount Lebanon.</p> <p>⁶God makes Mount Lebanon skip like a calf and Mount Hermon jump like a wild ox.</p> <p>⁷The voice of the Lord makes lightning flash ⁸and the desert tremble. And because of the Lord, the desert near Kadesh shivers and shakes.</p> <p>⁹The voice of the Lord makes deer give birth before their time. Forests are stripped of leaves, and the temple is filled with shouts of praise.</p> <p>¹⁰The Lord rules on his throne, king of the flood forever.</p> <p>¹¹Pray that our Lord will make us strong and give us peace.</p>
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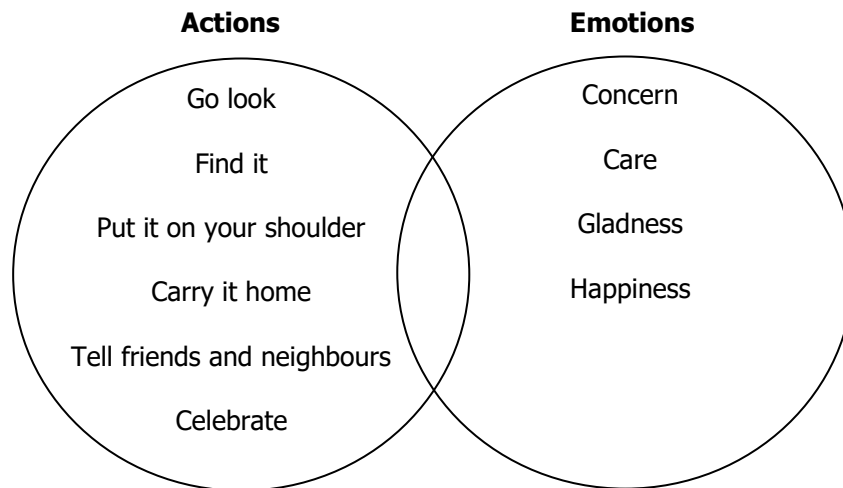
Activity

God of the New Testament © S4.1

Students explore four New Testament scripture stories that present contrasting images of God.

Loving, generous God	God as merciful judge
The Woman and the Lost Coin (Luke 15: 8)	The Final Judgement (Matthew 25: 31-46)
Parable of the Lost Son (Luke 15: 11-32)	Pharisee and the Tax Collector (Luke 18: 9-14)

Students select one of the scripture stories from the table above and record the actions and emotions of a key character using a two circle **Venn Diagram** ①. For example, for the Parable of the Good Shepherd, the Venn Diagram might look something like this:



In the intersecting sector students write a sentence that summarises the image of God presented in the scripture text. Students form learning teams comprised of students who explored the same scripture text. Students share information and ideas using their Venn Diagrams as stimulus for a team discussion. As an extension of this activity students pair with a student who explored a contrasting image and discuss their Venn Diagrams.

Activity

God, Jesus, Spirit © S4.1

Students design and create a **Concept Web** ① in a mural or collage form based on some common images of God, Jesus and Spirit. Some scripture passages include:

Scripture reference	Synopsis	Image
Job 42: 2	No one can oppose you, because you have the power to do what you want.	Strength, all powerful God
Isaiah 66: 13	I will comfort you there like a mother comforting her child.	Mother
Psalms 23	You, Lord, are my shepherd.	Shepherd
Mark 14: 36	Jesus walked on a little way. Then he knelt down on the ground and prayed, "Father . . ." (The Greek text has "Abba", which is an Aramaic word meaning "father".)	Father
John 6: 35	I am the bread that gives life!	Bread
John 15: 1	Jesus said to his disciples: I am the true vine, and my Father is the gardener.	Vine, Gardener
Luke 3: 21-22	While everyone else was being baptised, Jesus himself was baptised. Then as he prayed, the sky opened up, and the Holy Spirit came down upon him in the form of a dove.	Dove
Acts 2: 1-4	On the day of Pentecost all the Lord's followers were together in one place. Suddenly there was a noise from heaven like the sound of a mighty wind! It filled the house where they were meeting. Then they saw what looked like fiery tongues moving in all directions, and a flame came and settled on each person there.	Wind and Fire

Jeremiah 18: 1-6	The Lord told me, "Go to the pottery shop, and when you get there, I will tell you what to say to the people." I went there and saw the potter making clay pots on his pottery wheel. And whenever the clay would not take the shape he wanted, he would change his mind and form it into some other shape. Then the Lord told me to say: People of Israel, I, the Lord, have power over you, just as a potter has power over clay.	Potter
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Students select one of the images and create a concept web that includes words, colours, symbols, visual images, collage or any other media of their choice. The concept web should depict multiple meanings of God, Jesus or the Holy Spirit based on the image selected.

Activity

Contemporary Images of God © S4.1

Students create a poster that depicts a contemporary image of God based on characteristics they might attribute to God. The image can be presented as a simile or a metaphor. The following classroom snapshot suggests one way this task might be completed.



Classroom snapshot

Sue Lee is a student in year 6 at Mary and Martha Catholic Primary School. She created a poster based on a contemporary image of God using the simile, *God is like the rolling surf*. Sue Lee began by brainstorming some attributes of God she considered relevant and important to her. They included: dependable, predictable, strong, powerful, full of life, eternal, always present. She then thought of some things around her that seemed to possess these attributes. Her list included: parents, a friend, a mountain, an old tree.

Sue Lee then shared her list with a friend and asked for some ideas. Her friend suggested waves and the surf. Sue Lee liked that image and decided to base her poster on the image of God as like the rolling surf. She created her poster using an image she located using a *Google Image Search*. Sue Lee added colour and the simile. Her poster was laminated and presented to the class in a **Reader's Circle** ⓘ discussion session. Posters were then used for classroom prayer



□ Images of Jesus

Teacher Background

In the Old Testament many images are used to portray God and God's relationship with human beings. God is firstly creator; the creative breath that draws life out of the primeval waters, the creative word that orders the universe (Genesis 1). God is lawgiver, instructing humans in the ways that lead to life (Exodus 20). Ultimately God will judge all according to their deeds (1 Samuel 2). As we make life's journey, God is there as a shepherd to guide us in safe ways (Psalm 23), as a protector from harm (Sirach 51), and as our avenger of those who do us wrong (Psalm 99). There are tender images. God is the potter who lovingly fashions us as the clay (Sirach 33); the mother who cannot forget the child of her womb (Isaiah 49); the lover who comes in search of the beloved (Song of Songs 2). There are also other images such as the light and cloud that lead Israel on its exodus (Exodus 13), fire that consumes the pleasing sacrifice (1Kings 18) yet does not burn the bush in Moses' presence (Exodus 3).

In the New Testament the unique revelation is of God as Trinity. No image satisfactorily portrays the relationship between Father, Son and Spirit that preserves their distinct personhood yet expresses their unity. But the very names given to the persons of the Trinity are themselves powerful images. Father speaks of God as source of all life, as nurturer, as loving protector. The Son is the perfect image of his Father, and the Word through whom all creation comes into being. The Spirit is the mutual love of Father and Son, communicated to us as life-giving gift.

Scripture uses various images and titles to describe Jesus and his mission. He is a prophet continuing to call people to conversion and denouncing injustice and oppression where he meets it. He is Messiah (Hebrew) and Christ (Greek), God's anointed one sent to be saviour. Throughout his ministry he is recognised as a teacher who speaks with unaccustomed authority. The image of king is frequently used. Jesus surpasses his ancestor David in that his kingdom is eternal and embraces all people of every age. He is also the priest par excellence, offering perfect sacrifice to God on our behalf; and the unique mediator between God and humanity, being himself both God and human.

During the medieval period many monastic writers depicted Jesus as maternal. Perhaps the most striking example of this can be found in the writings of Julian of Norwich. Julian is convinced that Jesus loves us more intimately and intensely than what even the best of our human loves, which Julian takes to be the love of a mother for her child, can suggest. Jesus, then, is our mother, the mother of our divine life, loving us more tenderly and passionately than we can appreciate.

Activity

Vine and Branches © S4.1

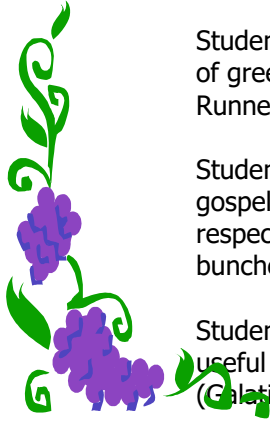
Students examine the scriptural image of Jesus found in John 15: 5.

I am the vine, and you are the branches. If you stay joined to me, and I stay joined to you, then you will produce lots of fruit.

Students explore the passage by firstly brainstorming (with assistance) words and phrases that describe attributes or the function of the key words. For example,

I am the Vine, and you are the branches.

Strength of the plant	cling
Nourisher	dependent
Sustainer	life giving
Gives life	connect
Draws nutrients from the soil	spread out
Steadfast	support the fruit
Provides food for the fruit	seek light
The main supports	
Upholder	



Students create a class grape vine using rolled newspaper painted various shades of green. Each student creates a bunch on grapes to add to the class vine. Runners can be made using thin wire covered in green crepe paper.

Students identify ways Christians “bear fruit” or are productive in response to the gospel message. These might include: acting justly, feeding the hungry, speaking respectfully of others, speaking truthfully. Students list these things on their bunches of grapes.

Students could consult other scripture passages for ideas. Scripture passages useful for this task include: the Beatitudes (Matthew 5) and the Fruits of the Spirit (Galatians 5: 22,23).

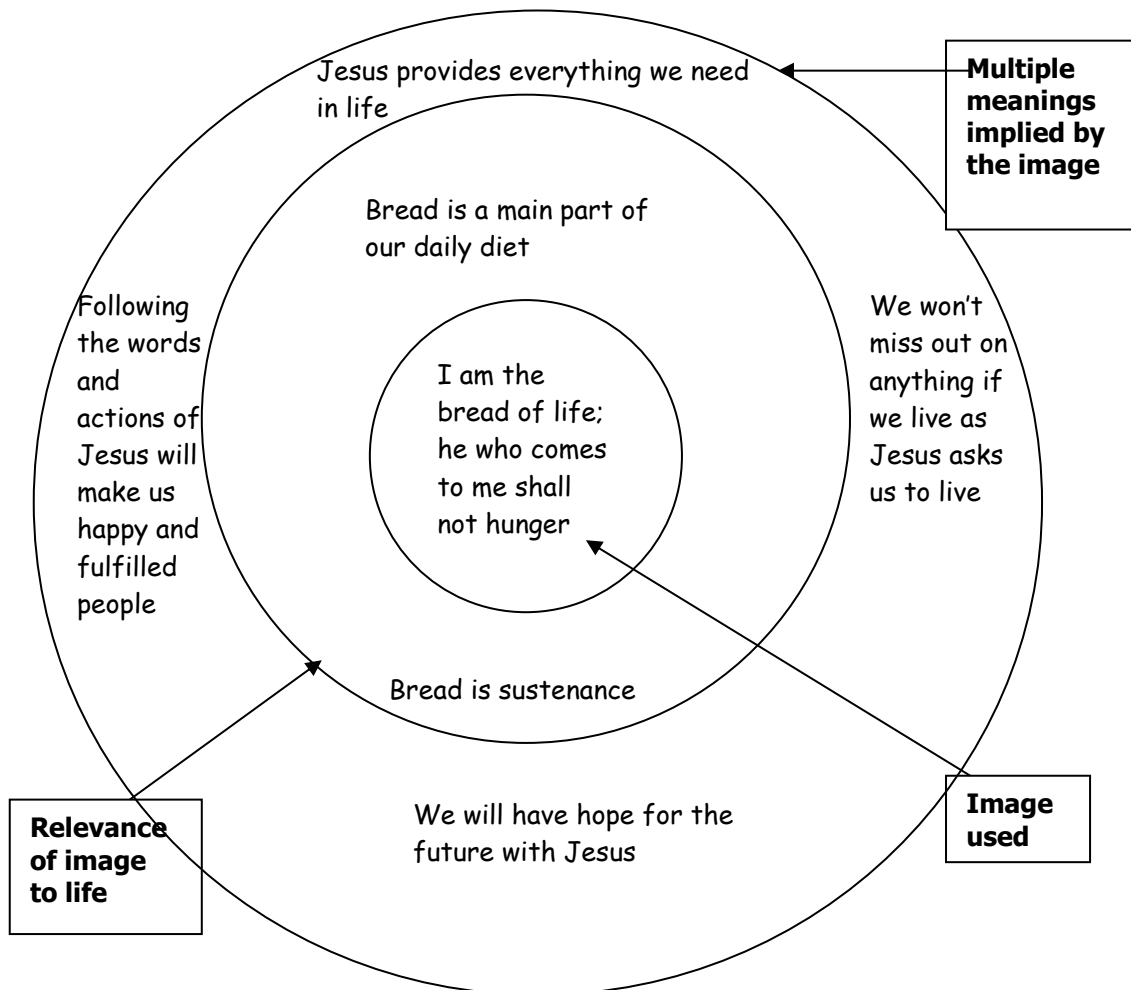
Activity

Jesus said, “I am...” © S4.1

Students form learning teams of four to explore four sayings of Jesus that focus on who Jesus said he was. Each team member selects one of the images from the list provided at the end of this activity.

Each student uses three concentric circles to expand the meaning of the image selected:

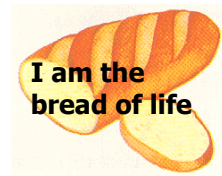
- ❑ In the central circle they write the image used (gate)
- ❑ In the middle circle they write words and ideas that expand on the image (leads to another place, has to be opened by the visitor, leads to new places)
- ❑ In the outer circle they write the meanings implied by the image (I think this image suggests that following the example of Jesus helps lead people to God)



The suggested images for this task are:

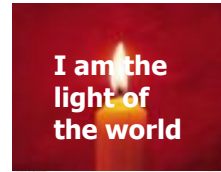
1. Bread

"I am the bread of life; he who comes to me shall not hunger." *John 6:35*



2. Light

"I am the light of the world; he who follows me shall not walk in the darkness, but shall have the light of life." *John 8:12*



3. Gate

"I am the gate; if anyone enters through me, he shall be saved, and shall go in and out and pasture." *John 10:9*



4. Good Shepherd

"I am the good shepherd; the good shepherd lays down His life for His sheep." *John 10:11*



Students design and create a poster to illustrate the meaning they have discerned from the image used by Jesus about himself. They may choose to rewrite the passage while maintaining its message.

Students use the *Four Resources Model* that forms part of the Model for Developing Religious Literacy to design their poster. Teachers should consult *Religious Education Years 1 to 10 Learning Outcomes*, pp.2-6, for further information.

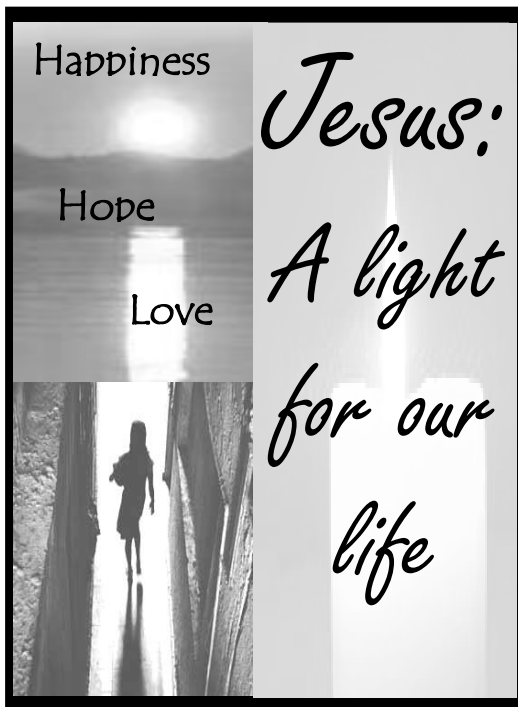
Four Resources Model component	Questions for students
Code Breaker	What symbols or pictures would be relevant for use in my poster?
Meaning Maker	How can I use illustrations to help the viewer make meaning of my poster?
Text User	What's the purpose of the poster? How might people use it? Who is the intended audience?
Text Analyst	What point of view will I try to present in my poster?

The table on the next page features an example of how a student might use the above table to plan a poster. The example is based on the image of *Jesus as the Light of the World*.

Code Breaker	What symbols or pictures would be relevant for use in my poster?	Jesus as a light - candle - the rising sun
Meaning Maker	How can I use illustrations to help the viewer make meaning of my poster?	Have a person walking out of darkness into the light with words of hope in front of them.

Text User	What's the purpose of the poster? How might people use it? Who is the intended audience?	To help others think about ways Christians image God. For prayer, for decoration in the classroom/ school library. Students in the school.
Text Analyst	What point of view will I try to present in my poster?	Jesus is the light that will lead us to hope, love and happiness.

An example of a poster that a student might create is presented on the next page:



Some way students might create their poster are included below:

- ❑ Accessing images on the WWW through a Google image search. The Google home page is located at: www.google.com
- ❑ Accessing pictures in the newspaper.
- ❑ Creating "famous forgeries" of artworks that capture the image selected. These can also be located by using the Google image search facility. Students select an image and reproduce it in a medium of their choice and from a different perspective than the one chosen by the artist.



Activity Changing images – an artist's impression © S4.1

Students view and analyse some visual images depicting Jesus. They complete a **Retrieval Chart** ① using three of the thinking hats (see **Six Thinking Hats Strategy** ①) as a way of organising their data.

The following sites may be helpful in locating suitable images for students to use in this task.

www.virtualmuseum.ca/Exhibitions/Annodomini/entrance-en.html




www.beliefnet.com/story/22/story_2283_1.html

www.virtualmuseum.ca/Exhibitions/Annodomini/entrance-en.html

webstu.messiah.edu/~el1161/jesushome.html

Alternatively, a selection of images has been provided with some brief information for use by students in completing this task. It would be ideal however, for the teacher to create a PowerPoint presentation of a selection of images or for students to access images using the web as the black and white copies do not capture details well.

The first one has been done to show how students might undertake this task.

Artistic representation			
	White Hat Facts	Red Hat	Black or Yellow Hat Negative aspects

		Emotions and Feelings	Positive aspects
<i>Christ Pantocrator</i>	Created in the 6 th century. Jesus is portrayed as a ruler or king.	I don't like this painting because it's not very life like.	A positive thing about this painting is that Jesus looks like a kind but all-powerful ruler.
<i>Resurrection</i> Piero della Francesca			
<i>Head of Christ</i> Rembrandt van Rijn			
<i>Friend of the Humble</i> Leon Augustin Lhermitte			
<i>Head of Christ</i> Warner Sallman			
<i>The Epic of American Civilization</i> Jose Clemente Orozco			
<i>The Christ of St. John of the Cross</i> Salvador Dali			

Christ Pantocrator

6th century

The image of "Christ Pantocrator," the "ruler of all," was developed in the Byzantine period. The Byzantine Empire replaced the ruling gods of Rome with a regal Jesus, an all-powerful imperial image, haloed, awesome, just, unchanging in majesty. That image continues to pervade Western consciousness.

This image is available online through a *Google* Image Search:

www.google.com.au

**Go to the *Google* homepage and click the image tab. Use the following search command:
*Christ Pantocrator.***

Resurrection

Piero della Francesca, c.1450

Piero della Francesca was among the earliest artists of the Renaissance, which revived the philosophical and artistic ideals of Greece and Rome. Artists produced human but grand images of Jesus.

This image is available online through a *Google* Image Search:

www.google.com.au

**Go to the *Google* homepage and click the image tab. Use the following search command:
*Resurrection by Piero della Francesca.***

Head of Christ

Rembrandt van Rijn, c. 1658

Rembrandt's profound insights into human character met the emotionalism of the Baroque period. The combination allowed his genius to flourish and produce the image of Jesus that is still accepted by many as the "real" Jesus, an agreed-upon image that is seen as both comforting and incontrovertible.

This image is available online through a *Google* Image Search:

www.google.com.au

**Go to the *Google* homepage and click the image tab. Use the following search command:
*Rembrandt's Head of Christ.***

Friend of the Humble

Leon Augustin Lhermitte, 1892

Artists have tried to represent Jesus in what they perceived to be his natural surroundings. This painting of the supper at Emmaus is important because it tries to present the resurrected Christ as an ordinary man.

This image is available online through a *Google* Image Search:

www.google.com.au

**Go to the *Google* homepage and click the image tab. Use the following search command:
*Friend of the Humble by Lhermitte.***

Head of Christ

Warner Sallman, 1940

Warner Sallman produced a modern popular image of Jesus that became one of the most-reproduced paintings of all time, showing up in countless churches and classrooms and on devotional materials. It became the dominant image of Christ in the 20th century and the one people most often recall when asked what Jesus looked like.

This image is available online through a *Google* Image Search:

www.google.com.au

**Go to the *Google* homepage and click the image tab. Use the following search command:
*Head of Christ; Warner Sallman.***

The Epic of American Civilization: Modern Migration of the Spirit (Panel 21)

Jose Clemente Orozco, 1932-34

For Orozco and other modern Third World artists, Jesus becomes the liberator, or, more narrowly, the icon of liberation. The oppressed have, from Jesus' own time on, clung to him in hope of release from injustice and from dominance by the ruling class. Images such as these become icons of hope.

This image is available online through a *Google* Image Search:

www.google.com.au

**Go to the *Google* homepage and click the image tab. Use the following search command:
*Jose Clemente Orozco***

The Christ of St. John of the Cross

Salvador Dali, 1951

Salvador Dali allowed his image of Jesus to become mystical and weightless.

This image is available online through a *Google* Image Search:

www.google.com.au

**Go to the *Google* homepage and click the image tab. Use the following search command:
*Dali's Christ of St John of the Cross.***

□ Images of God's People

Teacher Background

The Anawim of God

Anawim is the plural form of an Old Testament Hebrew word which is variously translated as "poor", "afflicted", "humble", or "meek". It is the *Anawim*, "the lost and the forgotten ones", to whom Jesus refers in the beatitudes on The Sermon on the Mount. "Blessed are the poor in spirit for theirs is the kingdom of Heaven", and "Blessed are the meek, for they shall inherit the earth". (Mt 5:3,5).

The prophet Zephaniah (Zeph 2:3, 3:12-19) relays God's message that, even in the worst of times there will remain "a faithful remnant" in our midst. God's Remnant then, are the people who find their security and treasures, not in the trappings of the material world, but in God.

In both The Great Commandment, and throughout Matthew 25, Christians are commanded by Jesus to aid their neighbour - to constantly strive to redress the grievances of those who are abandoned or alone, alienated and marginalised; to protect the dignity of the poor and to stand with the oppressed as they attempt to become free of that which oppresses them. Jesus constantly ministered to the poor and the sick, to the outcasts of society.

How People image God

How people image God seems to be central to how they view the world and their level of involvement in social concerns and in society generally. Theologians and sociologists of religion have discovered that those who believe in a God who is immanent, involved in the world and acting through people support action for social justice somewhat more easily than those who experience God as remote, outside the world and lording it over people. Christians image God in different ways.

The People of "God, the Transformer" This God calls us to continue his/her work of creation. God's people are called to participate in God's own creating, liberating and transforming activities. God hears the cry of the poor through his/her people and continues to raise up prophets who respond to the needs. Christians participate in the building up of God's kingdom.

The People of "God, the Dreamer" Those who hold this image believe in a better world. They are outraged at injustices and never tire of hoping. They believe, even against the odds, that love, justice and peace can reign in the kingdom of God.

The People of a "God who loves" This God is encountered in relationship with others. The person's relationship with God calls them into relationship with others and with the world around them. This includes going beyond the familiar to social location and experiences different from their own. The

God of love invites the person to love where there is little love - those oppressed, poor, victimised. And in these relationships, there is a struggle with the question "Why?"

Scripture is full of images of a God who lives in relationship. Our creation as children of God makes us brothers and sisters - this begs the question: is there any such person as a stranger in the Judeo-Christian context? The Israelites, in the Old Testament, understood God's call in a community context as this community understanding was central to their survival. God called people through the political and economic contexts of their day. So it is reasonable to think that they might work this way in our time also. God's intervention is always on behalf of those who are denied justice (the widow, the orphan, the stranger) seeking to bring us back into right relations.

Activity

Anawim © S4.1

Students explore the concept of *Anawim* as a way of defining God's people (see teacher background above). They investigate some scripture passages that present the loving yet challenging relationship between God and God's people.

Students form learning teams of two and select one of the scripture passages provided and referenced below. They design and create a short play script that when presented will include background images incorporating the use of a data projector (PowerPoint). The script for the play is based on the multiple meanings identified in the scripture passage selected. Suitable scripture passages are included below.

John 15: 12	Love one another
--------------------	-------------------------

Matthew 25: 35a	For when I was hungry you gave me food, I was thirsty and you gave me drink.
------------------------	---

Matthew 25: 35b	I was a stranger and you welcomed me.
------------------------	--

Matthew 25: 36a	I was naked and you clothed me,
------------------------	--

Matthew 25: 36b	I was sick and you took care of me.
------------------------	--

Matthew 25: 36c	I was in prison and you visited me.
------------------------	--

Matthew 5: 10	Blessed are those who are persecuted for righteousness' sake, for theirs is the kingdom of heaven.
----------------------	---

Matthew 21: 42 Jesus said to them, "Haven't you ever read what the scriptures say?" 'The stone which the builders rejected as worthless turned out to be the most important of all.'

Matthew 5: 3 Blessed are the poor in spirit, for theirs is the kingdom of heaven.

Matthew 5: 5 Blessed are the meek, for they shall inherit the earth.

Matthew 5: 6 Blessed are those who hunger and thirst for righteousness, for they shall be satisfied.

Matthew 5: 7 Blessed are the merciful, for they shall obtain mercy.

Matthew 5: 9 Blessed are the peacemakers, for they shall be called sons and daughters of God.



Classroom Snapshot

Patrick and Lesley are year 7 students at St Mark's Catholic School. They chose the scripture reading from Matthew 25: 35b:

I was a stranger and you welcomed me.

They began by responding to some questions about the passage provided by the teacher:

What is the kingdom about?

What images or symbols are used to represent it?

What is the passage saying about how God's people (the reader) image God?

What might be one sentence that describes the kingdom based on this passage?

Together, Patrick and Lesley developed some contexts relevant to this scripture passage by asking, "Who are the strangers Christians are called to welcome?"

Their brainstorm included: refugees, homeless people, new students, people with disabilities, people who act differently from others, people of different abilities, people from different cultures, family members.

They developed a short play script based on some of these contexts. Patrick and Lesley decided to present their short play for students from another class. Using visual images projected as background enhanced the play.

Following the presentations of each learning team, students draw inferences about the concept of *Anawim* and the different individuals, groups and contexts presented in the interviews.

Students explore contemporary understandings of God's presence in the world. Students consider the following scripture quotation from the Gospel of Thomas:

The kingdom of heaven is inside you and it is outside you. "Split a piece of wood, and I am there. Lift up the stone and there you will find me".

Information for Teachers:

The Gospel of Thomas is a *sayings* gospel. It is not included in the official canon of the Bible but rather is one of the Nag Hammadi documents. (The Nag Hammadi is a collection of thirteen ancient codices containing over fifty texts discovered in upper Egypt in 1945.) It is not really a "Gospel" as Christians commonly understand the term, rather it is a seemingly random collection of 114 sayings which are attributed to Jesus.

The author of this document is unknown. Since these sayings are not tied to historical events (via a narrative), we cannot independently check its external validity. Apart from Jesus, the Gospel of Thomas also attributes some questions/statements to Simon Peter, Matthew, Thomas and Mary. Given that the Gospel of Thomas has no narrative, it is difficult to date when this document was originally compiled. The most frequent dating is 100-150 A.D., although some scholars think it dates earlier.

It includes very little narrative about Jesus' activities, but instead focuses on his words, introducing his sayings with simple phrases such as "Jesus said." Modern scholars have divided the text into a prologue and 114 sayings. Some of the sayings will have a familiar ring to readers of the New Testament, but others have no parallels in the traditional Christian Bible.

Initially, students record the scripture passage on a small card and choose a quiet or reflective place in which to sit and think about the passage. They might record their thoughts as pictures or jottings. Alternatively, they might simply sit with their thoughts.

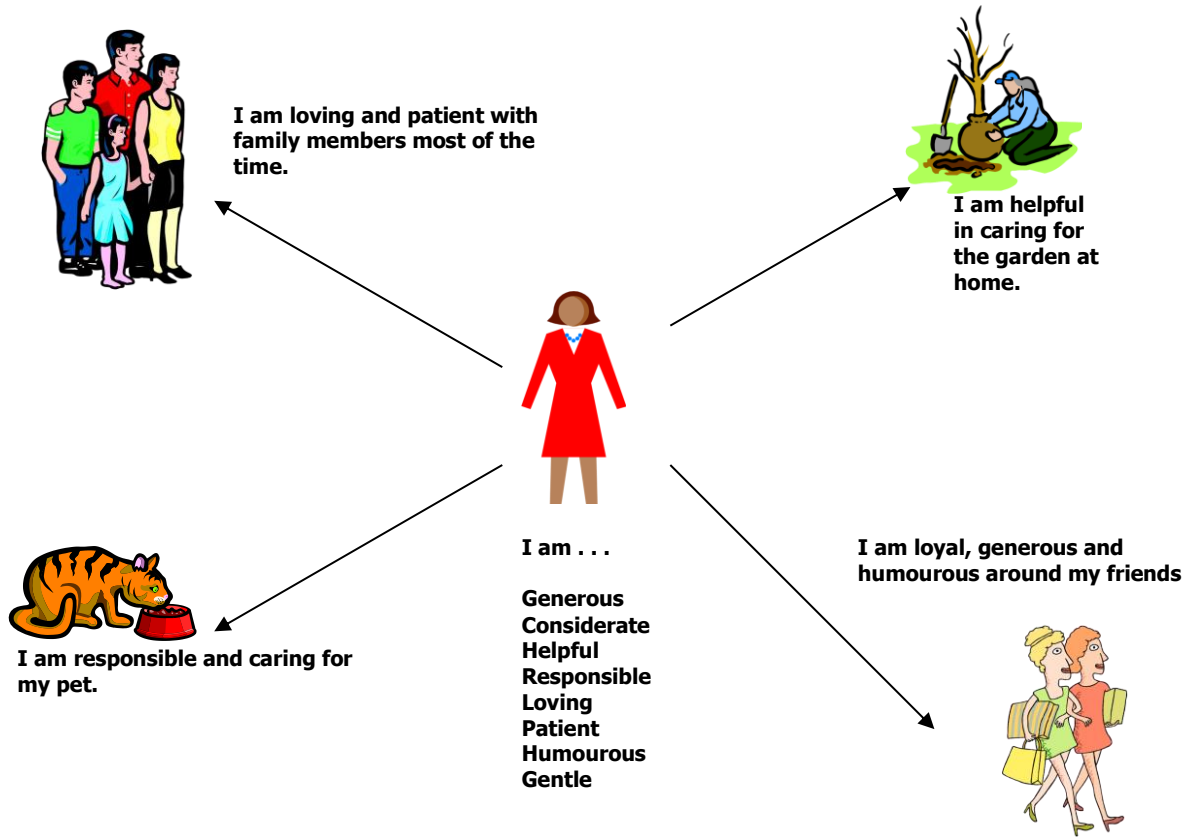
Students form learning teams of four and participate in a **Hot Potato Strategy** ① to brainstorm understandings and meanings about this passage. These are gathered and listed on a class retrieval chart.

Some important leanings students might share about this passage:

- ❑ The passage suggests that the Kingdom of God is hidden and made manifest at the same time; that is, the kingdom is built through good works and sometimes we are blind to this;
- ❑ When people use their God-given talents and gifts (often hidden) for the good of others, they become signs of the kingdom (made manifest);
- ❑ God is present in each person, in nature, in the created universe;
- ❑ The kingdom is present;
- ❑ God's presence imbues all things.

Students create a personal *Kingdom Web* (a concept web that uses figures and symbols), to describe how they understand the scripture passage to relate to their lives. The web is created on a large sheet of paper (A3). They place a cut-out figure representing them on the centre of the web. On the cut-out figure students list personal strengths, gifts and talents they might use for the good of others. Around the figure students create symbols for people, places and things with which they interact. They draw lines to and between these symbols. On the lines, students describe how they use a specific strength, gift or talent for the good of that person, place or thing.

A simple example is provided on the following page.



Activity Transformer, Dreamer, Loving God © S4.1

Prior to this task, teachers should consult the teacher background provided concerning the three ways people image God.

Students explore three ways God’s people image God: as Liberator (calling people to freedom); as Dreamer (calling people to be hopeful) and as Lover (calling people to love where there is little love). Students participate in a variety of learning centre activities based on the **Multiple Intelligences Strategy** ⓘ.



Linguistic Intelligence (Word Smart)

The ability to use words effectively; effective use of spelling, vocabulary, and grammar.

Students create a Word Bank in three columns for each of the images: Transformer, Dreamer, Loving God.

Words can include synonyms, word associations, and antonyms. For example,

Transformer	Dreamer	Loving God
Redeemer	Imagine	Carer
Rescuer	Hope	Friend
Knight in shining armour	Visionary	Forgiver
Protector	Wondering	Protector
Freedom	Better times	Parent
Oppression	Justice	Nurturing
Tyranny	Believer	Cradle
Jail	Peaceful person	Follower
Guardian	Creating a better world	Relationships
Saviour	Seeing things differently	Welcoming
Victim	Better ways	Acceptance



Musical Intelligence (Music Smart)

The capacity to carry a tune, remember musical melodies, have a good sense of rhythm, enjoy and appreciate music.

Students create a **Soundscape** ① using instruments, objects as well as human generated sounds that depict one of the chosen images: Transformer, Dreamer, Loving God. This activity is best done once the Word Smart task above is completed. Some suggested ways of composing a Soundscape are provided on the strategy page which appears at the end of this module.



Bodily-Kinaesthetic Intelligence (Body Smart)

The intelligence of the body or body parts (e.g. hands), fine-motor coordination.

Students create a movement sequence to match the soundscape they designed in the previous learning centre.



Interpersonal Intelligence (People Smart)

The ability to understand and work with people.

Students collaboratively investigate the life of a Christian or secular Transformer Dreamer or Loving person or group and the contribution they have made to building the kingdom of God. For example,

Transformers	Dreamers	People who love
Jesus Christ	Jesus Christ	Jesus Christ
St Maximilian Kolbe	Pope John Paul II	Mother Teresa
Mary Mackillop	Pope John XXIII	Karuna Hospice
St Joan of Arc	Greenpeace	Care Australia
Amnesty International	St Vincent de Paul	Salvation Army
St Vincent de Paul	Red Cross	Respite Centres
Mission Australia	Amnesty	Rosies
Nelson Mandela	Eddie Mabo	Dorothy Day
Caritas	Governor Quentin Bryce	Brotherhood of St Laurence
<i>The Big Issue</i> Project	Martin Luther King	St Francis of Assisi
Salvation Army	Edmund Rice	Sir William Deane



Intrapersonal Intelligence (Self Smart)

The intelligence of self-understanding or self-knowledge, of knowing who you are, of knowing what you are good at and what you are not good at.

Students reflect on times (life snapshots) when they have been a Transformer, Dreamer, or Loving People. They record ideas and memories of one of these times in note form and then create a **Postcard** ①, focused on the selected image. Students illustrate their postcard with symbols and pictures that depict the image. A useful postcard template appears on the Postcard Strategy page at the end of this module.



Existential Intelligence (Wondering Smart)

The intelligence concerned with ultimate life issues and one's capacity to ponder these issues.

Students use a **Poetry Forms Strategy** ① to respond to some philosophical questions related to one of the scripture passages below.

Image	Scripture Reference	Scripture Passage	Theme
Transformer	Luke 4: 18	"The Lord's Spirit has come to me, because he has chosen me to tell the good news to the poor. The Lord has sent me to announce freedom for prisoners, to give sight to the blind, to free everyone who suffers,	Freedom
Dreamer	Joel 2: 28	The Lord will work wonders. The Lord said: "Later, I will give my Spirit to everyone. Your sons and daughters will prophesy. Your old men will dream dreams , and your young men will see visions.	Hope
Loving God	1 John 3: 1	Think how much the Father loves us. He loves us so much that he lets us be called his children, as we truly are.	Relationship

Students form learning teams according to the passage chosen, as a team, read the passage. Each team member selects a question from the relevant card below. Students each undertake the role of *Discussion Director* in discussing the passage selected.

Transformer	Dreamer
What is the Good News spoken about in the passage? Who are the prisoners? Who are the blind? What does it mean to "free someone" ? Who has the Lord sent?	What does it mean to "be given the spirit" ? What kind of dreams is the passage referring to? What kind of visions? How is this passage connected to the theme of Hope?
Loving God	
Who are the children of God? Why are the image of Father and Children used so often in scripture passages? What does it mean to be called a "child of God" ? What does a relationship between a father and a child look like?	



Spatial Intelligence (Art Smart)

The intelligence of pictures and images. The ability to visualise pictures or objects in one's mind, to abstractly create in 2 or 3 dimensional form.

Students select one of the images (Transformer, Dreamer, Loving God) and create an artwork (painting, sculpture, poem, song, collage, sketch) that represents that image. Prior to beginning this task, students should consult the word bank developed in the *Word Smart* activity for ideas.

Learning Activities

Symbols

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

Roles for Lifelong Learners	Core Learning Outcome
Reflective, Self Directed Learner Quality Producer Designer and Creator	Scripture 4.1 Students identify images, symbols and metaphoric language to communicate multiple meanings from scriptural texts.
Module Organisers	Organising Ideas
Symbols	<ul style="list-style-type: none"> <input type="checkbox"/> Objects and Animals <input type="checkbox"/> Colours and Actions <input type="checkbox"/> Numbers and Contemporary Symbols

Teacher Background

A symbol is a token or sign. While the word *symbol* does not appear in the Bible, both the Old and New Testaments are rich in symbolism and symbolic language whether it be through *colours, numbers, actions, or objects*. The universal and supreme symbol of the Christian faith is the cross, an instrument of execution. For Christians, this object has come to be a sign of God's love for human beings and an eternal sign of hope in the Good News.

Symbolism in Scripture

While the cross, water, bread and wine are symbols at the centre of the Christian faith and practice, they are not the only symbols mentioned in the Bible. The Word of God is loaded with symbolism - in fact, many of the events of the Old Testament often foreshadow events that occur in the New Testament. John's Gospel employs many images for Jesus not used in the Synoptic Gospels. Use of the sacrificial lamb is an example.

Jesus used symbolic language in talking about Himself and His relationship to others. He referred to himself as the Living Water, the Bread of Life, the Light of the World, the Good Shepherd, and the Door. Jesus also used symbolism when He spoke in parables. A parable is a brief tale illustrating a moral principle. His 39 recorded parables (stories) connected with the real world of agriculture (sowing, harvesting, growing), the food industry (baking, fishing), real estate (land purchasing, home ownership), and retailing (the sale of pearls). His images and language helped bring His message alive to the common people. The advantage of stories like these is that they impress the listener with a vivid, imaginative picture of the truth. That doesn't mean, however, that they are always easy to understand.

The tables below illustrate how four types of symbolism found in the Bible are used. The four types are: actions, colours, numbers and objects. Each table contains a limited number of examples.

Action	Possible Meaning
Anointing	Presence of the Holy Spirit
Being awake	Alertness, watchfulness
Being baptised	Burial of the old life, being born into new life
Bathing	Cleansing, purification
Breathing	Imparting life
Dancing	Joy, exuberance
Sleeping	Rest, refreshment, spiritual indifference
Standing	Uprightness, standing one's ground

Object	Possible Meanings
Altar	Place of sacrifice and incense
Anchor	Security of the believer
Bread	Jesus is our Living Bread
City	Stability, permanency, security
Cup	Fulness of joy, judgment
Cymbal	Instrument of joy
Door	Jesus is our Entrance into life and truth
Eye Salve	Anointing of the Holy Spirit, healing for eyes
Furnace	Trial, affliction, pressure
Lamp	Word of God, Spirit of God, Spirit of man
Net	Gospel power to catch men
Pillar	Stability, security, support
Staff	Shepherd's protection
Tent	Pilgrim or stranger, covering
Well	Eternal life, salvation

Number	Possible Meanings	Scripture Reference
One	One is the number of singularity or of unity. God emphasised that He is one God	1 Cor 12:12-13
Two	Unity Witness Testimony Division (of right & wrong)	Gen. 1:27 Dt. 17:6 John 8:17 1 Kin. 18:21 Matt. 7:13-14
Three	Trinity – Father, Son and Holy Spirit	Matt. 28:19
Four	Represents the four corners of the earth or the four seasons.	Rev 7:1
Five	Five is symbolic of the wounds Jesus received on the cross	John 19:17-36
Six	Six is the number of creation and the created order because in the Genesis story God created everything in six days. Six is sometimes used as the number of imperfection, since it falls short of seven, the number of completion.	Gen. 1:26-31
Seven	Seven is the number of perfection and rest. The number seven appears many times in scripture. God rested from creating on the seventh day. Jesus spoke seven "words" from the cross. There are seven seals on the book of life, and seven churches listed in the Revelation.	Ex. 20:11 Ex. 20:10
Nine	Nine represents manifestations of: Fruits and Gifts of the Holy Spirit	Gal. 5:22-23 1 Cor. 12:1-12
Ten	Ten is the number of the Ten Commandments, Ten Plagues, etc., and so is used as a number of completion.	Ex. 20:1-17 Ex 7:14 – Ex 11:9
Twelve	Twelve is the number of tribes of Israel and the number of Apostles. It is often used to represent the whole church.	Rev. 21:12-17 Gen. 49:28 Rev.12:1
Forty	Forty is used as a number for trial or testing. The Deluge lasted forty days and nights. Israel wandered for forty years in the wilderness. Moses remained on Mount Sinai for forty days. After His baptism, Jesus was tempted for forty days in the wilderness.	Gen.7:12 Mat.4:1-2
Fifty	Fifty is the number of the Jubilee Year in Israel. The land was to rest every seventh year and after 7X7+1=50 years to revert to original owners with debts being forgiven. Pentecost occurred seven Sabbaths plus one day after the death of Jesus, on a Sunday morning.	Lev 25:8-17 Lev 23: 15-16

Colour	Possible Meanings
Black	One of the more commonly used colours in the Bible; describes the colour of the middle of the night (Proverbs 7:9); diseased skin (Job 30:30); healthy hair (Song of Solomon 5:11; Matthew 5:36); the sky (Jeremiah 4:28); the darkening of the sun and the moon (Joel 2:10); horses (Zechariah 6:2; Revelation 6:5); and marble (Esther 1:6). The colour black symbolises sin, death, and famine.
Blue	Used to describe the colour of a wound, but may refer to the wound itself (Proverbs 20:30). It also describes the sky, Heaven, and the Holy Spirit.
Green	Normally describes vegetation; used for pastures (Psalm 23:2); herbage (II Kings 19:26); trees in general (Deuteronomy 12:2; Luke 23:31; Revelation 8:7); the marriage bed (in a figurative sense, Song of Solomon 1:16); a hypocrite compared to a papyrus plant (Job 8:16); and grass (Mark 6:39). Most often associated with the meaning of growth.
Purple	The most precious of ancient dyes made from a shellfish found in the Mediterranean Sea. It was highly valued within the nation of Israel. Used in several features of the tabernacle (Exodus 26:1, 27:16) and the temple (II Chronicles 2:14); the colour of royal robes (Judges 8:26); the garments of the wealthy (Proverbs 31:22; Luke 16:19); This colour symbolises kingship and royalty.
Red	Describes natural objects such as Jacob's stew (Genesis 25:30); the sacrificial heifer (Numbers 19:2); wine (Proverbs 23:31); newborn Esau (Genesis 25:25); Judah's eyes (Genesis 49:12); the eyes of the drunkard (Proverbs 23:29); and the dragon (Revelation 12:3). The colour of blood, it often symbolises life; it also suggests bloodshed in the carnage of war.
White	The colour of animals (Genesis 30:35); manna (Exodus 16:31); both hair and pustules located in plague sores (Leviticus 13:3-39); garments (Ecclesiastes 9:8, Daniel 7:9); the robes of the righteous (Revelation 19:8); horses (Zechariah 1:8; Revelation 6:2, 19:11); forgiven sins (Psalm 5:7, Isaiah 1:8); a refined remnant (Daniel 11:35, 12:10); the beloved one (Song of Solomon 5:10); the white of an egg (Job 6:6); the shining garments of angels (Revelation 15:6) and of the transfigured Christ (Matthew 17:2); hair (Matthew 5:36); gravestones (Matthew 23:27); and the great throne of judgment (Revelation 20:11). Portrays purity, righteousness, joy, light, and a white horse symbolises victory.

□ Objects and Animals

See teacher background information above. ↗

Activity

Scrabble Symbols © S4.1

Students design and create a **Concertina Book in a Matchbox** ⓘ based on symbols found in scripture.

The following websites may assist students in completing this task.

www.culham.info/Pentecost/Links/symaa_fs.html

(This site is highly recommended and would be very useful for this learning activity)

Other recommended websites:

<http://members.aol.com/zimlech/Symbols.html>

<http://joyconference.com/JOY/articles/symbols-bible.htm>

Students take turns in drawing out 10 scrabble tiles from a container and recording the letters on a sheet of paper. If they draw a double (eg. 'H' having previously drawn a 'H') they can choose to record the letter or draw again.



Students access the recommended websites above or use a Bible Concordance to locate symbols found in the bible. A suggested list of symbols has been included below to make this task more accessible.

A free online Bible Concordance is located at the following website:
www.gospelcom.net/narramore/concordance.htm

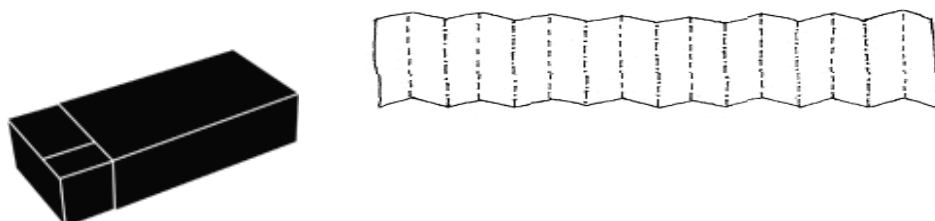
Students need to gather information about each symbol using the following headings:

- Name of the symbol
- A scripture passage reference in which that symbol is used
- A picture that depicts the symbol

Students create their Concertina Book in a Matchbox by allocating one 'page' for each symbol.

A Apple Ark Anchor Angel	B Bell Birds Branch Bush	C Candle Cedar Coins Crook Crown Cloud	D Dove Deer Door	E Eagle	F Fish Fire Flames Flowers	G Gate Goat Grapes	H Harp Hand	I	J Jewel
K Keys	L Ladder Lamb Lamp Lily Lion Loaves	M Man	N Nails	O Oak Oil Olive Ox	P Palm Pearl	Q	R Rainbow Ram Rock Rooster	S Seal Sun Sword Star Scroll Serpent Shell	T Tablets Trumpet Thistle Tower
U	V Vine	W Wheat Wine Water Wheel	X	Y Yoke	Z				

The Concertina Book in a Matchbox is described in the strategy section of this module.



The following table of symbols and scriptural references might be useful for teachers wishing to design a simpler adaptation of this task.

Symbols	Brief Descriptor	Scripture Reference
Anchor	Hope in God	Heb. 6:18-20
Angel	Messenger; Guardian	Luke 2:9-14; Ps. 91:11
Bag (Purse, Pouch)	Forgiveness; Righteousness	Job 14:17; Prov. 16:11
Bell	Priestly Identity; Consecration	Ex. 28:33-35; Prov. 16:11
Candlestick	Light of the Word	John 8:12
Cloud	God's Infilling Glory	Ex. 40:34
Cornerstone/Rock	Messiah	1 Pet. 2:4-8
Cross	Sacrifice; Ransom	Eph. 2:16; Col. 1:20
Crown	Reward; Glory	Rev. 19:12; 2 Tim. 2:5
Dove	Holy Spirit, Peace	Mark 1:10

Eagle	Believers	Is. 40:31
Fire	Holy Spirit; Power; Purifying	Acts 2:3
Fish	Souls of Men	Mark 1:17
Grapes	God's People	Is. 65:8
Harp	Prophetic Praise	1 Chr. 25:3; Is. 30:32
Horse, White	Messiah's Return	Rev. 19:11
Lamb	God's People	Ps. 100:3
Lion (with mouth closed)	Boldness	Prov. 28:1
Oil	Anointing, Service	Acts 10:38
Palm Branches	Redemption, Praise	John 12:13; Rev. 7:9
Seal/Stamp	Holy Spirit	Eph. 1:13
Sword	Word of God	Eph. 6:17
Trumpet	Prophetic Voice	Is. 58:1
Vine	Y'shua (Jesus)	John 15:1-15
Water	Holy Spirit; Abundant Life	John 7:37-39
Wind	Holy Spirit	John 3:8

Activity

Symbol of the Dove © S4.1

Students explain how the dove is used as a symbol of God in the scripture passage provided below:



Dove Mark 1:9-11 The Baptism of Jesus

In those days Jesus came from Nazareth in Galilee and was baptised by John in the Jordan. Immediately coming up out of the water, He saw the heavens opening, and the Spirit like a dove descending upon Him; and a voice came out of the heavens: " You are My beloved Son, in You I am well-pleased.

An excellent website designed for students containing information about the use of the symbol of the dove in both religious and secular contexts is located at:

<http://members.aol.com/Sabetour/Peace.html>

Students design a dove mobile for inclusion in the class sacred space. Instructions on designing and creating the dove are included below.

Materials required by each student for this task:

- Crayons or colour markers (Blues, Greens, Purples or Yellows, Reds, and Oranges)
- Scissors
- Glue stick (or paper clip)
- Ribbon or yarn
- Computer paint program, such as Kid Pix® (or template provided)
- Printer with black ink



Instructions for students:

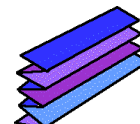
At your computer, open a painting program such as Kid Pix, ClarisWorks/Paint, or Windows Paint. Draw the body of a dove. Add a 1.5 cm line across the centre of the body, this is the slot where the wing will be inserted. Print out one copy and cut out or enlarge and copy the template provided.

Draw a 15cm by 10cm rectangle. This is the wing. Decorate it with patterns, or write a prayer that uses an image of God, Jesus or the Holy Spirit. Print one copy.

Colour the dove's body and wings using warm or cool colours. Turn the dove body piece over, write a message or prayer on this blank side. Cut the slot in the body for the wing.



Concertina-fold the wing piece into 1.5cm pleats, starting from the narrow side. Pinch the folded wing in half, open slightly and insert through the wing slot in the body of the dove. Pull the wings together at the top and glue.

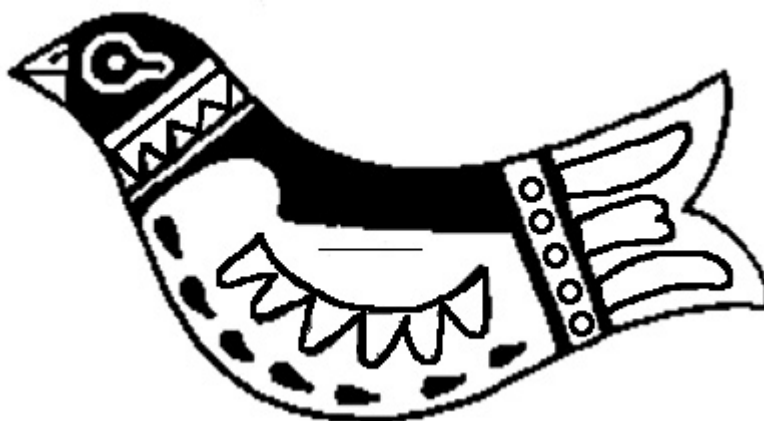


(If you've written a message you'd like someone to read - secure it with a paper clip instead of glue - they'll be able to unfold the wing to read their letter)



Make a small hole at the top of the wing and thread with a piece of yarn to hang.

The dove pattern is provided on the next page for those who do not wish to use the computer to complete this task. It would need to be enlarged and copied.



Activity

Picasso's Peace © S4.1

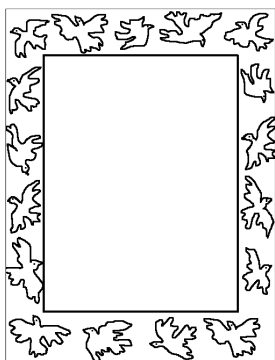
An alternative task to the previous activity is described below.

Students to create an artwork with a frame based on Pablo Picasso's "The Old and New Year". Picasso used the symbol of the dove in a number of his paintings. His painting of a single dove became famous all over the world when it was used on a poster in 1949. The poster was for the World Peace Congress. The words on the poster are written in French.

The dove shows up in other paintings by Picasso, too. In one, a little child gently hugs a dove. The colours in this picture are mostly cool blues and greens. It evokes a peaceful feeling in the viewer. This picture is called "Child with Dove".

In a more lively picture, Picasso surrounds a simple drawing of two faces with a border of doves. This picture is called "The Old and the New Year". The colours Picasso used are red, yellow and blue - the primary colours. He painted it a few weeks before the New Year.

Students discuss different interpretations of the painting.



The Picasso images using doves will be located online using the *Google* Image Search facility.

Go to the *Google* homepage: www.google.com.au

Click on the *image* tab. Use the following search command: *Picasso; dove*

Students can use the doves frame template provided above in creating their an artistic response to the symbol of the dove. It will need to be enlarged to a4 or A3 size. Alternatively, a full size version of this template has be copied from: <http://members.aol.com/Sabetour/Doveframepat.html>

□ Colours and Actions

See Teacher Background at the beginning of this module organiser. ↗

Activity

Action Sequence © S4.1

Students identify and list as many action words as they can using selected scripture passages. Any passage previously referred to in this module would be suitable for this task. A table of action words found in the Bible and their possible meanings has also been included in the teacher background information for this module organiser. Students write each word on a separate card. These are spread out on a table.

Students create a **Movement Mirror Strategy** ① to represent a sequence of symbolic actions found in scripture.

To begin, one student chooses three cards and invents a short movement sequence based on the symbolic actions. The whole class practices (mirrors) this movement sequence until they can imitate it pretty accurately.

Once the movement is familiar, a student volunteers to change it by selecting a new card from the table. That student must repeat the movement exactly, but make the change according to the symbolic action printed on the card they selected. This continues, with each new student making exactly one change based on a selected card.

The movement sequence will grow less and less like the original. The teacher must side-coach to keep the sequence clearly defined and flowing, and to keep each student to one change. This is not a guessing game, it is fine and usually a good idea for the teacher to say out loud what each change is.

As the game progresses, particularly if the group is pretty sophisticated, the sequence will evolve into something else with a clear meaning.

At the conclusion of the Movement Mirror activity, students might create a **Flip Book** ① that combines symbolic actions, pictures and scripture references.

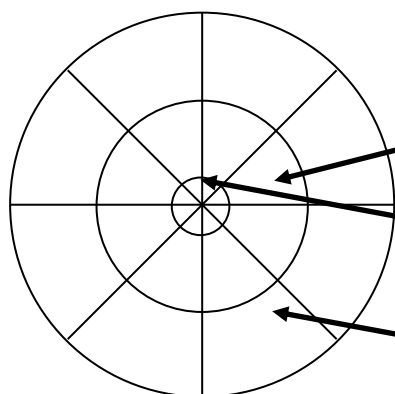
Activity

Colour My World © S4.1

Students explore the use of symbolic colour in scripture by creating a Colour Wheel using the **Concept Spiral Strategy** ①. Information regarding symbolic use of colour is provided in the teacher background information for this module organiser. Additional information can accessed through the following websites:

<http://bonasdancesite.homestead.com/biblicalcolours.html>
www.biblenews1.com/docs/colors.htm

Students create a three-circle concept spiral. Each circle is divided into six pieces of pie representing six scripture references for six colours. Six suggested scripture references are provided below.



Students colour in each piece of pie a different colour that matches the scripture reference.

Students record each scripture reference in a different piece of pie.

Students record their ideas and possible symbolic meaning of the colour used in each scripture passage.

The following table provides suggested scripture passages together with matching colours and possible meanings about the symbolic use of each colour. **Students should be provided with just the scripture references in order to complete this task.**

Scripture Reference	Colour	Symbolic Use
Mark 15: 17-18	Purple	Purple represents royalty. It is being used in this context to mock Jesus as "King of the Jews".
Psalms 92: 13-15	Green	New life, freshness.
Isaiah 1: 18-19	Scarlet/Red	Sin, evil
Isaiah 1: 18-19	White	Purity, forgiveness, good
Esther 1: 6	Blue, Gold & Silver	Richness, beauty
Ezekiel 32: 8	Black	Darkness

Activity

Colour By Numbers © S4.1

An alternative task to the previous activity is described below.

Students practise biblical referencing skills by locating scripture passages that either mention a colour or an object which is clearly associated with a specific colour.

Students record information on a retrieval chart using three columns: scripture reference, colour named or colour of object and its symbolic use.

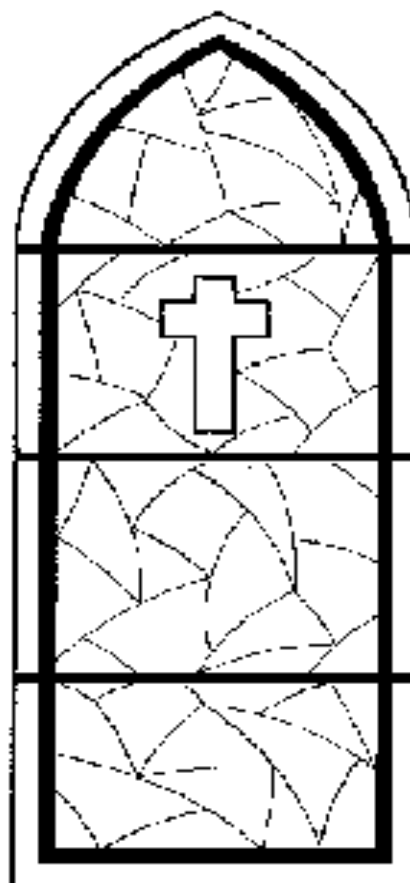
As students identify colours, they colour-in parts of the stained glass window template provided at the end of this activity. This template may need to be enlarged. Students may use the same colour more than once.

The Bible gateway website provides a good search engine for online use:

www.biblegateway.com/cgi-bin/bible

A list of passages useful for this task has also been included below:

Scripture Reference	Scripture Passage
Mark 6:39	And He commanded them all to sit down by groups on the green grass .
John 6:10	Jesus said, "Have the people sit down." Now there was much grass in the place. So the people sat down, in number about five thousand.
Mark 11:8	And many spread their coats in the road, and others spread leafy branches that they had cut from the fields.
Matthew 14:28	Peter said to Him, "Lord, if it is You, command me to come to You on the water ."
Luke 23:53	And he took him down and wrapped the body in a linen cloth, and laid him in a tomb cut into the rock , where no one had ever lain.
Matthew 16:18	"I also say to you that you are Peter, and upon this rock I will build my church; and the gates of Hades will not overpower it.
Mark 9:7	Then a cloud appeared and enveloped them, and a voice came from the cloud : "This is my Son, whom I love. Listen to him!"



□ Numbers and Contemporary Symbols

See Teacher Background at the beginning of this module organiser. ↗

Activity

Symbol Snap © S4.1

Students form learning teams of four to design and create a set of snap cards based on the symbolic use of numbers in scripture. The teacher background information provides a table of numbers and their symbolic use in the bible.

The following websites can also be accessed by students in engaging with this task:

www.cezwright.com/books/numbers.htm

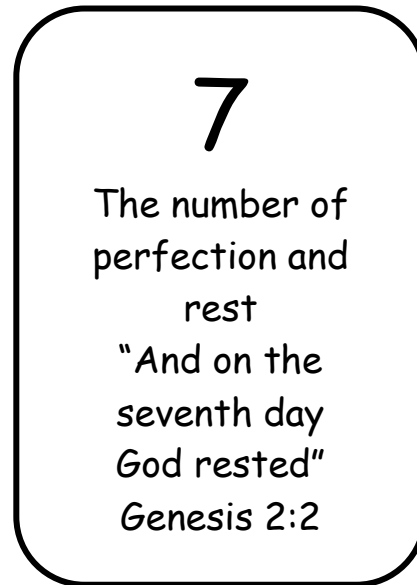
www.christcenteredmall.com/teachings/symbolism/numbers.htm

For each card, students:

- Choose a number from the list given
- Use a Bible to find a scriptural reference that uses or mentions that number
- Suggest how the number is used symbolically in the passage
- Write the number, statement and scripture reference on one side of the card and on the other side draw a representation of the symbolic reference

On completion of the task, students could combine learning teams and devise a game of 'snap' using the cards they have created.

An example of the snap cards follows.



Activity **A Grab Bag of Contemporary Symbols © S4.1**

Students read Matthew 13:31-53 and note the images used to describe the kingdom of heaven.

Students should understand that Jesus used everyday objects like seeds, light, salt and yeast and everyday actions like farming, fishing and baking to describe to the people of his time what the kingdom of God was like. If Jesus were to use everyday items of today, he may have described the kingdom of God as a mobile phone. It connects you to everyone else in the world no matter who or where they are.

Students use the **Grab Bag Strategy** ① to select an item from the prepared bag containing everyday items such as a comb, button, safety pin, fork, watch, magnet, paper clip, battery, thumbtack, bandage, screwdriver, post-it note, postage stamp and scissors.

Students write a contemporary parable using the selected item. They share their parable with others and reflect on how effective it would be for a modern day audience.

Some examples of scripture are provided below:

The kingdom of heaven "...is like a mustard seed that someone took and sowed in his field; it is the smallest of all the seeds, but when it has grown it is the greatest of shrubs and becomes a tree, so that the birds of the air come and make nests in its branches." Matthew 13:31

"...is like yeast that a woman took and mixed in with three measures of flour until all of it was leavened." Matthew 13:33

"...is like treasure hidden in a field, which someone found and hid; then in his joy he goes and sells all that he has and buys that field." Matthew 13:44

"...is like a merchant in search of fine pearls, on finding one pearl of great value, he went and sold all that he had and bought it." Matthew 13:45

"...is like a net that was throw into the sea and caught fish of every kind, when it was full, they drew it ashore, sat down, and put the good into baskets but threw out the bad." Matthew 13:47

"...is like the master of a household who brings out of his treasure what is new and what is old." Matthew 13:52

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

Roles for Lifelong Learners	Core Learning Outcome
Reflective, Self Directed Learner Quality Producer Designer and Creator	Scripture 4.1 Students identify images, symbols and metaphoric language to communicate multiple meanings from scriptural texts.
Module Organisers	Organising Ideas
Language	<input type="checkbox"/> Kingdom of God <input type="checkbox"/> Jesus <input type="checkbox"/> Spirit

Kingdom of God

Teacher Background

God ‘ lives in the light who no one can approach’ (1Tim 6:16). Speaking about God is therefore problematic. We are speaking about matters of faith, not of observation. And we are attempting with limited concepts to plumb the infinite. St Augustine said that it is easier to describe what God is not, than to describe God. In our speaking about God, then, we have constantly to be aware of the limitations of our language. Whatever we say is but an image of God, a shadowy reflection that bears some trace of the reality.

God as mystery

In religious language, mystery has a special meaning. It does not simply denote something that is puzzling or incomprehensible. Paul VI defined mystery as ‘a reality imbued with the hidden presence of God’. Because God is totally other than we are, totally of the spiritual order, we cannot know God directly. Our experience of God is always mediated. That is to say that we are touched by the reality of God through events and things visible to us.

For Christians, Christ is the great mystery. Human in every way, he is at the same time God come among us. To know Jesus is to know God. We can also describe the Church and its sacraments as mystery, because they are tangible realities infused with a hidden presence and action of God. Indeed, the Christian message is ultimately about one mystery, God - who is revealed sacramentally through creation, through Jesus Christ, through the Church and through history.

Beatitudes and the Kingdom of God

The beatitudes are statements found in both Matthew and Luke that summarise the teaching of Jesus. They are concerned with virtue and how a believer in Jesus Christ can achieve that virtue. The Beatitudes are a map of life; a series of directives helping intended to help a believer on their journey to be with God. They also designate the actual condition of people who follow God's guidelines.

The Beatitudes in Matthew’s Gospel are simply stated, but are profound in meaning. They guide. They point. They teach. They identify the values that Jesus cares about. They are sometimes called “kingdom values” because they speak about the reign of God. The Latin word for blessed is *beatus*, from which we get the word beatitude.

Students design and create an artistic response to the Beatitudes using a Fridge Box as the central focus. These are easily accessible from a white goods store such as Harvey Norman or Retravision.

One side of the box is cut around three edges to create a door (the fridge box would now resemble something like a telephone box). The door is then cut in such a way to resemble jail bars (Avoid making the bars too narrow as it weakens the door's capacity to remain upright).

Two square peepholes are placed at head height on either side of the fridge box; that is, the left side and the right side. These will be used to view artistic images fixed to the inside walls of the fridge box. A large square (25cm by 25cm) is cut out of the top of the fridge box to allow light in. Finally, the box is spray painted using black paint.

The fridge box is now ready for use as a central focus for exploring the how the metaphoric language of the Beatitudes helps Christians to image God.

There are five art ideas suggested below, each matching a line or lines from the Beatitudes:

Matthew 5:1-12

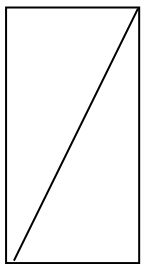
The Sermon on the Mount; The Beatitudes

When Jesus saw the crowds, He went up on the mountain; and after He sat down, His disciples came to Him.

He opened His mouth and began to teach them, saying,

Blessed are the poor in spirit, for theirs is the kingdom of heaven.

(for inclusion on the left, outside wall of the fridge box)



Students create a visual collage on one side of the fridge box depicting the concept of being poor in spirit. The fridge box is divided into two across the diagonal. One segment is painted white and labelled *Christian response* and one segment is painted black and labelled *Poor in spirit*.

Students collect images and words from newspapers and magazines and glue these on the appropriate segment.

Blessed are those who mourn, for they shall be comforted.

Blessed are the gentle, for they shall inherit the earth.

(for inclusion on right inside wall of the fridge box)



Students create crosses using painted paddle pop sticks. On each cross they write the name of a person they know or know of who has died. The crosses are placed on the outside wall of the fridge box around a resurrection symbol. The resurrection symbol might be a rising sun, empty tomb, new growth or any other appropriate symbol.

Blessed are those who hunger and thirst for righteousness, for they shall be satisfied.

(for inclusion on back outside wall of the fridge box)

Students create a Justice graffiti wall on the back side of the fridge box. The wall can contain slogans, symbols, scripture passages and Church teachings that relate to justice and those who work for justice. Names of justice figures might also be included.

The wall might look very effective if initially spray-painted black. Writing can then be added using fluorescent paints and colours.

Blessed are the merciful, for they shall receive mercy.
Blessed are the pure in heart, for they shall see God.
Blessed are the peacemakers, for they shall be called children of God.
(for inclusion on left and right inside walls of fridge box)

Students create symbols of peace and mercy using white paper only. The symbols may be designed as cut-outs or using origami figures. These are fixed on both the left and right inside walls of the fridge box. Again the effect will be enhanced if the walls are spray painted in black.

Once these are fixed in place students can use the peep holes to view the images.

Blessed are those who have been persecuted for the sake of righteousness, for theirs is the kingdom of heaven.

Blessed are you when people insult you and persecute you, and falsely say all kinds of evil against you because of Me.

Rejoice and be glad, for your reward in heaven is great; for in the same way they persecuted the prophets who were before you.

(for inclusion on back inside wall of fridge box)

Students prepare a square of white cardboard, cut to fit as the inside cover for a CD case. Empty CD cases are inexpensive and available from most \$2 shops. Using oil pastels, students create a portrait of a person, fictitious or real, who has been a victim of persecution or injustice. Students may choose to use a picture from a newspaper.

The portraits are placed inside the clear plastic cover of the CD case. These are fixed to the back inside wall of the fridge box to form a symmetrical mural.

Activity

Figurative Language © S4.1

Students explore the purpose and use of figurative language in scripture through the variety of activities described below.

Bible Language Bingo

Each student is provided with a copy of the **Language Bingo Strategy** ① worksheet. Students work in pairs to locate examples of figurative language (metaphor, simile, alliteration, onomatopoeia, etc). The Bible Gateway website could be used in this task. It can be located at:
www.biblegateway.com/cgi-bin/bible

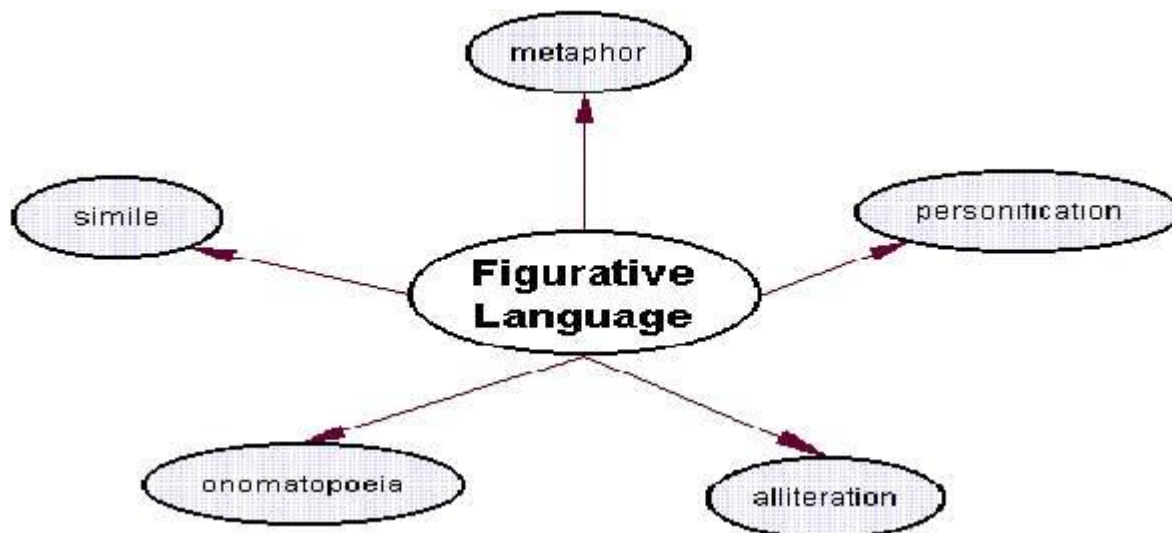
Where students experience difficulty in locating examples, they may design their own based on images, symbols and language explored through previous activities within this module.

Mind Mapping

Students form learning teams of three. Each team is given a template of a mind map enlarged to A3 size. An example is provided below. As a team they must develop a simile, a metaphor, an example of onomatopoeia, an example of alliteration and an example of personification based on images and symbols explored through previous activities in this module.

Once each learning team has completed their mind map they leave them on the group's desk. One member remains while the others go on tour, visiting the mind maps of other groups and asking questions of the remaining team member.

A sample mind map template follows.



Surprise Pick

The figurative language examples designed by students from the above activities are written on cards and placed into a *surprise box*. The surprise box is passed around the class. Each student takes a card. When every student has a card they seek out someone else in the class who has a similar figurative language example (simile and simile).

The newly formed learning teams then use the ideas from the examples they have to form a new figurative language form. For example they use ideas from two similes to form a new metaphor.

The following table provides some background information about each type of figurative language:

Figurative Language	Descriptor	Example
Simile	In everyday language we describe things by comparing them with other things. These comparisons are usually straightforward and are sometimes called open comparisons . The words "as" or "like" tell us comparisons are being made. The technical name for these comparisons is similes .	She was <u>as brave as a lion</u> . He was <u>as silly as a headless chook</u> . His face felt <u>like sandpaper</u> . She addressed the children <u>like a sergeant-major</u> .
Metaphor	Comparisons can be made without the words "as" or "like". These are hidden comparisons and the technical name for these comparisons is metaphor . Sometimes metaphors have literal meanings and sometimes they have metaphorical meanings.	The footpath was <u>icy</u> . (literal meaning) Her gaze was <u>icy</u> . (metaphorical meaning) He couldn't <u>digest</u> anything the nurse gave him to eat. (literal meaning) He couldn't <u>digest</u> anything the nurse told him. (metaphorical meaning)
Onomatopoeia	Onomatopoeia is an example of sound symbolism. These are words that try to replicate certain sounds.	Cock-a-doodle-do Woof-woof plop
Alliteration	Sounds can be used deliberately to achieve certain effects. One way is to repeat a vowel or a consonant so that words or phrases are linked together in sound.	The wild, wet whistling wind.
Personification	An aspect of metaphor is personification (Latin <i>persona</i> : "character", "person"). In personification, the non-human is identified with the human or given human characteristics. Personification is very common in poetry.	Slowly, silently, the shadowy moon Flies the night on her silver broom.

□ Jesus

Teacher Background

Kingdom Parables

For Christians, Jesus' teachings about the kingdom are immediately relevant to who we are, what we do, and how we function as a community of believers. The kingdom occupied a place of primary importance in Jesus' teachings. In order to better understand the kingdom parables, the scripture reader needs to understand Jesus' emphasis on the kingdom. Keep in mind that Jesus was speaking to Jews in Israel engaged in an agrarian economy and so it's logical that the reader should try and replicate that perspective in understanding the symbols He used.

Jesus of the Gospels

Each of the gospels presents a particular theological image on the person of Jesus. Each gospel writer operates from a particular hermeneutic (position and interpretation). The following table is a short summary of the type of Jesus presented in each of the four gospels.

Gospel	Date written	Audience	Image of Jesus
Matthew	Approx CE 85	Christian Jews	The greatest prophet who brings the New Law
Mark	Approx CE 65 -70	Non-Jewish Christians (Rome?) who were experiencing persecution because of their belief in Jesus	A healer and miracle worker who accepts suffering as the cost for following God's will
Luke	Approx CE 80 - 85	Gentile (Greek) Christians	A merciful, compassionate man with a special concern for poor people, women and non-Jews
John	Approx CE 90 - 100	All the Christians of the world	Noble, powerful and divine; fully in control of his destiny

Activity

Language of the Parables © S4.1

Students read parables from Luke's Gospel and note the images that the language of the parable invokes.

Students choose one parable and paint, draw or collage the images using pictures, symbols, colours or arrangements of some of the parable's verses. On completion of their artwork, students group with others who have chosen the same parable and compare interpretations. These groups then share their insights and artwork with the others in the class.

Luke 6: 43-45

A Tree and Its Fruit

A good tree cannot produce bad fruit, and a bad tree cannot produce good fruit. You can tell what a tree is like by the fruit it produces. You cannot pick figs or grapes from thorny bushes. Good people do good things because of the good in their hearts. Bad people do bad things because of the evil in their hearts. Your words show what is in your heart.

Luke 13:18-19

A Mustard Seed and Yeast

Jesus said, "What is God's kingdom like? What can I compare it with? It is like what happens when someone plants a mustard seed in a garden. The seed grows as big as a tree, and birds nest in its branches."

Luke 15:8-10

One Coin

Jesus told the people another story:
What will a woman do if she has ten silver coins and loses one of them?
Won't she light a lamp, sweep the floor, and look carefully until she finds it?
Then she will call in her friends and neighbors and say, "Let's celebrate! I've found the coin I lost."
Jesus said, "In the same way the angels are happy when even one person turns to God."

Luke 8:16-18

Light

No one lights a lamp and puts it under a bowl or under a bed. A lamp is always put on a lampstand, so that people who come into a house will see the light. There is nothing hidden that will not be found. There is no secret that will not be well known. Pay attention to how you listen! Everyone who has something will be given more, but people who have nothing will lose what little they think they have.

Luke 13:6-9

A Story about a Fig Tree

Jesus then told them this story:
A man had a fig tree growing in his vineyard. One day he went out to pick some figs, but he didn't find any. So he said to the gardener, "For three years I have come looking for figs on this tree, and I haven't found any yet. Chop it down! Why should it take up space?"
The gardener answered, "Master, leave it for another year. I'll dig around it and put some manure on it to make it grow. Maybe it will have figs on it next year. If it doesn't, you can have it cut down."

Luke 8

A Story about a Farmer

When a large crowd from several towns had gathered around Jesus, he told them this story:
A farmer went out to scatter seed in a field. While the farmer was doing it, some of the seeds fell along the road and were stepped on or eaten by birds. Other seeds fell on rocky ground and started growing. But the plants did not have enough water and soon dried up. Some other seeds fell where thornbushes grew up and choked the plants. The rest of the seeds fell on good ground where they grew and produced a hundred times as many seeds. When Jesus had finished speaking, he said, "If you have ears, pay attention!"

Activity

A Portrait of Jesus © S4.1

Students select and investigate 10 of the titles for Jesus presented in the table below. For each title, students read the accompanying scripture passage and write a one sentence summary of the portrait of Jesus presented in the passage.

Students use the information gathered to create a class mural that depicts a collage of images representing different images of Jesus presented in the New Testament.

Scripture Reference	Title for Jesus
Romans 8: 29	Deliverer
Matthew 2: 2	King of the Jews
Luke 1: 36	Son of God
John 5: 27	Son of Man

John 1: 1	Word
1 Corinthians 1: 25	Power and Wisdom of God
Acts 5: 31	Liberator
Ephesians 2: 19-20	Cornerstone
Philippians	Provider & Supplier
John 1: 41	Messiah
I Timothy 2: 5	Mediator
Revelation 1: 5	Faithful Witness
Matthew 23:37	Mother hen gathering her chicks
Hebrews 3: 1	High Priest
I Peter 5: 4	Chief Shepherd
II Peter 2: 20	Saviour
John 15: 1	True Vine
Revelation 17: 14	King of Kings & Lord of Lords
John 1:41	Christ
Luke 10: 25	Rabbi
John 5: 22-23	Judge
Revelation 1: 8	Alpha and Omega
Mark 6: 3	Carpenter
Acts 2: 27	Holy One
Matthew 2: 2	King of the Jews
John 8: 12	Light of the World
2 Thessalonians 3: 16	Lord of Peace
2 Peter 1: 20	Morning Star
Galatians 4: 5	Son
1 Peter 2: 4	Living Stone
Matthew 21: 42	Teacher
John 1: 1	Word of Life
Luke 1: 78	Rising Sun
John 14: 6	Life
John 10: 11	Good Shepherd

□ Spirit

Teacher Background

Language about the Holy Spirit

There are several Hebrew and Greek words used in the Bible and translated into English as "spirit". The Hebrew word "ruwach" means "a wind or breath". The Greek word, "Pneuma" is used for the Holy Spirit to mean the heart or soul...spiritual life. Both of these words are feminine in their original language.

Significant Activity

Titles for the Holy Spirit © S4.1

Students explore the metaphoric language used to describe the Holy Spirit under three broad categories: Titles that describe who the Spirit is; titles that describe what the Spirit is and titles that describe what the Spirit does.

The following table provides assistance with this task.

Who is the Spirit?	What is the Spirit?	What does the Spirit do?
Spirit	Spirit of Holiness	Comforter
Spirit of Christ	Spirit of Knowledge	Spirit of Judgment
Spirit of God	Spirit of Life	Spirit of Prophecy
Spirit of Glory	Spirit of Might	Spirit of Counsel
Spirit of the Lord	Eternal Spirit	Spirit of Grace
Spirit of the Lord God	Free Spirit	Counsellor
Spirit of the Father	Holy Spirit	
Spirit of the Son	Power of the Highest	
	Spirit of Wisdom	
	Spirit of Understanding	

Students use a Bible or the Bible Gateway website to locate a scripture passage that matches any eight of the titles. Ensure a range is represented across the three categories. The Bible Gateway site is located at www.biblegateway.com

For example here are three titles of the Holy Spirit:

Spirit of God	For the Spirit of God has made me, and the breath of the Almighty gives me life. Job 33:4
Spirit of Wisdom	And the Spirit of the Lord shall rest upon him, the Spirit of wisdom , understanding, counsel, and might; the Spirit of knowledge and of the fear of the Lord. Isaiah 11:2
Counsellor	But the Counsellor, the Holy Spirit , whom the Father will send in my name, will teach you all things and will remind you of everything I have said to you. John 14: 26

Students design and create a **Chatterbox** ⓘ to present their information and share it with other students.



A Chatterbox is sometimes referred to as a Cootie Catcher. This is a highly motivational means of getting the students to assimilate the information from they have gathered. It converts a common toy into a learning tool. It also engages both sides of the brain.

There are a variety of excellent websites with clear instructions on making a Chatterbox (Cootie Catcher). Recommended sites include:

www.girlpower.gov/girlarea/gamespuz/cootiecatcher.htm

www.momsmivan.com/article-cootie.html

<http://pbskids.org/arthur/print/cootiecatcher/directions.html>

www.thursdaysclassroom.com/14oct99/ccinstructions.html

Suggested lesson plan for this activity:

Students form pairs and take turns in using their Chatterboxes.

One student (the player) chooses one of the top four squares. These are usually four colours. Students should choose four colours previously investigated in scripture passages. See the activities that appear in this module: *Colour My World p.34* and *Colour by Numbers p.35*.

The other student (the leader) spells the colour chosen while they open and close the Chatterbox once for each letter in the colour selected.

The 'playing' student then selects one of the four visible numbers on the inside. Again these should represent numbers previously investigated in scripture passages. See the activity that appears in this module: *Symbol Snap p.36*.

The 'leading' student opens up and down and side-to-side as they count the right number picked. When the leader stops counting they look inside and lets the player choose again. Again the Chatterbox is opened and closed the right number of times. This is repeated for the third time.

The panel under the number is opened and the image of the Holy Spirit is described and the correspondence scripture reference chosen by the maker of the Chatterbox is read out aloud.

Students now swap roles and play again.

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:

Retrieval Chart	p. 47	Multiple Intelligences	p. 57
Lit Circle Strategy	p. 48	Soundscape Strategy	p. 56
Venn Diagram	p. 49	Movement Mirror Strategy	p. 58
Concept Web	p. 50	Grab Bag Strategy	p. 58
Readers Circle	p. 51	Tetrahedron Model	p. 59
Six Thinking Hats	p. 52	Poetry Forms	p. 60
Hot Potato Strategy	p. 53	Concertina Book in a Matchbox	p. 61
Freeze Frame	p. 54	Flip Book	p. 62
Concept Spiral	p. 53	Chatterbox Strategy	p. 63
Postcard Strategy	p. 55	Language Bingo	p. 64

□ **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 Retrieval Chart Strategy

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

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

Examples of retrieval charts follow.

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				

Lit Circle Strategy

Literature Circle is a structure for encouraging students to talk about a text with their peers as they read it together. Students are in charge of the discussion. There are between four to six students in each literature circle and each member rotates one of the following jobs throughout the project:

- Discussion Director
- Literary Luminary
- Character Captain
- Connector
- Artistic Adventurer
- Vocabulary Enricher

Not all of the roles need to be used all the time. Students may, for example, form learning teams of three and are allocated only three of the above roles.

Discussion Director/Facilitator

This student is responsible for writing down 5 thought-provoking questions for the purpose of group discussion based on that day's text. As the group Facilitator, it is also this student's job to direct the group discussion.

Literary Luminary/Alternate Facilitator

This student is responsible for choosing parts of the text that he/she wants to read out loud to the group. The idea is to help students remember some interesting, powerful, puzzling, or important sections of the text being read. The Literary Luminary must decide which passages or paragraphs are worth reading aloud, and justify the reason for selecting them. Additionally, if the Discussion Director is absent, this student will serve as the Facilitator.

Connector

This student is responsible for finding connections between the text his/her group is reading and the outside world. This means connecting the reading to the following: his/her own life, happenings at school or in the community, similar events at other times and places, other books or stories, other writings on the same topic, or other writings by the same author.

Character Captain

This student is responsible for revealing specific personality traits of the character(s) within the novel. This means he/she will find examples in the text of behaviours/actions that help group members to know the character(s).

Artful Adventurer

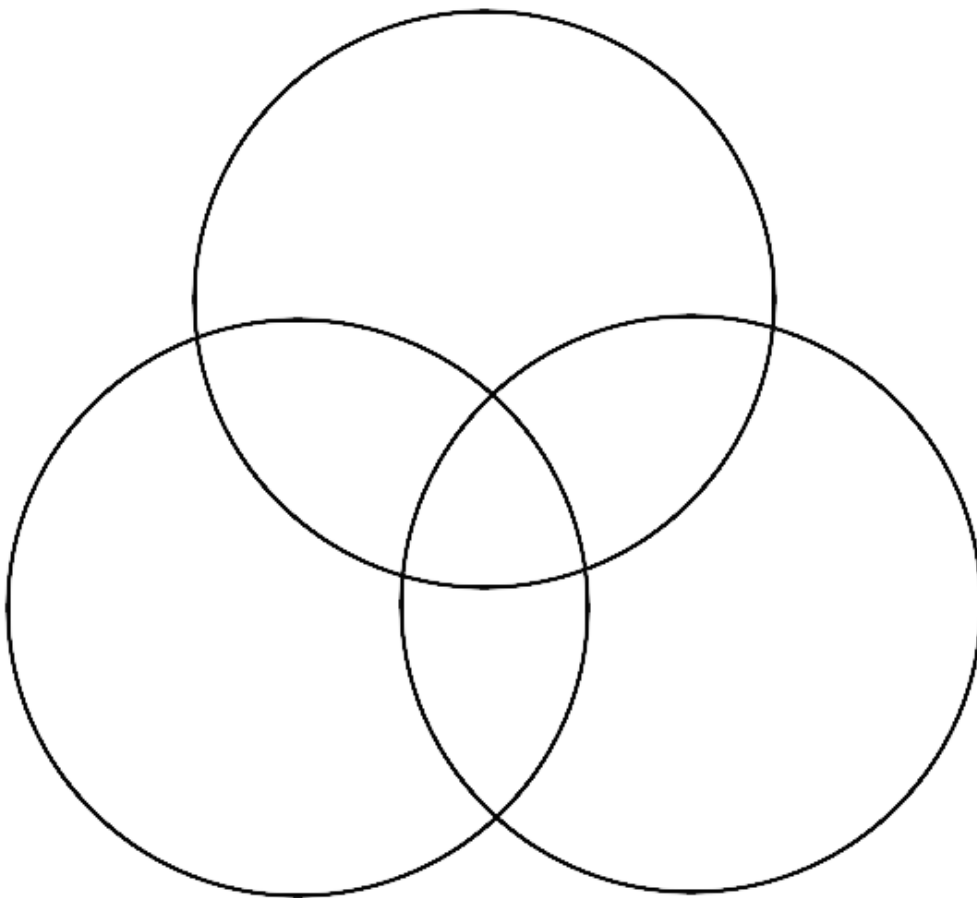
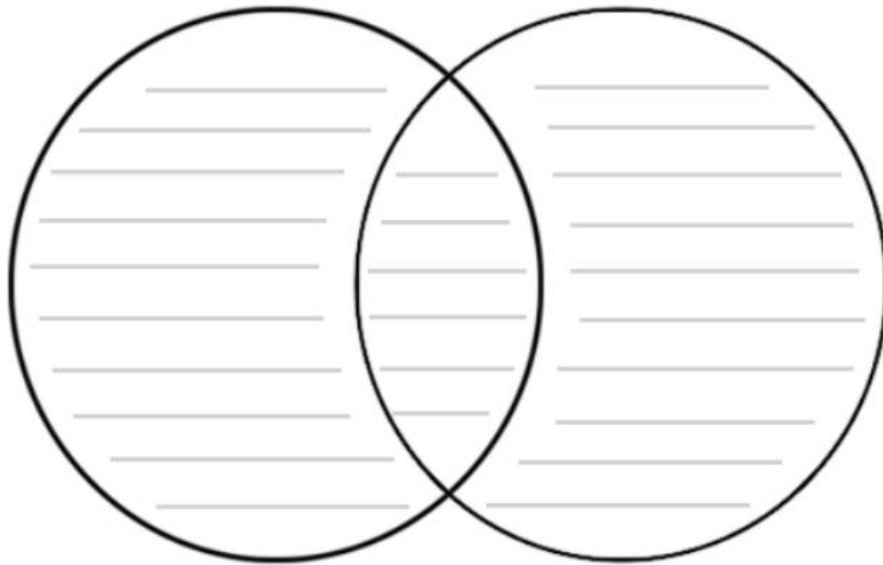
This student is responsible for sharing an artistic representation of the text read. Avenues for expression may include: artwork in any medium, music, poetry, collage, music, mobile or anything else which represents an aspect of the material read.

Vocabulary Enricher

This student is responsible for finding especially important vocabulary in the text. Vocabulary selected should focus on words that are unfamiliar, interesting, important, repetitive, funny, puzzling, descriptive, vivid or those used in an unusual way.

① Venn Diagram Strategy

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



① Concept Web Strategy

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

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

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

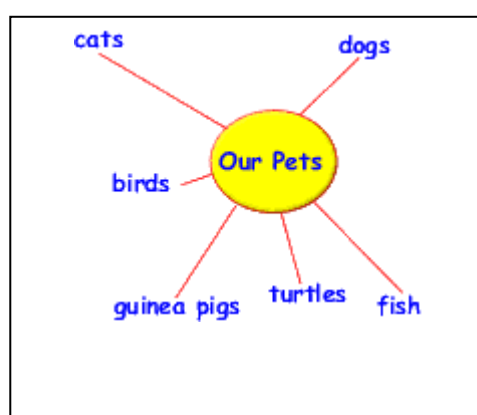
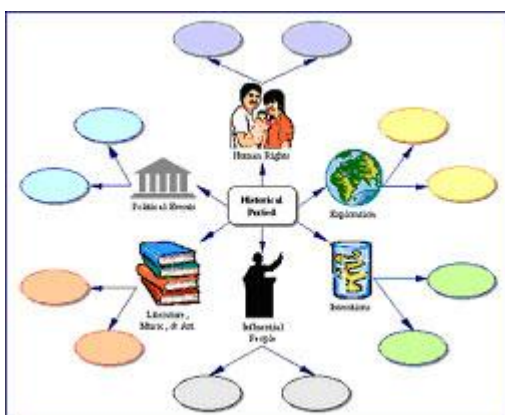
As an assessment tool, a concept web can be used to:

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

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

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

Typical concept webs look something like these:



📌 Readers Circle Strategy

Overview

Readers Circles involve small groups of students gathered together to discuss a piece of text (written or visual) in depth. It is a teaching method that allows students to become critical thinkers as they engage in ongoing dialogue with a text. Readers Circles provide a way for students to engage in critical thinking and reflection as they read, discuss, and respond to the text. Collaboration is at the heart of this approach. Through structured discussion and extended written and artistic response, this strategy guides the students to a deeper understanding of the text.

Skills

- Reading and discussing text
- Connecting with text
- Taking responsibility as readers and constructing meaning together
- Debating and challenging one another
- Making drawings and notes that reflect readers' ideas
- Asking open-ended questions
- Revisiting the text constantly
- Proving points and settling differences by using specific passages
- Thinking critically

Process for the Readers Circle Strategy

1. Select members for the Readers Circles (discussion groups).
2. Assign roles for the members of each circle (clarifier, summariser, timekeeper etc).
3. Assign text to be completed by the circles inside or outside of class.
4. Help students prepare for their roles in their circle.
5. Act as a facilitator for the circles.

Self and Peer Assessment







A criteria sheet for student use is provided below.

	Yes	No	Some-times	Evidence
Everyone participates and shares in the discussion process. Communication is interactive.				
The group is supportive of its individual members. Group climate promotes friendliness.				
Group members often ask questions for clarification or elaboration.				
The group discussion stays on topic or on directly related issues.				
The group is energetic and enthusiastic.				

What was the best thing about the way this group worked together?

① Six Thinking Hats Strategy

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

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

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

Red Hat (Emotional Reactions)

What are prominent feelings about an idea or issue?

Blue Hat (Reflecting on the process/metacognition)

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

Yellow Hat (Positive Tracking)

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

Green Hat (Creative Improvement)

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

Black Hat (Negative Issues)

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

White Hat (Collecting Information/Facts)

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

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

❶ Hot Potato Strategy

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

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

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

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

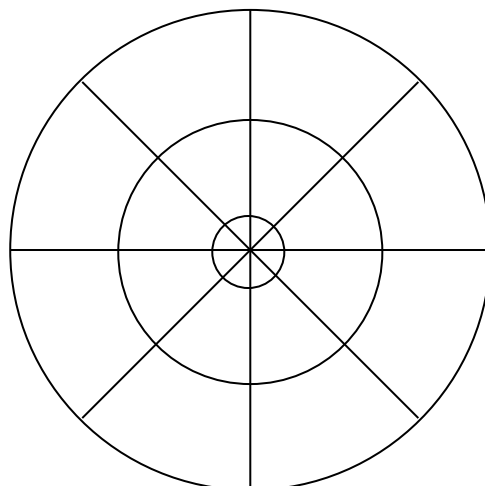
❶ Concept Spiral Strategy

A concept spiral is a useful device for helping students to develop conceptual knowledge at a number of levels. It incorporates visual and written text types.

A concept spiral consists of 3 cardboard circles of different sizes that, when placed one on top of the other, are fixed in the centre with a spilt pin. This allows each of the circles to rotate freely.

Each of the circles can be divided into equal portions – that is, divided into pieces of pie according to the number of concepts under investigation.

For example a concept spiral could be constructed to explore church ministries. On the **inside circle** students could record a church ministry for each piece of pie eg. education, health, justice, welfare, liturgy and worship. On the **middle circle** students provide examples of how each of these ministries is put into practice in the local community. On the **outside circle** students design a symbol or image that is the essence of each of these ministries. Pieces of pie are colour-coded to show connections between elements of each circle. On completion, concept spirals can be used for students to demonstrate their conceptual knowledge.



① Drama Strategies

Improvisation	Method of producing make-believe talk and action in a spontaneous or continuous manner but not meant for repetition, or as prepared talk and action for performance.
Teacher/student in role	Teacher/student takes on the roles of characters within the drama to create belief, to highlight tensions, to develop ideas or to ask questions. Can be used to: <ul style="list-style-type: none"> • introduce a plot or a theme. • to look in more detail at aspects of the action or at particular events e.g. after reading a text. • instead of a lecture, or a resumé. Which role to choose: <ul style="list-style-type: none"> • <u>not</u> a main character: someone who is near enough the action to know a lot but who is not central (e.g. Juliet's nurse, Rosencrantz or Guildenstern, Ophelia's brother): • an invented character. Find some way to show who you are; show when you are in and when you are out of character; define your audience.
Still image	The group takes up different poses to construct a picture which shows physically what they want to say or how they interpret a text.
Freeze Frame	A series of linked still images that can describe different important moments within a text.
Mantle of the Expert	Students or teacher take on role of people with specialist knowledge that is relevant to the situation.
Narration	The teacher narrates part of the story to get it started, to move the story on, to aid reflection, to create atmosphere, to give information, to give control.
Thought Tracking	Individuals, in roles, are asked to speak aloud their private thoughts and reactions to events.
Hot Seat Interview	Students, as themselves, question teacher-in-role or student-in-role in order to get more information about the character and the character's motives or to confront the character.
Meetings	The group come together, in role, in a meeting to present information, to plan action, to suggest strategies, to solve problems.
Collective role play	Several members of the group play the same part simultaneously to provide mutual support and present a range of ideas.
Ritual	A stylised action or form of words (e.g. an agreement sealed with a handshake). Often repeated; used to build the feeling of being a group.
Conscience alley	Groups are used to provide advice or give expression to conscience in a character as he or she is made to walk through the alley.
Concentric circles	A way of organising exchanges of opinion, discussion. Divide class in two. One half forms a circle and then turns to face a partner in the outer circle which is formed by the other half of the class. On signal, outer circle moves to a new partner in a clockwise direction.

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, eg. a science experiment, police report); Imaginative Recount (Writing an imaginary role and giving details of events, eg. A day in the life of a pirate; How I invented...)

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, eg. *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, eg. *He was a skinny boy with a blue shirt, red sneakers and long tied back hair* (Factual Recount)
- ❑ Includes personal thoughts/reactions (Imaginative Recount)

The diagram illustrates the layout of a postcard. It is divided into two main horizontal sections. The top section is further divided by a vertical line. On the right side of this top section, there is a rectangular box labeled "Stick Stamp Here". Below this box, there are five horizontal dashed lines, representing an address. The bottom section of the postcard is a large, empty rectangular area intended for the message.

① Soundscape Strategy

There are four main ways students can create a soundscape.

Method 1:

- ❑ Visualise the word, phrase, poem, story or event.
- ❑ Create or record sounds that can relate to that word, phrase, poem, story or event.
- ❑ Build your piece with a beginning, middle and an ending.
Usually the middle will be climactic.
Don't use too many sounds. Your music will be too complicated for people to understand.

Method 2:

- ❑ Collect a group of sounds that you might want to use.
- ❑ Through experimentation, figure out what sounds will go together, where they might fit into your composition, etc.
- ❑ Remember you must have a beginning, a middle and an ending.

Method 3:

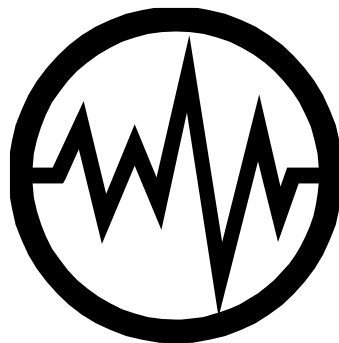
- ❑ Imagine yourself as a painter; your collection of sounds are the colours you will be using.
Your subject can be anything you want.
- ❑ Paint a picture of sound.

Method 4

- ❑ Try to imitate something you have heard before on the radio, from your own CD collection, or from a film track. Throughout history composers have learned their craft by imitation.

In general, a piece of music generally has three levels or layers:

- ❑ top melodic ideas or distinguishing types of sound.
- ❑ middle harmony or filler.
- ❑ bottom rhythmic pulses or low bass type sounds.



① Multiple Intelligences Strategy

The theory of Multiple Intelligences was developed by Howard Gardner in his book, *Frames of Mind* (1983). There are eight intelligences with a ninth, existential intelligence, currently under consideration. They are:

Linguistic Intelligence (Word Smart)

The ability to use words effectively; effective use of spelling, vocabulary, and grammar.

Logical Mathematical Intelligence (Maths Smart)

The ability to work well with numbers and/or to be adept at logic or reasoning.

Spatial Intelligence (Art Smart)

The intelligence of pictures and images. The ability to visualise pictures or objects in one's mind, to abstractly create in 2 or 3 dimensional form.

Bodily-Kinaesthetic Intelligence (Body Smart)

The intelligence of the body or body parts (e.g. hands), fine-motor coordination.

Musical Intelligence (Music Smart)

The capacity to carry a tune, remember musical melodies, have a good sense of rhythm, enjoy and appreciate music.

Interpersonal Intelligence (People Smart)

The ability to understand and work with people.

Intrapersonal Intelligence (Self Smart)

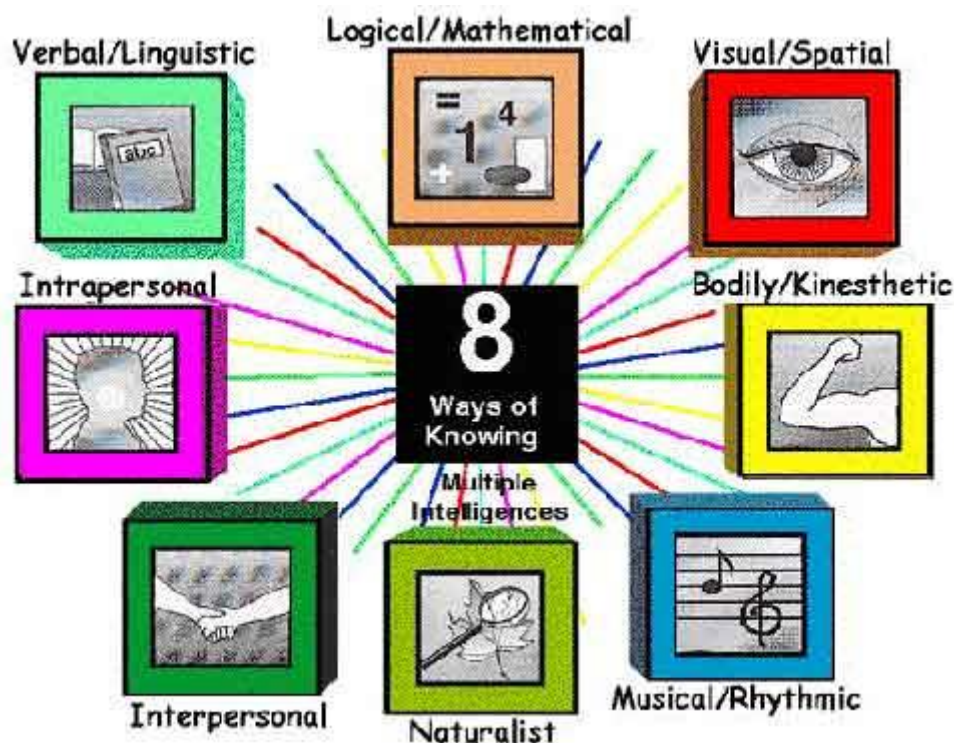
The intelligence of self-understanding or self-knowledge, of knowing who you are, of knowing what you are good at and what you are not good at.

Naturalistic Intelligence (Nature Smart)

The ability to identify and/or a sensitivity to natural forms (e.g., birds, flowers, trees, animals, clouds, geological formations).

Existential Intelligence (Wondering Smart)

The intelligence concerned with ultimate life issues and one's capacity to ponder these issues.



① Movement Mirror Strategy

To begin with, one student (or the teacher, if this will eliminate conflict) invents a short movement sequence. For example, she might walk four steps, bend and tie her shoe lace. The whole class practices this movement sequence until they can imitate it pretty accurately.

Once the movement is familiar, someone volunteers to change it. That student must repeat the movement exactly, but making one change. She may only change one element of one movement. (In our example, she might walk faster, or she might bend deeper, or she might massage an ankle instead of tying a shoe.)

This continues, with each new volunteer making exactly one change. (In our example, eventually someone will change the bend. If that happens before the shoe-tying has been changed, clearly she will not be able to tie her shoe lace if he hasn't bent. But she can still *pretend* to tie it, thus not actually changing the movement of tying.)

The movement sequence will grow less and less like the original. The teacher must side-coach to keep the sequence clearly defined and to keep each student to one change. This is not a guessing game, it is fine (and usually a good idea) for the teacher to say out loud what each change is. As the game progresses, particularly if the group is pretty sophisticated, the sequence will evolve into something else with a clear meaning. (For example, after ten or fifteen changes the example sequence might have become crawling four steps, picking up a toy and putting it in the mouth.)

Any movement can be *changed* in a number of specific ways. Among them:

Change the *size* of the movement. A movement can be made wider or narrower, higher or lower, deeper or shallower.

Change the *time* of the movement. A movement can be made slower or faster.

Change the *weight* of the movement. A movement can be light or heavy.

Change the *direction* of the movement. A movement can be direct; moving to a specific point without veering off the path or indirect; wandering aimlessly.

Change the *tension* of the movement. The muscles can be loose and relaxed or tense and constricted.

① Grab Bag Strategy

In the Grab Bag strategy students select items for inclusion in a Grab Bag (pillow case, paper bag etc) that represent a specific text.

The following example is one way the Grab Gab strategy can be used.



The student selects a story or text and records the people, places things and emotions present within the text.

The student then gathers items that represent a selection of the people, places, things and emotions.

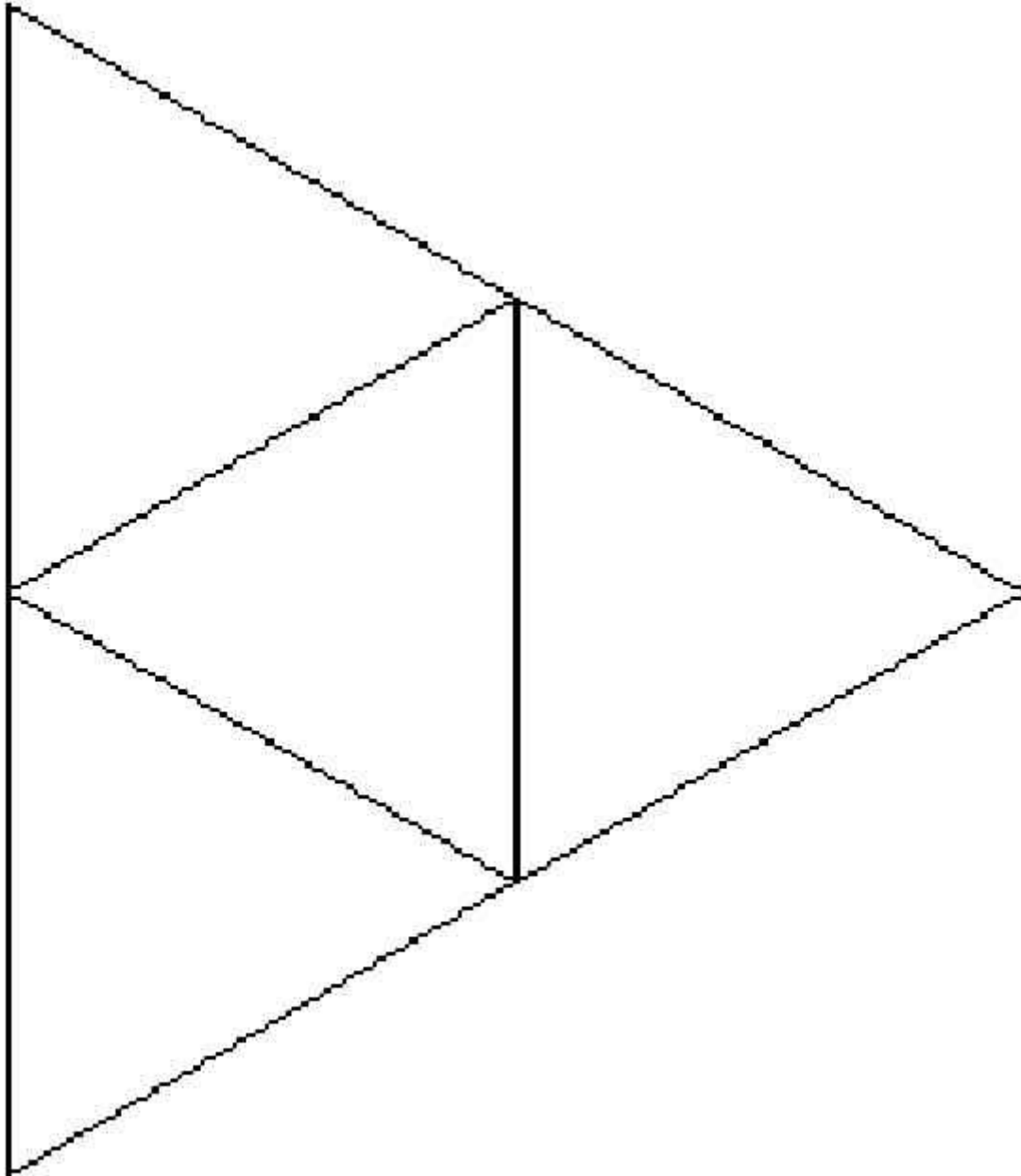
The student decides on a final list of items and records them on a sheet of paper. Each item is then numbered in order according to their location within the text.

The students places the items in the bag and using the recording sheet as a guide, presents a oral retell of the story or text bringing out each item, one at a time.

An alternative is for the student to bring the items out of the bag, one at a time without speaking. The other students guess the story or text using the items as clues.

① Tetrahedron Model Strategy

A Tetrahedron model is constructed using a net for a tetrahedron (a four-sided figure with each side consisting of an equilateral triangle). Each face (side) of the tetrahedron can then be used in a similar way to a concept pyramid or alternatively to graphically organise text. The net provided below can be enlarged and copied on A3 paper and used by students to construct a Tetrahedron Model.



📌 Poetry Forms

Haiku

The haiku is a three-lined Japanese poem. This particular type of poetry has a limit on the amount of syllables you can have for each line. The first line always has five syllables. The second line has seven syllables. The third line has the same number as the first line. Below is an example of a haiku:

***Gentle waterfall,
Tripping over rocks and stones
Creating beauty.***

Cinquain

Cinquain is a type of poetry in which the first line has one word, the second has two words describing the first line, the third line shows action with three words, the fourth line has four words that convey feeling, and the fifth line refers to line one. Below is an example of a cinquain:

***August
Cold, windy
Firecrackers pop loudly
Exciting thrilling, and inspiring
Brisbane Exhibition***

Acrostic

An acrostic poem is a poem where the first letter of each line spells a word that can be read vertically. Below is an example of an acrostic poem:

***S*ummers' gifts of sensational feelings,
*H*eaping happiness in poets' paths
*A*warding praises for poetic data
*D*oses of episodes, where lived
*O*riginal thoughts; ecstatic tempo
*W*eavers of words; morning's dew**

***P*rosing spewing from every lip
*O*peretta unions, written in solo
*E*nergy of many, sharing love
*T*ears touching every heart
*R*ivalry forgotten, visions clear
*Y*ou and I spreading peace and joy**

Limerick

A limerick is humorous nonsense verse consisting of a triplet and couplet, making it a five-line poem. Lines one, two, and five are the triplet and rhyme. Lines three and four form a rhyming couplet. Here is an example.

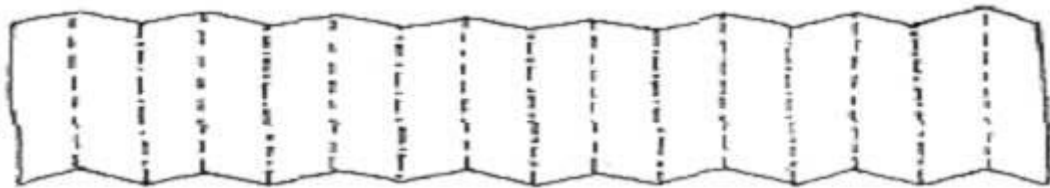
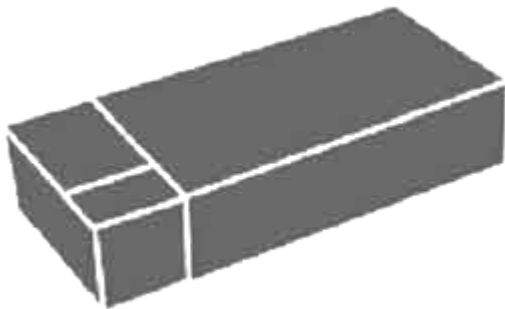
***There was an old man of Bellbowrie
who kept all his cash as a dowry
But his daughter, named Nan,
Ran away with a man,
Before she decided to marry.***

① Concertina Book in a Matchbox Strategy

A concertina book in a matchbox is a fun way for students to present a drafted text. Students need a regular matchbox that forms the cover of the book. They may choose to design a cover on the front of the matchbox as well as a spine label and back cover.

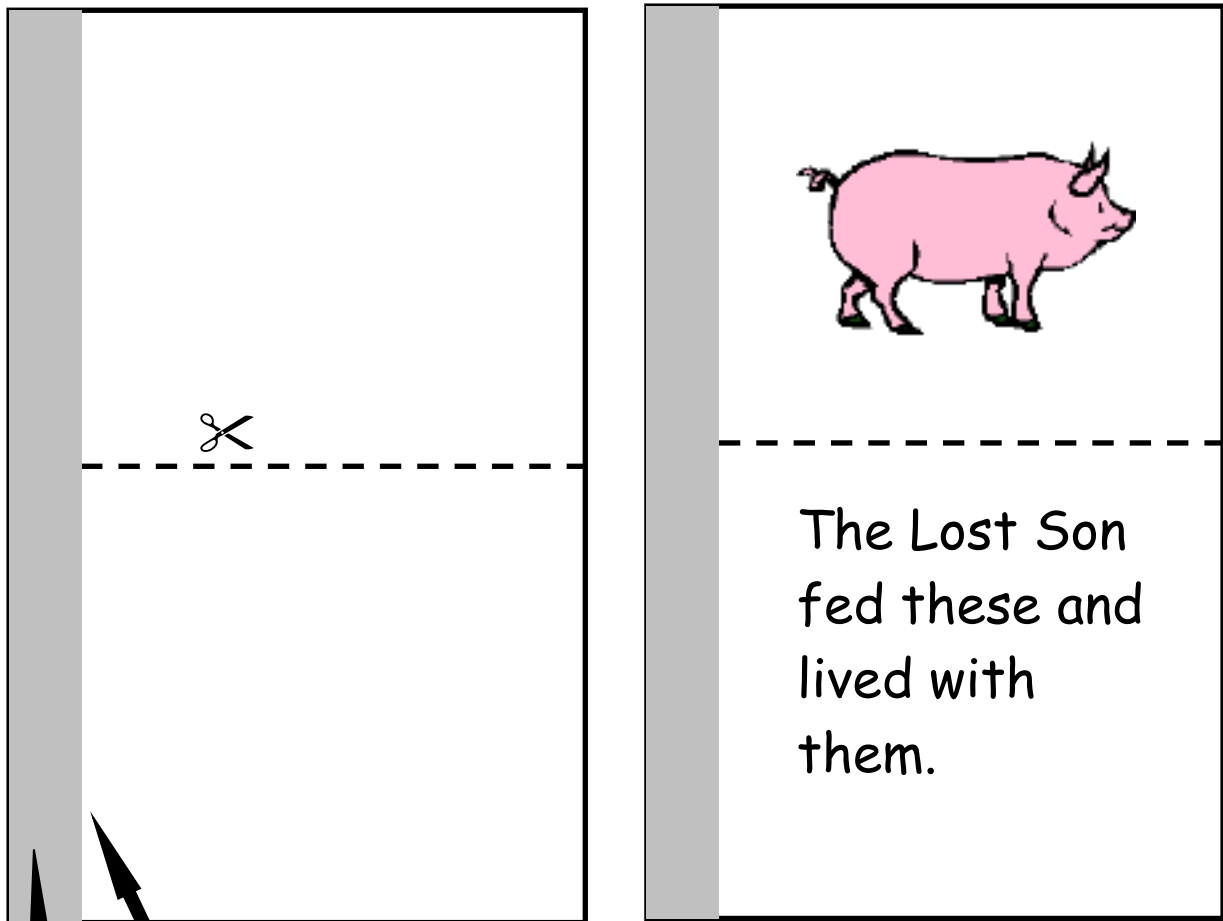
Students cut a strip of white paper the width which are slightly less than the length of the matchbox. This is folded concertina-style to form mini pages, the width of which is slightly less than the width of the matchbox.

Students create their concertina book using one or both sides of the paper strip to form pages. The last 'flap' is left blank and glued to the base of the matchbox.



① Flip Book Strategy

Flip Books allow students to match two things on the one page. Each page in a flip book is cut in half. Students flip through the pages in each half to match a concept on the top half with a picture or symbol on the bottom half. For example,

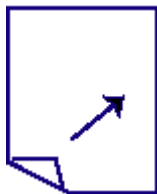


Make sharp folds down the margin on each page so students can readily flip from page to page.

Allow a 1cm margin on the left of each page for binding and stapling. Do not cut all the way across each page.

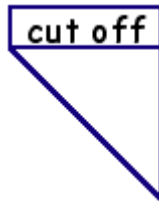
i Chatterbox Strategy

A Chatterbox is sometimes called a Cootie Catcher. This is a highly motivational means of getting the students to assimilate the information they have gathered. It converts a common toy into a learning tool. It also engages both sides of the brain.



Step 1

Fold the bottom of the paper to the side of the page to make a triangle.



Step 2

Use scissors to cut off the flap at the top.



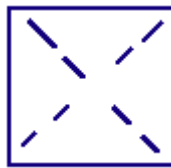
Step 3

Open the triangle and you will have a square.



Step 4

Fold one corner of the paper diagonally to the other corner.



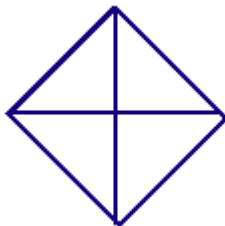
Step 5

Open your paper. You will now have a centre point marked on the paper.



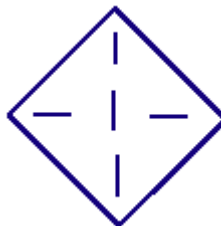
Step 6

Fold each corner of the paper towards the centre.



Step 7

When all four corners have been folded, your Cootie Catcher should look like this.



Step 8

Turn the paper over so that the folded sides are face down.



Step 9

Then fold all the corners to the centre diagonally



Step 10

Once you have folded in the four corners, write the numbers one through 8 on each of the triangles.



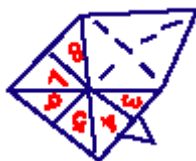
Step 11

Hold the paper in front of you as shown and fold it into a square.



Step 12

Now unfold and fold the square in half horizontally.



Step 13

Open each flap and write something on each triangle. What you write depends on the type of Cootie catcher you have made.



Step 14

Flip the Cootie Catcher over and write the name of a colour, animal, person or place on the flap.



Step 15

Flip the Cootie Catcher over so that the numbers are face up. Fold the square in half and slip your thumbs and pointer finger under the four flaps.

① Language Bingo Strategy

The following template can be used to play a version of Word Bingo based on figurative language.

onomatopoeia	alliteration	metaphor	personification
personal pronoun	simile	onomatopoeia	simile
emotive language	personal pronoun	metaphor	alliteration
alliteration	personal pronoun	simile	personification