

# BRINGING RELIGIOUS EDUCATION TO LIFE!



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# BIBLICAL CONTEXT

## THE NEW TESTAMENT

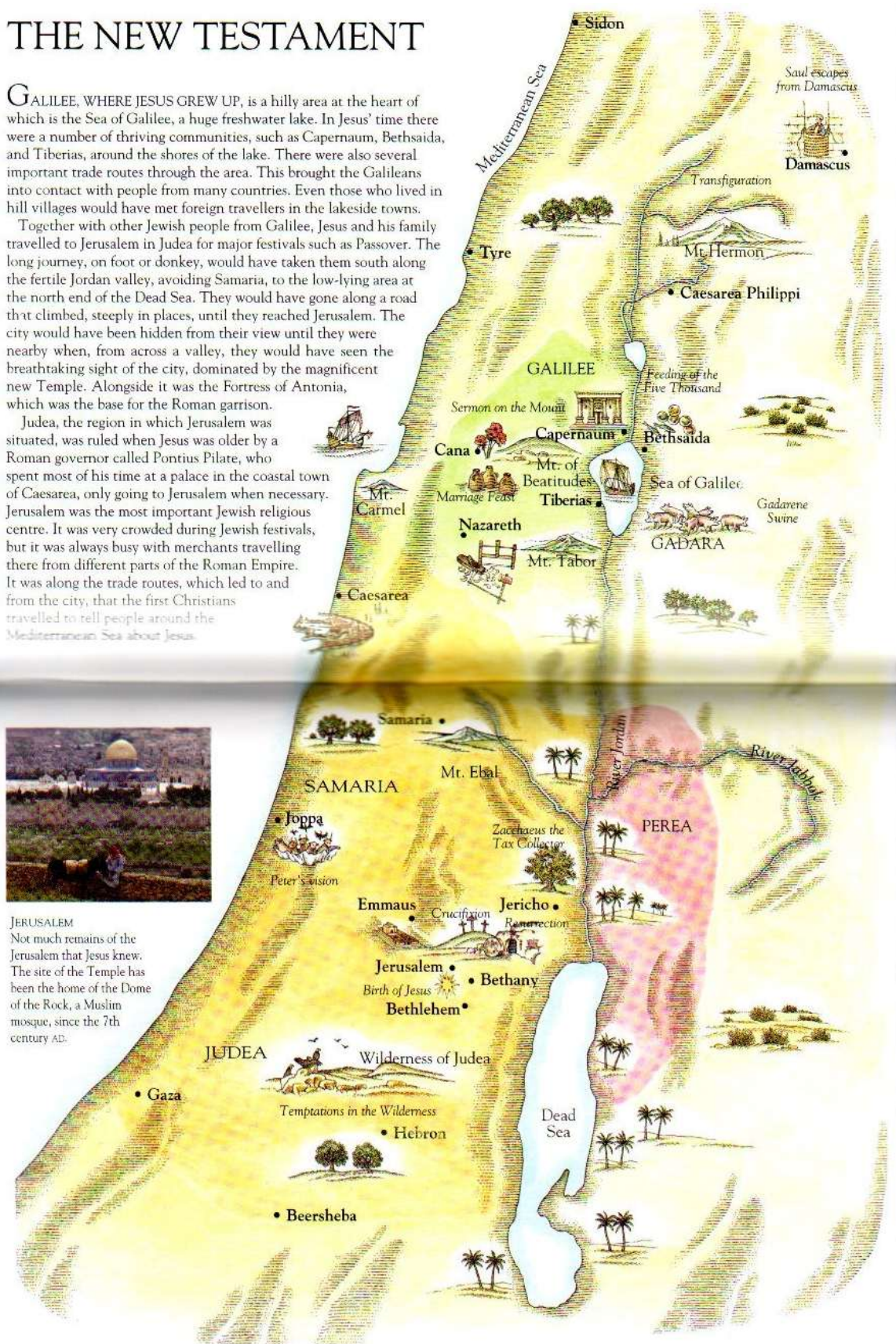
**GALILEE, WHERE JESUS GREW UP,** is a hilly area at the heart of which is the Sea of Galilee, a huge freshwater lake. In Jesus' time there were a number of thriving communities, such as Capernaum, Bethsaida, and Tiberias, around the shores of the lake. There were also several important trade routes through the area. This brought the Galileans into contact with people from many countries. Even those who lived in hill villages would have met foreign travellers in the lakeside towns.

Together with other Jewish people from Galilee, Jesus and his family travelled to Jerusalem for major festivals such as Passover. The long journey, on foot or donkey, would have taken them south along the fertile Jordan valley, avoiding Samaria, to the low-lying area at the north end of the Dead Sea. They would have gone along a road that climbed, steeply in places, until they reached Jerusalem. The city would have been hidden from their view until they were nearby when, from across a valley, they would have seen the breathtaking sight of the city, dominated by the magnificent new Temple. Alongside it was the Fortress of Antonia, which was the base for the Roman garrison.

Judea, the region in which Jerusalem was situated, was ruled when Jesus was older by a Roman governor called Pontius Pilate, who spent most of his time at a palace in the coastal town of Caesarea, only going to Jerusalem when necessary. Jerusalem was the most important Jewish religious centre. It was very crowded during Jewish festivals, but it was always busy with merchants travelling there from different parts of the Roman Empire. It was along the trade routes, which led to and from the city, that the first Christians travelled to tell people around the Mediterranean Sea about Jesus.



**JERUSALEM**  
Not much remains of the Jerusalem that Jesus knew. The site of the Temple has been the home of the Dome of the Rock, a Muslim mosque, since the 7th century AD.



# STRATEGIES TO HELP STUDENTS GET INTO BIBLE STORIES AT A DEEPER LEVEL

## CHARACTER EMOTIONS THERMOMETER

A Character Emotions thermometer enables students to judge a characters emotional response at certain points in a story.

Process for Character Emotions thermometer:

- ❑ Decide on the section of the story to be analysed
- ❑ Record an emotion in an increasing range.
- ❑ Students colour thermometer to the height of the emotion the character would feel.
- ❑ Students decide on the action that this level of emotion would engender.

*The older son could hear the preparations for the party and felt...*

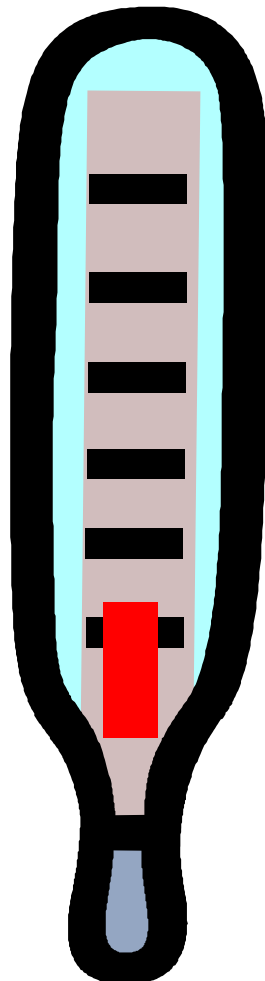
*Emotions*

Extremely angry

Very Upset

Quite mad

Slightly upset



*He decided to...*




# SCRIPTURAL THINK PAD

A Scriptural Think Pad is essentially a reflective activity designed to nurture 'connected knowing'. The process allows students with diverse learning styles to express their understandings of particular scripture passages in differing ways.

<p style="text-align: center;"><b>WORDS</b></p> <p style="text-align: center;"><i>Describe in one or two sentences the meaning of the passage.</i></p>	<p style="text-align: center;"><b>SYMBOLS</b></p> <p style="text-align: center;"><i>Draw one or more symbols that would capture the key theme of the passage.</i></p>
<p style="text-align: center;"><b>PICTURES</b></p> <p style="text-align: center;"><i>Draw a sequence of pictures depicting the events described in the passage.</i></p>	<p style="text-align: center;"><b>CONNECTIONS TO LIFE</b></p> <p style="text-align: center;"><i>Write or illustrate how the passage might apply to a real life situation in the modern world.</i></p>

Example:

## Good Samaritan 'Think Pad'

<p>Words</p> <p>Who is my neighbour? Compassion Good Samaritan Go and do the same!</p>	<p>Symbols</p> 
<p>Pictures</p> 	<p>Indigenous People Refugees Compassion Connections to Life</p> 



# SIX SENSES CUBE STRATEGY

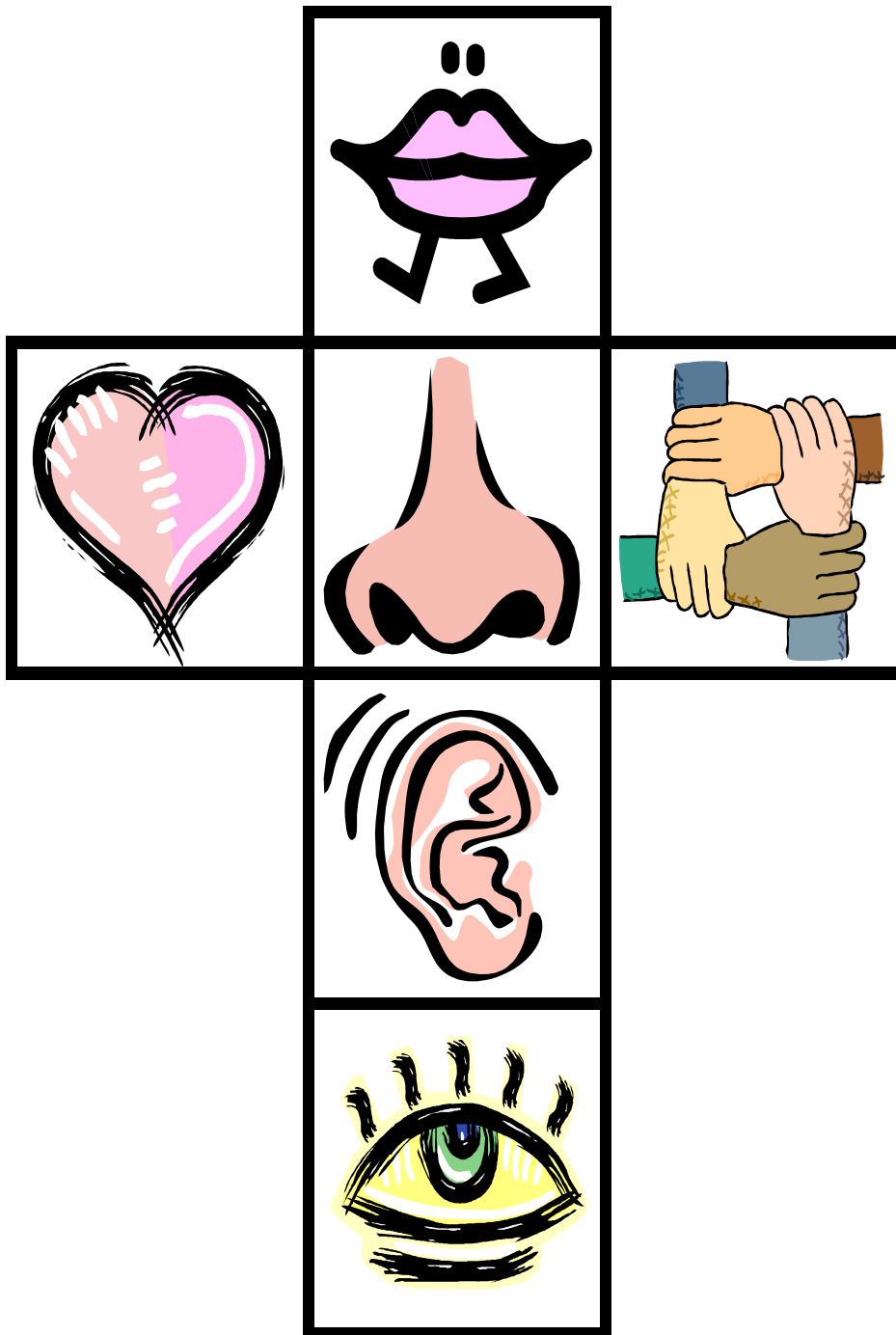
The Six Senses Cube strategy assists students to reflect on situations using six senses.

Process for the Six Senses Cube strategy:

- Students sit in circle and take turns tossing the six senses cube.
- The students' response is determined by the picture/icon which faces up.

The icons have the following representation:

- Ear - sounds
- Mouth - tastes
- Hands - activities
- Eyes - sights
- Nose - smells
- Heart - feelings and emotions



# CONTEXT PIZZA STRATEGY

The concept pizza strategy allows students to complete a simple biblical exegesis on a parable or other scriptural text using contextual clues.

A suggested process for using this strategy is provided below:

1. Students read the text
2. Students form learning teams of a specified number depending on how many contextual clues are being investigated. Students take a slice of pizza (see resources below) and write the name of the contextual clue they will be investigating. This might, for example, be a characters name, or a geographic feature. The contextual clues provided below are based on teams of six with each student in the team investigating a different clue:

Social Context      What social codes are evidenced in this text?

Political Context    What is the implied political agenda in and behind this text?

Cultural Context    What evidence is there in this text that is specific to the culture of the time and place?

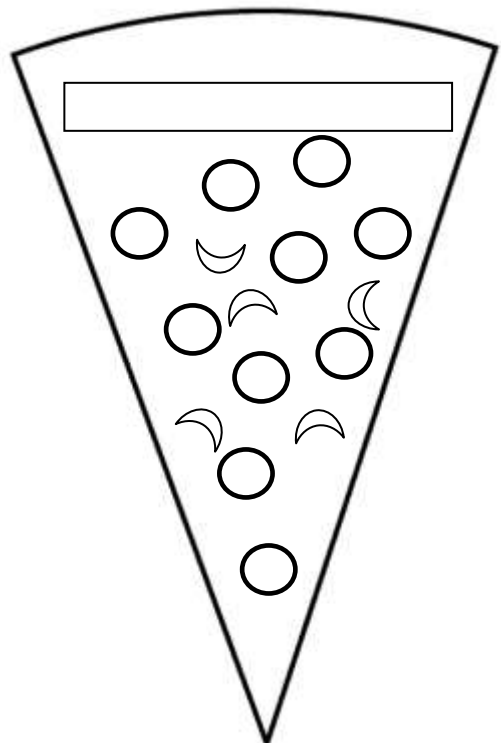
Symbolic Context   How and where is symbolism used to enhance the meaning of this text?

Historical Context   When and where was this text set? How does that inform the meaning of the text?

Literary Context    What literary techniques and textual features have been used in this text? How does knowledge of them help you understand the text?

3. Students now re-read their text paying attention to the contextual clue they are investigating. Students write context clues on the back of their pizza slice.

3. Student now take turns in sharing information gathered. As they do say they place their pizza slice into the middle of the story upside down. As the discussion proceeds a class context pizza forms. Students can then use the data to write a group report.



# THE LOST SON SCAMPER

LUKE 15: 11-32

<b>ACTIVITY</b>	<b>EXPLANATION</b>	<b>EXAMPLE</b>
<b>SUBSTITUTE</b>	Who/what else instead? Other element, process, place, tone of voice?	What do you think would have happened if there had been no famine in the country?
<b>COMBINE</b>	A blend, an alloy, an assortment. Combine ideas, people, purposes.	How would the story have changed if the father had reacted in the same way as the elder son?
<b>ADAPT</b>	Adapt for the purpose of suiting a particular situation. How else could this be used/changed to fit a different situation?	How would the story change if it took place in the present time?
<b>MODIFY or MAGNIFY/ MINIFY</b>	Alter, change, new twist, change meaning, colour, sound, shape.	Retell the story from the servant's perspective.
	Enlarge, enhance in form or quality, add time, duplicate, multiply/make smaller, lighter, slower, less frequent	What would have happened if both sons had wanted their inheritance?
<b>PUT TO USE</b>	New ways to use, other uses from original.	What would have happened if the younger son had not spent all of his money, but instead had invested it well?
<b>ELIMINATE</b>	Remove, omit a part or whole.	Retell the story without the father.
<b>RE-ARRANGE /REVERSE</b>	Change order or adjust. Different plan, layout, schema. Transpose positive and negative. Trade opposites. Turn it upside down, backwards. Reverse roles.	Retell the story re- arranging or reversing the personalities of the father and the elder son.

# USING PROPS IN STORYTELLING

## GODLY PLAY

*"Godly play" is a term coined by Jerome Berryman to describe an approach to children's spiritual formation that is based on creating a sacred space in which to present the stories of our faith, wonder about them together, and then allow the children open-ended opportunities, usually with art supplies, to engage the story on their own terms.*

**Godly Play is all about being *in* scripture, rather than talking about scripture.**

Important aspects of the Godly Play approach:

- Children sit in a circle on the floor *with the storyteller*.
- The storyteller models how to come to a sacred story, parable or liturgical action.
- The story is the focus - props are kept simple and natural.
- Objects are placed upon appropriate coloured felt underlay to help keep the focus.
- The objects are not just visual aids for a story but are there to be played with and explored.
- The storyteller tells the story in their own words.
- The storyteller keeps their eyes on the story and its objects and enters into it with the children.
- Open-ended "wondering" questions are asked before, during and after the storytelling.
- The children are free to respond to the story in whatever way they choose, using a variety of materials.



**This is play. It is Godly.**

**It is meeting God along with children, rather than teaching them what we adults think they ought to know.**

**Our faith stories are very powerful and offer plenty to think about even without our elaboration on what they "mean."**



# GODLY PLAY RESOURCES

## THE BOOKS:



### **The Complete Guide to Godly Play - Volume 1** (Jerome W. Berryman)

*Contains information on the Godly Play approach, including how to create a special space for children, plan and present the lesson and help children develop spiritually. Chapters include: What is Godly Play?; You Are a Storyteller; Pseudoplay and Grace; The Nuts and Bolts of Godly Play; Godly Play Spoken Here; Entering the Tradition; Toward a Theology of Childhood; A Last Story; More Information on Godly Play*



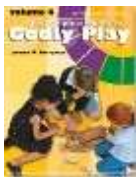
### **The Complete Guide to Godly Play - Volume 2** (Jerome W. Berryman)

*An opening lesson on the Church year and then Old Testament stories. Scripts include: The Circle of the Church Year; The Holy Family; Creation; The Flood and the Ark; The Great Family; The Exodus; The Ten Best Ways; The Ark and the Tent; The Ark and the Temple; The Exile and Return; The Prophets; Jonah, the Backward Prophet; The Books of the Bible*



### **The Complete Guide to Godly Play - Volume 3** (Jerome W. Berryman)

*Contains presentations based on stories about Advent and the feasts of Christmas and the Epiphany, followed by the parables. Scripts include: The Holy Family; Advent I; Advent I; Advent III; Advent IV; A Children's Liturgy for Christmas Eve; The Mystery of Christmas; Epiphany; Holy Baptism; Parable of the Good Shepherd; Parable of the Good Samaritan; Parable of the Great Pearl; Parable of the Sower; Parable of the Leaven; Parable of the Mustard Seed; Parable of Parables; Parable of the Deep Well; Parable Synthesis 1 - all the Parables; Parable Synthesis 2 - The "I Am" Statements; Parable Synthesis 3 - The Parable Games*



### **The Complete Guide to Godly Play - Volume 4** (Jerome W. Berryman)

*Contains lessons covering stories of Lent, the resurrection, the Eucharist and the early Church during Easter Season. Scripts include: The Holy Family; The Mystery of Easter; The Faces of Easter I; The Faces of Easter II; The Faces of Easter III; The Faces of Easter IV; The Faces of Easter V; The Faces of Easter VI; The Faces of Easter VII; The Crosses; Easter Eggs; Jesus and the Twelve; The Good Shepherd and World Communion; The Synagogue and the Upper Room; Circle of the Holy Eucharist; Symbols of the Holy Eucharist; The Mystery of Pentecost; Paul's Discovery; The Holy Trinity; The Part That Hasn't Been Written Yet*



**The Complete Guide to Godly Play - Volume 5 (Jerome W. Berryman)**

*Experienced teachers and trainers share insights, stories, tips and ideas for using Godly Play to its fullest.*



**The Complete Guide to Godly Play - Volume 6 (Jerome W. Berryman)**

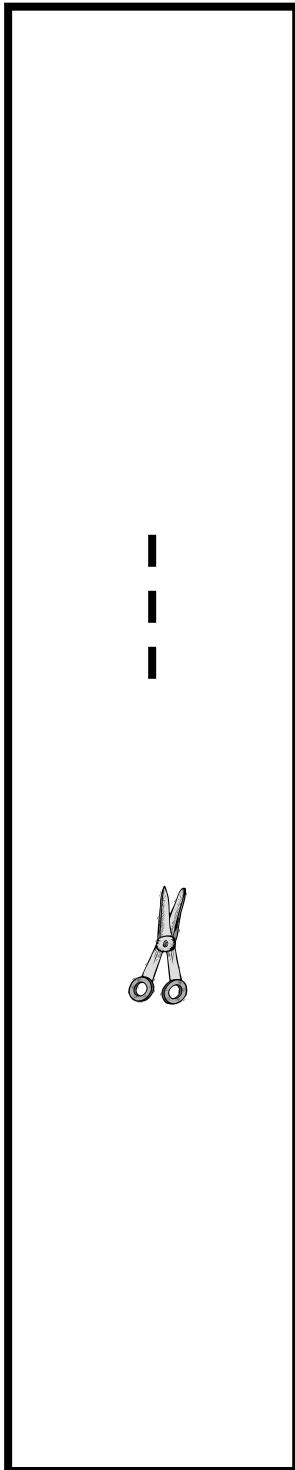
*Presentations for Older Children includes additional Old Testament presentations including stories of Second Creation: "The Falling Apart"; The Story of Abraham; The Story of Sarah; The Story of Jacob; The Story of Joseph; The Story of Moses; The Story of Ruth; The Story of Samuel; The Story of King David; The Story of the Prophet Elijah; The Story of the Prophet Isaiah; The Story of Prophet Jeremiah; The Story of Prophet Ezekiel; The Story of Daniel; The Story of Job*



**The Complete Guide to Godly Play - Volume 7 (Jerome W. Berryman)**

*Presentations for Older Children. This volume is devoted to the communion of saints as part of the Pentecost mystery. The Communion of Saints, St. Thomas Aquinas, "St." Valentine, St. Patrick, St. Catherine of Siena, St. Julian of Norwich, St. Columba, St. Elizabeth of Portugal, St. Augustine of Hippo, Mother Teresa of Calcutta, St. Teresa of Avila, St. Margaret of Scotland, St. Nicholas, Bishop of Myra, The Story of the Child's Own Saint, The Story of the Child's Own Life.*

# DRESS PATTERN FOR PEG PEOPLE



## Men's/Boys Clothes

Folded, cut on split.

Glue at the neck

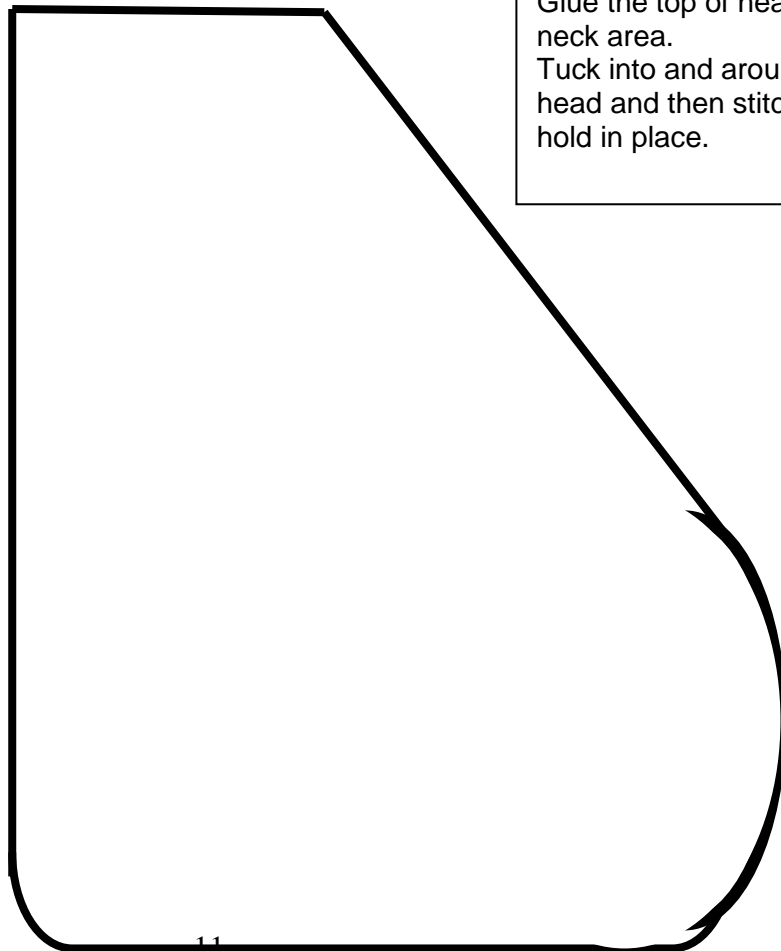
Belt around centre of figurine



## Women's Head Dress

Glue the top of head and neck area.

Tuck into and around the head and then stitch to hold in place.



# CREATE YOUR OWN SAINT BOX

1. Research your saint - their life and their beliefs
2. Create a box with symbols of the person's life or a colour that symbolises their life.
3. Choose a coloured underlay depending on the season of the Church Year when the saint celebrates their feast day or their story.
4. Create a small book using one piece of A4 paper:
  - On the cover, draw/glue a picture of the saint.
  - On the second page, draw/glue a map of where the saint lived and worked and perhaps a picture of the flag of that/those countries.
  - On the third page, make a time line with as much information on the saint as you can.
  - On the final page, write a paragraph on the qualities of the saint you admire.
5. Make three objects to put in the box that help us remember what is special about this person.

## SNIP AND TELL BIBLE STORIES

LUKE 19:1-10

### ZACCHAEUS

#### PREPARATION



You'll need scissors and one sheet of green construction paper.  
The pattern for this activity is on page 98.

#### THE STORY



Fold the paper in half vertically.

Zacchaeus was a tax collector. People had to give him money to give to the king. But Zacchaeus didn't give all of the people's money to the king. Zacchaeus kept some of the money for himself, and he got very rich. The people weren't happy about this. How would you feel if someone was taking your money? *Let children respond.*

Most of the people didn't like Zacchaeus. They didn't like him one bit.

Jesus was coming to the town where Zacchaeus lived. Everyone in town went out to the road where Jesus would pass. They wanted to see and hear Jesus. What would you do if Jesus came to our town? *Let children respond.*

Cut figure from A to B.

Zacchaeus followed the crowds of people. But he couldn't find a place to stand where he could see.

Cut figure from B to C.

Zacchaeus was a very short man, and everyone else was standing in front of him. Have you ever tried to see over a crowd of people? What was it like? *Let children respond.*

No one would let Zacchaeus get through so he could see.

Cut out section D, leaving a small portion attached at the top.

Then Zacchaeus saw a tall tree nearby. So guess what he did. He climbed up in the tree so he could see over all the people.

Open the figure to show Zacchaeus in the tree.

The tree was a perfect place to watch Jesus pass. Soon Zacchaeus could see Jesus coming. When Jesus got close to the tree where Zacchaeus was, he looked up at Zacchaeus. He said, "Come down, Zacchaeus. I want to come over to your house and spend some time with you." How would it feel if you were Zacchaeus and Jesus found you in a tree? *Let children respond.*

Zacchaeus was surprised. But he came down quickly.



Gently and quickly tear off the Zacchaeus figure and bring him down from the tree.

Zacchaeus and Jesus walked together to his house. As he was talking to Jesus, Zacchaeus decided to change his ways. He said, "I'll pay back all the money that I took from the people." How do you think Jesus felt when Zacchaeus decided to give the money back? *Let children respond.*

Jesus said, "Zacchaeus, this is a great day, because you have decided to do what's right."

# GRAB/STORY BAG STORYTELLING

In the Grab Bag strategy storytellers select items for inclusion in a Grab Bag (pillow case, paper bag etc) that represent a specific text. Another good idea is to think about the colour of the bag - gold if it is a parable, white if it is a Baptism grab bag...

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



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

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

The storyteller 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 storyteller 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 storyteller 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.

<http://ri.bne.catholic.edu.au/ree/RE/CLT/P2/A-Z%20Strategies.doc>

## Alternatives

- Tell the story. Put 3 objects which symbolise incidents from the story in a bag. Ask - what do each of the objects represent and why? (e.g. Prodigal Son - apple, envelope saying 'To Dad', 2 Roman coins). In groups they act out the connection between the object and the story. Children discuss what they think will be in the letter and write it out.
- After using the storytelling bag with a few stories tell a story and ask children to decide what 3 objects they would put in the bag to remind them of the story.
- Decide on who the main character of the story is and then collect together a set of items that he or she would carry around in a briefcase or other appropriate carrier. Let your imagination run free. Pass the case around your group and have each take out one item to prompt curiosity, questions and discussion about the story. For example: a travel bag with: a map, a telescope, a guide to astronomy, a bag of animal feed, sunglasses, wrapping paper, and so on = the story of the visit the wise men.



# USING PLAYDOUGH TO TELL GOSPEL STORIES

## 31. A woman pours perfume on Jesus' feet

### Bible reference

Luke 7:36-50.



### Playdough items needed

Man (Pharisee), Jesus, table, woman (with long hair), jar.

### Main concept

Jesus shows love to the woman who has done wrong things and forgives her.

### Story as it unfolds

- A man (Pharisee) asks Jesus to come to dinner and Jesus agrees and goes to his house.
- A woman who has done many wrong things hears that Jesus is eating at the man's house and she goes to see Jesus.
- She brings a jar of perfume with her and stands behind Jesus. She starts crying.
- She starts to wet Jesus' feet with her tears. Then she wipes Jesus' feet with her hair, kisses them and pours perfume (lovely smelling stuff) on them.
- The man wonders why Jesus is letting this woman touch him, because, in those days, people who have done lots of wrong things were not allowed to touch other people.
- Jesus faces the woman but says to the man, 'When I came here, you did not give me any water for my

feet, but this woman wet my feet with her tears and wiped them with her hair. You did not give me a kiss but she has not stopped kissing my feet. You did not put oil on my head but she put perfume on my feet'.

- Jesus says to the woman, 'Your sins (the things you have done wrong) are forgiven. You believe in me so you can go now in peace'.

*She feels better knowing that Jesus accepts her.*

### Retell

### Prayer

Thank you God for forgiving us when we are sorry for the things we have done wrong. This means we can feel better and know that you accept us.



### Notes

# HIGHER ORDER THINKING

## RYAN'S THINKING KEYS

### The Reverse Listing Key

Place words such as **cannot**, **never** or **not** in a sentence.

*Eg. Name 10 things that you could **not** eat.*

### The What If Key

You can pose virtually any "What If" question. Students can use a concept map, *Kidspiration* or *Inspiration* to record their responses.

*Eg. What If all dogs turned into mice? What if the sun stopped shining?*

### The Disadvantages Key

Select any item and ask students to list its disadvantages. Students then brainstorm various ways of correcting or eliminating the disadvantages.

*Eg. A computer, a chair, a pencil, a television.*

### The Combination Key

Students list the attributes of two dissimilar or unrelated objects (e.g. newspaper and swimming goggles). Then they combine the attributes into a single object.

*Eg. A sandshoe and a lamp.*

### The BAR Key

Make an item **BIGGER**, **ADD** something to it, **REPLACE** something on it.

*Eg. A mouse trap, an umbrella, a freezer, a tent.*

### The Alphabet Key

Choose an object or topic and compile a list of words from A- Z which have relevance to the current unit being studied. Students may expand on these.

*Eg. Alphabet: food, Australia, politicians, animals.*

### The Variations Key

Start each question with "How many ways can you..." Students brainstorm different solutions or ways to meet the challenge.

*Eg. How many ways can you: make new friends; wash a giraffe?*

### The Picture Key

Draw a simple diagram, sketch or drawing and students work out ways to link it to the current topic they are studying.

### The Prediction Key

Students respond to a situation or circumstance by predicting a series of possibilities.

*Eg. Predict what children will be like in 50 years, predict what forms of entertainment we will have in 100 years.*

### The Different Uses Key

Students list some different uses for items from their topic or theme (with an emphasis on reusing and recycling).

*Eg. Find 10 uses for empty plastic yoghurt containers, an old shoe, a broken radio.*

**The Ridiculous Key**

Make a ridiculous statement that would be virtually impossible to implement. Students then attempt to substantiate, justify the idea by developing a case to support it.

*Eg. Every child should be required to pay a tax on their birthday and Christmas presents.*

**The Commonality Key**

Decide on 2 objects which would normally have nothing in common, and try to find common points between them.

*Eg. Kurwongbah State School and a circus.*

**The Question Key**

Provide students with an answer. Students think of five questions that give only that answer.

*Eg. Midnight, Seaweed, Monkeys, Migrants, Koalas.*

**The Brainstorming Key**

State a problem which needs to be solved. Students work individually or in groups to brainstorm a list of practical, creative or innovative solutions.

*Eg. Too many people eat fast food. There are too many cane toads in Queensland. There are too many homeless people in Brisbane.*

**The Inventions Key**

Students may be presented with a design challenge of brief. Students can outline their ideas/ design on paper and then possibly construct their invention using a variety of materials.

*Eg. Invent: A new mousetrap, a grape peeler, an automatic vacuum cleaner. (This key links well with the Technology KLA- Technology Practice).*

**The Brick Wall Key**

Make a statement which could not generally be questioned or disputed, and then try to "break down the wall" by outlining other ways of dealing with the situation.

*Eg. Every child needs to go to school to get a good education.*

**The Construction Key**

Pose a construction problem-solving task and provide readily available material for students to use. Students can work individually or in groups to build their construction.

*Eg. Build the longest bridge using one sheet of newspaper, sticky tape and 10 straws. Children can draw a diagram.*

**The Forced Relationships Key**

Develop a solution to a problem using 3 totally dissimilar objects. Students cannot use the objects in the way they were intended to be used.

*Eg. You need to catch a cat with a kite, a marble and a rubber band. Children can draw diagram.*

**The Alternative Key**

Students think of a number of ways to complete a task without the normal tools or equipment.

*Eg. Work out three ways to take a photograph without a camera, rake up leaves without a rake, see clearly underwater without goggles. Children can draw a diagram.*

**The Interpretation Key**

Describe an unusual situation. Students think of different ways to explain that situation.

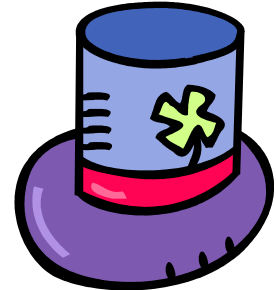
*Eg. The clown is standing in the middle of the empty school oval.*

# USING DEBONO'S SIX HATS TO RESPOND TO BIBLE STORIES

*Blue Hat controls which hat goes on and off. Blue Hat tells us when to switch hats and indicates what type of thinking is needed*

**White Hat: Information and facts about the story**

- *Author*
- *Plot- what happened, story map*
- *Characters- names, what they look like*
- *Setting*



**Red Hat: Discussing feelings, likes and dislikes**

- *How did the story make you feel?*
- *How did you feel when the character did...?*
- *How did the ending make you feel?*
- *Did you like the story, characters etc?*

**Yellow Hat: Benefits, good points and advantages**

- *What was the advantage of solving the problem that way?*
- *What are the advantages of...?*
- *What are all the good points about...the character, the setting, the ending etc?*

**Black Hat: Disadvantages, dangers and problems**

- *What are the dangers involved in visiting ... (the setting of the book)?*
- *What are the disadvantages in trying to solve problems that way?*
- *When \_\_\_\_\_ did \_\_\_\_\_, what problems did they encounter?*

**Green Hat: New ideas, creating, adapting, innovating**

- *Lets write a new ending*
- *Write an acrostic about the main character*
- *Think of a different way to solve the problem*
- *Write an innovation on the story*

# CHILDREN'S LITERATURE

**Identifying themes in Sacramental Celebrations: Using Literature that supports students engaged in sacramental preparation and celebration.**

<b>Book &amp; Author</b>	<b>Age Group</b>	<b>Concepts/Themes</b>	<b>Sacraments</b>
<i>All the places to Love</i> by Patricia MacLachlan	Early Years	Welcoming Belonging Ritual/Tradition	Baptism Confirmation
<i>Pocket Dogs</i> by Margaret Wild	Early Years	Belonging/community Concern Home	Baptism
<i>Nighty Night</i> by Margaret Wild	Early Years	Identity Belonging Ritual	Baptism Confirmation
<i>Max</i> by Bob Graham	Early Years	Identity/Vocation Affirmed/Conviction	Confirmation
<i>Let's eat</i> by Ana Samorano	Early Years to Middle Primary	Belonging/acceptance Sharing a family meal Ritual/celebration	Baptism Eucharist.
<i>Guess How much I Love you</i> by Sam McBratney	Early Years	Belonging Affirmation	Baptism
<i>Mutt Dog</i> by Stephen Michael King	Early Years	Belonging Community	Baptism
<i>The Busy Spider</i> by Eric Carle	Early Years	Belonging Community	Eucharist
<i>The Rainbow Fish</i> , by Marcus Pfister	Early years	Belonging Community	Eucharist
<i>Seven More Sleeps</i> by Margaret Wild & Donna Rawlins	Early Years	Ritual/ Celebrations Community	Baptism Eucharist
<i>John Brown Rose and the Midnight Cat</i> By Jenny Wagner	Early Years	Friendship/belonging Trust/integrity Forgiveness/Acceptance	Reconciliation
<i>Miss Lily's Fabulous Pink Feather Boa</i> by Margaret Wild	Early years	Friendship/belonging Trust/integrity Forgiveness/Acceptance	Reconciliation
<i>Ping Won't Share</i> by Lynne Giggs & Melanie Mitchell	Early Years	Friendship Trust Honesty Forgiveness	Reconciliation
<i>Amelia Ellicott's Garden</i> by Lilianne Stafford	Middle Primary	Community/acceptance Support/empathy Sharing Renewal/reconciliation	Reconciliation
<i>Fox</i> by Margaret Wild	Upper primary	Relationship/support Trust Denial Abandonment	Reconciliation
<i>The Rabbits</i> by John Marsden	Middle to Upper Primary	Invasion Desolation Ignorance/arrogance	Reconciliation
<i>Rain Dance</i> by Cathy Applegate and Dee Huxley	Middle to Upper Primary	Despair Redemption Hope/New Life	Eucharist Reconciliation
<i>Old Pig</i> by Margaret Wild	Early Years to middle primary	Support/empathy Grief/sympathy	Anointing of the Sick
<i>Wilfred Gordon Macdonald Partridge</i> by Mem Fox	Lower Primary	Memory Empathy/support Sensitivity	Anointing of the Sick



Remember Me by Margaret Wild & Dee Huxley	Lower Primary	Memory Empathy/ Support Sensitivity	Anointing of the Sick
Tear Soup by Pat Schwiebert	Middle to upper Primary	Grief Ritual Healing after loss	Anointing of the Sick
It Must Have Hurt A Lot by Doris Sanford	Early Years	Grief Loss Sensitivity Growth/Changes	Anointing of the Sick
Henry and Amy by Stephen Michael King	Early Years to Middle Primary	Friendship Acceptance Commitment	Confirmation Marriage
Mr Nick's Knitting by Margaret Wild and Dee Huxley	Early Years	Support/Empathy Friendships Identity Friendship	Confirmation Anointing of the Sick
The Singing hat by Tohby Riddle	Middle Primary	Perseverance/Commitment Identity Belief in self.	Confirmation



## Early Years Religion Program Titles

Book Title	Themes/Concepts/Issues	Classroom Religion Program
<i>Dancing the Boom Cha Cha Boogie</i> by Narelle Oliver. (2005) Malvern: Omnibus	<ul style="list-style-type: none"> <li>• Refugees</li> <li>• Landowners' rights versus refugees needs</li> <li>• Fear, ignorance, exclusion</li> </ul>	<ul style="list-style-type: none"> <li>• Social justice</li> <li>• Morality</li> <li>• Eucharist and community</li> </ul>
<i>The Rainbirds</i> by D. Metzenthien & S. Rippin. (2006). Melbourne: Lothian Books.	<ul style="list-style-type: none"> <li>• Seasonal migration of birds</li> <li>• City park environment</li> <li>• Children's fascination with nature</li> </ul>	<ul style="list-style-type: none"> <li>• Ecology/environment</li> <li>• Stewardship</li> </ul>
<i>What Friends do Best</i> by J. Emmett & N. Reed. (2004). London: HarperCollins.	<ul style="list-style-type: none"> <li>• Friendship &amp; sense of place in group</li> <li>• Gifts &amp; talents</li> <li>• Team effort</li> </ul>	<ul style="list-style-type: none"> <li>• Church/parish community</li> <li>• Contributing to group</li> <li>• Baptism &amp; Eucharist</li> </ul>
<i>Farmer Brown's Cow</i> by M. Wild & D. Waller. (2001). Sydney: ABC Books.	<ul style="list-style-type: none"> <li>• Loss &amp; grief of a close friend</li> <li>• What happens after death</li> </ul>	<ul style="list-style-type: none"> <li>• Spirituality - sense of mortality</li> <li>• Eternal life</li> <li>• Heaven</li> </ul>
<i>Old Pig</i> by M. Wild & R. Brooks. (1995). St. Leonards: Allen & Unwin.	<ul style="list-style-type: none"> <li>• Loss &amp; grief</li> <li>• Relationships</li> <li>• Death of a grandparent</li> </ul>	<ul style="list-style-type: none"> <li>• Spirituality - sense of mortality</li> <li>• Community</li> <li>• Eternal life</li> </ul>
<i>Ruby Roars</i> by M. Wild & K. Argent. (2007). Crows Nest: Allen & Unwin.	<ul style="list-style-type: none"> <li>• Growing up</li> <li>• Perseverance &amp; achievement</li> <li>• Self-efficacy</li> </ul>	<ul style="list-style-type: none"> <li>• Spirituality of self &amp; transformation</li> <li>• Sacraments of Baptism and Confirmation</li> </ul>
<i>Wilfrid Gordon McDonald Partridge</i> by M. Fox & J. Vivas. (1984). Malvern: Omnibus Books.	<ul style="list-style-type: none"> <li>• Old age &amp; memories</li> <li>• Community &amp; friendship across ages</li> <li>• Identity</li> </ul>	<ul style="list-style-type: none"> <li>• Community</li> <li>• Eucharistic themes of community, memory</li> <li>• Symbol &amp; ritual</li> </ul>
<i>Two Homes</i> by C. Masurel & K. McDonald Denton. (2001). London: Walker.	<ul style="list-style-type: none"> <li>• A more positive presentation of children coping with divorce</li> <li>• Families &amp; homes</li> </ul>	<ul style="list-style-type: none"> <li>• Belonging &amp; identity</li> <li>• A sense of home</li> </ul>
<i>Shutting the Chooks In</i> by L. Gleeson & A. James. (2003). Lindfield: Scholastic.	<ul style="list-style-type: none"> <li>• Fear of the dark</li> <li>• Responsibility</li> <li>• Overcoming challenges</li> </ul>	<ul style="list-style-type: none"> <li>• Spirituality of self &amp; transformation</li> <li>• Morality</li> <li>• Personal development</li> </ul>
<i>I Am</i> by Kate Forsyth & Rosalie Street. (2007). Sydney: Pam Macmillan.	<ul style="list-style-type: none"> <li>• Imagining possibilities of what one could become</li> <li>• Growing up</li> </ul>	<ul style="list-style-type: none"> <li>• Identity</li> <li>• Wonder</li> <li>• Sense of mission</li> </ul>
<i>That Rabbit Belongs to Emily Brown</i> by Cressida Cowell & Neal Layton. (2006). Sydney: Orchard Books.	<ul style="list-style-type: none"> <li>• Special belongings</li> <li>• Loyalty</li> <li>• Treasured relationships &amp; true friendship</li> </ul>	<ul style="list-style-type: none"> <li>• Morality</li> <li>• Personal development</li> </ul>
<i>Felipa and the Day of the Dead</i> by Müller, Birte. (2003). (Translated by Marianne Martens). New York: North-South Books.	<ul style="list-style-type: none"> <li>• Young children dealing with family grief &amp; loss</li> <li>• All Souls' Day in Latin America</li> <li>• Eternal life</li> </ul>	<ul style="list-style-type: none"> <li>• All Souls' Day</li> <li>• Eternal life</li> <li>• Gathering &amp; community</li> <li>• Ritual &amp; celebration</li> </ul>

## Middle Primary Religion Program Titles

Book Title	Themes/Concepts/Issues	Classroom Religion Program
<i>Let the Celebrations Begin</i> by M. Wild & J. Vivas. (1991). Norwood: Omnibus.	<ul style="list-style-type: none"> <li>• War and its effects on women and children</li> <li>• Incarceration in prison camps</li> <li>• Survival</li> <li>• Freedom</li> <li>• Celebration</li> </ul>	<ul style="list-style-type: none"> <li>• Sacramental concepts of community, ritual &amp; celebration</li> <li>• Easter themes of hope and new life</li> </ul>
<i>Rain Dance</i> by C. Applegate & D. Huxley. (2000). Hunter's Hill: Margaret Hamilton Books.	<ul style="list-style-type: none"> <li>• Drought &amp; its effects on family life</li> <li>• Sense of resignation &amp; hopelessness</li> <li>• Rain &amp; another chance</li> </ul>	<ul style="list-style-type: none"> <li>• Relationship between environment &amp; life</li> <li>• Lenten &amp; Easter themes of desolation followed by hope &amp; new life</li> </ul>
<i>The Keeping Quilt</i> by P. Polacco. (2001). Sydney: Aladdin.	<ul style="list-style-type: none"> <li>• Belonging, identity, place in family</li> <li>• Tradition</li> <li>• Celebration</li> </ul>	<ul style="list-style-type: none"> <li>• Sacraments of Initiation</li> <li>• Symbols &amp; symbolism</li> <li>• Ritual</li> </ul>
<i>Once Upon a Time</i> by N. Daly. (2003). London: Frances Lincoln.	<ul style="list-style-type: none"> <li>• Overcoming personal challenges of illiteracy &amp; ridicule</li> <li>• Results of others' devotion &amp; unyielding faith</li> <li>• Creating a life in poverty</li> </ul>	<ul style="list-style-type: none"> <li>• Lenten &amp; Easter themes of seeming failure and then new life</li> <li>• Faith &amp; perseverance</li> <li>• Spirituality of self &amp; transformation</li> </ul>
<i>Hope</i> by I. Monk. (1999). Minneapolis: Carolrhoda Books.	<ul style="list-style-type: none"> <li>• Racial prejudice &amp; exclusion</li> <li>• Child's place in wider community</li> <li>• Valuing difference</li> <li>• Who decides inclusion?</li> </ul>	<ul style="list-style-type: none"> <li>• Morality</li> <li>• Baptism &amp; Eucharistic concepts of identity, belonging &amp; community</li> <li>• Social justice</li> </ul>
<i>The Three Questions</i> by J.J. Muth. (2002). New York: Scholastic.	<ul style="list-style-type: none"> <li>• Sense of presence to others</li> <li>• Relationships</li> <li>• Philosophical questions about what is important</li> </ul>	<ul style="list-style-type: none"> <li>• Personal development</li> <li>• Morality &amp; ethics</li> <li>• Community responsibility</li> </ul>
<i>Edward's Magic Paintbox</i> by S. Robinson. (2002). South Melbourne: Lothian.	<ul style="list-style-type: none"> <li>• Bush fires &amp; destruction</li> <li>• Significant personal items</li> <li>• Optimism</li> <li>• New life</li> </ul>	<ul style="list-style-type: none"> <li>• Lenten &amp; Easter themes of death &amp; new life</li> <li>• Symbolism</li> <li>• Spirituality of self &amp; transformation</li> </ul>
<i>The Wishing Cupboard</i> by L. Hathorn. (2002). South Melbourne: Lothian Books.	<ul style="list-style-type: none"> <li>• Vietnamese resettlement in Australia</li> <li>• Sense of past signified in special belongings</li> <li>• Sense of loss of previous life</li> </ul>	<ul style="list-style-type: none"> <li>• Baptismal concepts of identity &amp; belonging</li> <li>• Eucharistic concept of Community</li> <li>• Symbols as signifiers</li> <li>• Easter concept of new life</li> </ul>
<i>Follow Me</i> by R. & B. Searle. (2001). Lindfield: Scholastic Press.	<ul style="list-style-type: none"> <li>• Family traditions &amp; customs</li> <li>• A boy's secret hideout</li> <li>• Storm &amp; destruction</li> <li>• Young boy leads the way</li> </ul>	<ul style="list-style-type: none"> <li>• Sacraments of Initiation concepts of celebration, traditions &amp; ritual</li> <li>• Personal development</li> <li>• Gospel concepts of trust, faith &amp; discipleship</li> </ul>
<i>The Colour of Home</i> by M. Hoffman. (2002). London: Frances Lincoln.	<ul style="list-style-type: none"> <li>• Refugees from Somalia</li> <li>• Effects of war on children</li> <li>• Resettlement</li> </ul>	<ul style="list-style-type: none"> <li>• Belonging</li> <li>• Identity</li> <li>• Community</li> </ul>
<i>Friday Nights of Nana</i> by A. Hest. (2001). Cambridge: Candlewick Press.	<ul style="list-style-type: none"> <li>• Sabbath preparations &amp; celebration</li> <li>• Family traditions &amp; customs</li> <li>• Relationship between grandparent &amp; grandchild</li> </ul>	<ul style="list-style-type: none"> <li>• Inter-religious understanding &amp; appreciation</li> <li>• Ritual &amp; symbolism</li> <li>• Family and religious commitment</li> </ul>

*Learning Links to Story in Religious Education: Teacher Resources for the Religion classroom.* By Maurice Ryan and Jan Grajczonek

## Upper Primary/Secondary Religion Titles

Book Title	Themes/Concepts/Issues	Classroom Religion Program
<i>Brodie</i> by J. Cowley. (2001). Gosford: Scholastic.	<ul style="list-style-type: none"> <li>• Teenage cancer</li> <li>• Loss and grief of a close friend</li> <li>• What happens after death</li> </ul>	<ul style="list-style-type: none"> <li>• Spirituality - sense of mortality</li> <li>• Eternal life</li> <li>• Heaven</li> </ul>
<i>The Red Tree</i> by Shaun Tan. (2001). South Melbourne: Lothian Books.	<ul style="list-style-type: none"> <li>• Feeling of being overwhelmed</li> <li>• Dealing with challenges</li> <li>• Hope</li> </ul>	<ul style="list-style-type: none"> <li>• Sense of self</li> <li>• Relationship with self</li> <li>• Sacrament of Penance</li> <li>• Optimism</li> </ul>
<i>Petar's Song</i> by P. Mitchell. (2003). London: Frances Lincoln.	<ul style="list-style-type: none"> <li>• War</li> <li>• Part of family escapes</li> <li>• Resettlement</li> <li>• Building new life</li> </ul>	<ul style="list-style-type: none"> <li>• Despair and desolation followed by hope and new life</li> <li>• Identity and belonging</li> </ul>
<i>The Island</i> by J. Heffernan. (2005). Publisher: Scholastic Press.	<ul style="list-style-type: none"> <li>• Rejection of a stranger</li> <li>• Fear, ignorance, exclusion</li> </ul>	<ul style="list-style-type: none"> <li>• Social justice</li> <li>• Eucharist and community</li> </ul>
<i>Papunya School Book of Country and History</i> by Anangu Staff & Students at Papunya School, assisted by N. Wheatley & K. Searle. (2001). Crows Nest: Allen & Unwin.	<ul style="list-style-type: none"> <li>• Indigenous groups coming to learn together</li> <li>• History and tradition</li> <li>• Racial tension</li> </ul>	<ul style="list-style-type: none"> <li>• Social justice</li> <li>• Reconciliation</li> <li>• Identity</li> <li>• Community</li> </ul>
<i>Motherbridge of Love</i> by Xinran, illustrated by Josee Masse. (2007). Bath: Barefoot Books.	<ul style="list-style-type: none"> <li>• Adoption</li> <li>• Parenthood - natural and adoptive</li> <li>• Unconditional love</li> </ul>	<ul style="list-style-type: none"> <li>• Family relationships</li> <li>• Individual belonging and identity</li> <li>• Eucharist and community</li> </ul>
<i>Grandfather's Journey</i> by Allen Say. (1993). Boston: Houghton Mifflin.	<ul style="list-style-type: none"> <li>• Migration</li> <li>• Building new life</li> <li>• Old country - new country links</li> </ul>	<ul style="list-style-type: none"> <li>• Spirituality of belonging and identity</li> <li>• Social justice</li> </ul>
<i>The Harmonica</i> by T. Johnston, illustrated by R. Mazellan. (2004). Watertown: Charlesbridge.	<ul style="list-style-type: none"> <li>• The Holocaust</li> <li>• Fear, ignorance, exclusion</li> <li>• Escape</li> </ul>	<ul style="list-style-type: none"> <li>• Significance of precious belongings and memories they evoke</li> <li>• Social justice</li> <li>• Eucharist and community</li> </ul>
<i>Jenny Angel</i> by M. Wild. (1999). Ringwood: Penguin.	<ul style="list-style-type: none"> <li>• A sister who believes she is a guardian angel</li> <li>• Sibling coming to terms with brother's death</li> </ul>	<ul style="list-style-type: none"> <li>• Sense of mortality</li> <li>• Grief, loss and ultimate acceptance</li> </ul>
<i>Touch Me</i> by James Moloney. (2000). St. Lucia: UQP.	<ul style="list-style-type: none"> <li>• Teenage relationships, mateship and romance</li> <li>• Identity and acceptance</li> <li>• Genuine friendship</li> <li>• Place of sport in personal lives</li> </ul>	<ul style="list-style-type: none"> <li>• Spirituality of self and relationships with self and others</li> <li>• Identity and belonging</li> <li>• Community</li> </ul>
<i>The Boy in Striped Pyjamas</i> by J. Boyne. (2006). Oxford: David Fickling Books.	<ul style="list-style-type: none"> <li>• Nazi Death Camps</li> <li>• Acceptance and friendship</li> </ul>	<ul style="list-style-type: none"> <li>• Social justice</li> <li>• Innocence</li> </ul>
<i>Parvana: A Young Girl's Fight to Survive in Afghanistan</i> . (2002). Montreal: Groundwood.	<ul style="list-style-type: none"> <li>• Refugees</li> <li>• Landowners' rights versus refugees' needs</li> <li>• Fear, ignorance, exclusion</li> </ul>	<ul style="list-style-type: none"> <li>• Social justice</li> <li>• Eucharist and community</li> </ul>

# VISUAL ARTS

## EARLY CHRISTIAN ART - THE MEANING OF COLOURS

The Symbolism of Colours represent many different items of sacred significance. The meaning of the different colours is highly significant and is detailed as follows:

White symbolizes purity, being without sin, virginity, innocence and virtue. It also symbolizes holiness and is the Christian colour for all high Holy Days of the Church Year, especially the seasons of Christmas and Easter.

Yellow colours symbolize renewal, hope, light and purity. Yellow is the Christian colour for the season of Easter when used with white. When taken as an off-white colour symbolizes degradation, jealousy or cowardice.

Orange colours symbolize courage, endurance and strength representing fire and flame. Orange can also symbolize betrayal.

Green colours symbolize nature, fertility, hope and bountifulness. Green symbolizes freedom from bondage and eternal life. Green is the Christian colour for the season of Epiphany.

Red colours symbolize the Holy Spirit and are the colour of Pentecost. Red also represents fire and is associated with power and importance. Crimson red also symbolizes the presence of God and the suffering and blood of martyrs. It is the Christian liturgical colour for Pentecost and represents atonement and humility.

Black colours symbolize death, fear, sin and ignorance and were also used to indicate authority and power. The colour black is associated with Good Friday.

Brown colours symbolize the earth, poverty and humility and closely associated with monastic life. Brown can also symbolize betrayal.

Blue colours symbolize heavenly grace and the knowing of divine truth. The Virgin Mary is often depicted wearing blue clothing. Blue also represents hope, good health and the state of servitude.

Purple colours are always associated with Royalty; Purple togas were worn by the powerful Roman Emperors. The symbolic meaning of the colour purple was for penitence and mourning and is the liturgical colour for the seasons of Lent and Advent.

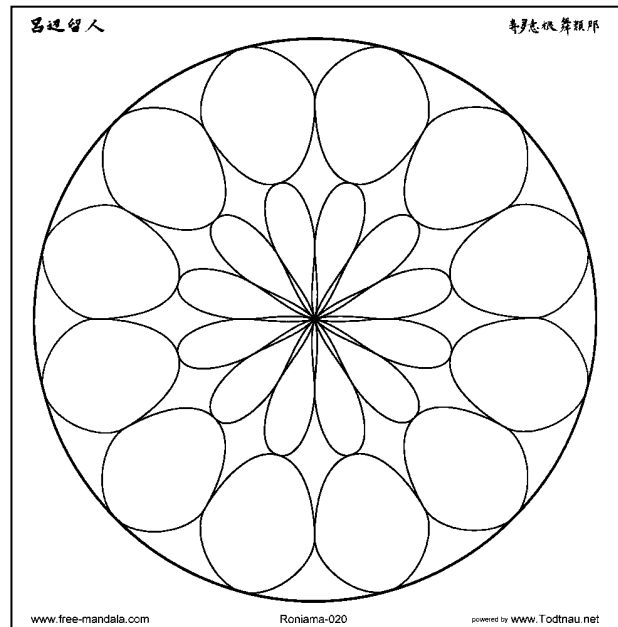
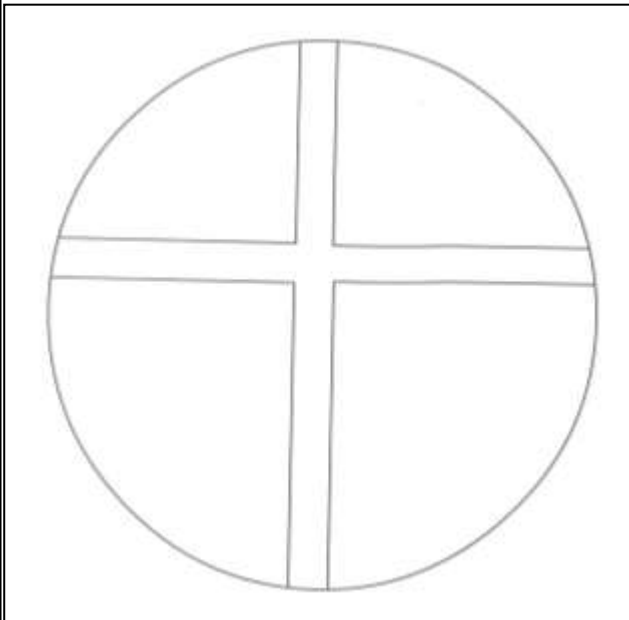


# CHRISTIAN MANDALA

A Christian Mandala is a centring experience designed to be a reflective and artistic response to a meditation or scripture reading. Based on a circle, a symbol of wholeness, Mandalas are drawn from Eastern cultures to express something of what lies deep within the subconscious. Featuring at the centre of many Mandalas is the connecting points of the cross. The use of symbol, colour and pattern is important in a Mandala.

Some variations might be:

- a modern parable
- a reflective reading
- a passage of scripture
- listening to the lyrics of a popular song
- listening to the lyrics of a hymn or chant
- for younger students, using a published pattern



# MUSIC

## *The Parable of the Lost Sheep Rap*

Luke 15: 1-7

There once was a man who owned some sheep  
Owned lots and lots - well, quite a heap!  
A heap of sheep, that's what he had  
And then one day, he became quite sad.

I've lost one sheep, oh where can it be?  
One sheep is missing, can't you see?  
A hundred sheep, now one's not here,  
I've only ninety-nine, but for ONE I fear!

I hope it's okay, I hope it's not dead,  
There's danger all around, real danger, I dread.  
Where can it be, where did it go?  
I'll leave the others, I'll search high and low.

Oh there it is, oh there's the one!  
The sheep is safe, it's sitting in the sun!  
I'll carry it home and we'll all celebrate,  
We'll have a sheep party and life is again great!

## *Repentance Rap*

Prepare a new way, it's not too late.  
Get ready for a change, it's never too late.  
Act now , not later, it's time to repent,  
Act now, not later, it's time to relent.

Change your ways and follow the Law  
Listen to the message, it's not a flaw.  
Act now , not later, it's time to repent,  
Act now, not later, it's time to relent.

Turn away from sin and be good news  
Change your attitude, change your views.  
Act now , not later, it's time to repent,  
Act now, not later, it's time to relent.

# DRAMA STRATEGIES

## TEACHER IN ROLE

Teacher in Role is a dramatic strategy that supports student learning through modelling. The teacher facilitates this learning by acting out particular roles, ideas or events whilst students respond by either, acting out or by engaging in other modes of communication in response.

<http://ri.bne.catholic.edu.au/ree/RE/CLT/P2/A-Z%20Strategies.doc>

## HOT SEAT INTERVIEW

After the students have either listened to, or read a parable, for example "The Good Samaritan", one student is chosen to sit in the chair (the hot seat) in front of the class. The hot seat student then chooses to be one of the characters from the story. The rest of the class asks the hot seat student questions. The hot seat student answers as the character in the story would answer.

<http://ri.bne.catholic.edu.au/ree/RE/CLT/P2/A-Z%20Strategies.doc>

## IMAGINATIVE RECONSTRUCTION

*from "Breathing Life into the R.E. Classroom: Creative Teaching Strategies for Religious Educators" - Catholic Education Office, Bathurst NSW*

Students dramatise the sequel to a story (eg. The story of Zacchaeus in the tree - dramatise the discussions between Zacchaeus and his family when he informed them about giving away his wealth) using imagined characters to fill out the story.

Some variations:

- Modern day reconstructions of the Gospel stories could be developed.

Some examples:

- After the Annunciation, how would Mary's parents have reacted to the news of her pregnancy? What would have been Joseph's feelings? How would the neighbours react?
- Call of the First Disciples (Lk 5: 1-11)
- The Wedding at Cana (Jn 2: 1-11)
- Mary Magdalene (Jn 12: 1-7)
- Zacchaeus (Lk 19: 1-10)

## CONSCIENCE ALLY

Children line up in 2 parallel lines. They represent the conscience of a character from the story. A child in the role of the character walks between the lines as the others whisper what they think his or her thoughts would be.

# FORUM THEATRE

Forum theatre allows an incident or event to be seen from different points of view, making it a very useful strategy for examining alternative ideas. A small group acts out a scene while the rest of the class watches them. The class members work as directors of the group in role e.g. asking them to act or speak in a different way, suggesting that a character might behave differently, questioning the characters in role or suggesting an alternative interpretation for what is happening.

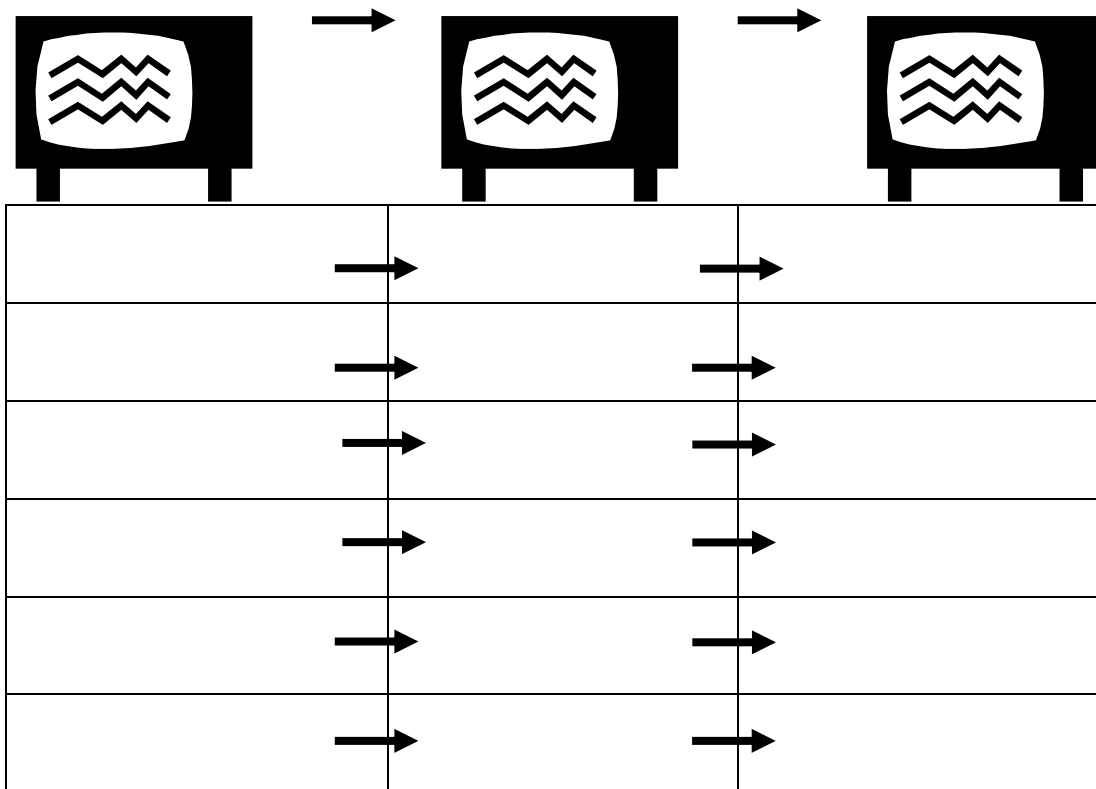


# TRIPLE PLAY

In the Triple Play Strategy students pinpoint the key episodes of a text (e.g. scripture passage). Subsequently they replay the highlighted themes with two alternative storylines. The second storyline is a retelling of the text relevant to the personal life experiences of students. The triple play involves students in developing a contemporary story sequence that captures the spirit of the text in the context of a broader world scene.

## Process

1. Each team is given a text that can easily be divided into episodes as well as a Triple Play worksheet (see below). The parables are a good source for Triple Play episodes.
2. **Initial Play.** The learning team reads the text and determines the key episodes that make up the storyline. Approximately six episodes is suggested.
3. Each episode is depicted by both an illustration and a caption. If it is a scripture passage the exact chapter and verse reference could also be recorded.
4. **Replay.** The team discusses and arrives at an alternative storyline that is relevant to their current life experiences as students, family members, or local community members. The story should follow the same theme and episodes as in the original text but with contemporary characters and in a different setting.
5. **Triple Play.** The process is repeated except on this occasion the students must think more broadly and try to develop a storyline that would situate the text within a global context.



<http://ri.bne.catholic.edu.au/ree/RE/CLT/P2/A-Z%20Strategies.doc>

## GIANT PUPPETS

Each student is allocated a character from a story or play script to create as a Giant Puppet. Every student in the class should participate in the puppet play.

Students use a large paper bag of the type used for groceries. These are available from specialty craft stores, party supply stores and sometimes the local \$2 shop. Students can create two facial expressions for their character by using both sides of the bag.

Students use craft materials to create their paper bag puppet: wool, coloured paper, crayons, cotton wool etc. The entire bag is used to depict the character's face. The bottom of the bag is the top of the character's face. The opening of the bag is the bottom of the character's face.

Students use both sides of their bag and simply turn the bag around at the appropriate time in the play (all of the character's features should be repeated on the other side of the bag except the eyes and mouth used to show the emotional shift). In that way each student is really creating two faces for the one puppet.



Students now fill the bag with scrunched up balls of newspaper to make the bag three-dimensional. A broomstick or long, thin bamboo pole (available from the local \$2 shop) is inserted into the open end of the bag. The stick is secured with strong elastic bands.

A length of tulle is fixed to the bag and pole using the elastic band. Tulle is inexpensive and available from fabric shops such as *Spotlight*. Students operate their puppet by getting inside the tulle and holding the pole. They are easily able to reverse the puppet by turning the pole.

<http://ri.bne.catholic.edu.au/ree/RE/CLT/P2/A-Z%20Strategies.doc>

## DRAMA BAGS

Drama bags are a useful tool for dramatic presentations, giving great visual effect as well as giving the more bashful child a chance to participate without feeling as nervous as they would "out in the open".





# OTHER IDEAS FOR SCRIPTURE STORIES

## **NEWS REPORTS, LETTERS, POETRY, DIARY ENTRY ETC.**

If you do ask them to write they could write:

- Mini Sagas- with a word limit of 50 words (100 is easier)
- Journalistic accounts from different points of view - 'We wish we hadn't followed Moses' or 'Egypt not so bad after all' say angry Israelites;
- News broadcasts and television interviews for opinions on the events;
- Letters from one character to another to explain their viewpoint, to apologise, to accuse, to express bewilderment or to request;
- Half the class could write letters (or a diary entry) from a witness or a main character to their grandchild years later explaining what had been witnessed (e.g. from Jairus's daughter to her own children years later; from Zacchaeus describing his unexpected dinner guest). The other half could write the diary written at the time - then compare accounts;
- Cartoon 'think bubbles' or speech balloons for a character's crisis moment e.g. What do the Prodigal Son and his brother say to each other? or What did David say to Saul? Or what would Paul have said to Ananias ten years after they first met?
- The next episode e.g. Does the Good Samaritan confess to having helped a traditional enemy? How does he defend or explain himself? What comments or suggestions would the children like to offer the characters in the story?
- Poetry from the perspective of a major, minor, or unknown character e.g. the child of a drowned Egyptian after Moses crossed the Red Sea; a by-stander at the crucifixion; by friends of Jesus on the Saturday after Good Friday.
- Send an e-mail, fax, letter or police incident report from one of the characters to someone else e.g. a fax from Moses in the desert or the 3 wise men or innkeeper.

## **GAMES**

Make up games related to the story (e.g. lotto, bingo, snakes and ladders).

## **QUOTES**

Groups of children decide on an important quotation from each part (or chapter) of the story and justify their choice. They design a poster to promote their quote.

## **SILENT TELEPHONE CONVERSATION**

Focus on the main event in the story and then work out an imaginary conversation with someone who was there, who has phoned you up to tell you about all it. Pick up your mobile and let the group hear only half the conversation, which will contain your responses to and questions about what went on. At the end put down the phone and say: 'Well, you'll never guess what happened - or can you?'

For example: Hi, good to hear from you... All right and what about you? ... What happened? ... How many of them? Ten! ... Where were they from? You don't say! ... Of course I've heard of Jesus... He did what? ... What, all of them? ... Amazing! ... No wonder... How many? ... Just one!? ... Never! ... Who'd have thought it... Jesus said what? ... Bet he'll never forget that ... You're going to see him? ... Maybe... I'll give you a ring if I can make it...Luke 17:11-19

**Alternatively:**

We hear one side of a conversation told by someone who was there to someone who wasn't. What was said e.g. between the Innkeeper and Good Samaritan?

Two people chat over the garden fence - 1 person was there - what do they say?

Children in pairs divide a piece of paper with a line down the middle. They decide who was present and that child writes what the person who was there said. The other child fills in the other person's dialogue on the other half of the paper.

**BRACELETS**

Assemble a collection of differently shaped and coloured beads, which can be threaded on to a string to make a bracelet. As you tell the Bible story give the group time to choose an item to thread on to their bracelets, which for them symbolises that part of the story. Each bracelet story will turn out differently in your group and this can open up further discussion together as to why each person chose that piece for each part of the story. Try this for the feeding of the 5,000 with symbols for the people, the food and the baskets and so on.



# MOVEMENT

## LINKING STATUES

*from "Breathing Life into the R.E. Classroom: Creative Teaching Strategies for Religious Educators" - Catholic Education Office, Bathurst NSW*

This is an introductory step in the development of Liturgical Movement with a large group of students. In this technique the whole group constructs a movement to the chorus of a hymn whilst separate groups of students simply mime one action and hold the pose for the lines of the verse.

- b. Break the large group into 6-8 smaller groups and give them different lines/verses of the hymn. Ask them to devise a group statue which reflects the image or emotion.
- c. Number the group in sequential order and have them assume the neutral position.
- d. Choose one child to move to the music from group to group (often holding a ribbon or candle). When s/he 'touches' each group they assume the statue position in line with the lyrics.
- e. After the verses have been developed all groups formulate and perform a liturgical action to the chorus.
- f. The movement is presented with the whole class performing the chorus and individual groups constructing frozen statues for each of the verses.

A variation would be to:

- have one centrally located group to perform the action to the chorus, with the other groups constructing the linking statues are positioned in a semi-circle behind the central performers.

## MIMED RESPONSE

Each verse of the Psalm is recited by a single voice or as a group. The response is recited by a group or the whole congregation whilst a small group of performers mimes actions to the words of the response.

A variation would be to:

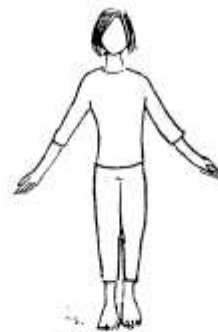
- have the whole congregation perform the simple action to the words of the response

# The Lord's Prayer

1 ~ Our Father  
Stand erect.  
Draw hands in a wide arc towards chest.  
Hands crossed in front of chest fingers splayed



2 ~ in heaven,  
Open arms back through arc to indicate  
heaven is all around us



3 ~ hallowed be your name,  
Bring arms above head  
Join hands into prayer position  
Lower head and eyes.

4 ~ your kingdom come,  
Raise head and eyes.  
Spread arms wide,  
hands with palms open and out.



5 ~ your will be done,  
Lower arms by side.  
Head down eyes down  
6 ~ on earth  
Open right arm to side  
Look to right

7 ~ as it is in heaven.  
Open left arm to side, look to left

Look back to front



8 ~ Give us this day  
Stand.  
Look up with confidence,  
right arm parallel to ground,  
bent at elbows,  
palm up and open,  
as though asking for something.



9 ~ our daily bread.  
Swing elbows out;  
keep palms up and open,  
overlap hands in front of belly,  
palms still up and open,  
fingers still cupped  
As though receiving communion.



10 ~ And Forgive us  
Bring right hand up as fist;  
strike breast and keep fist there,  
head and eyes lowered.

11 ~ our trespasses.

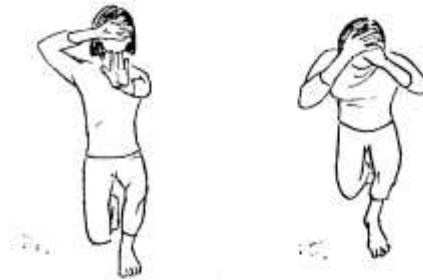


12 ~ as we forgive those  
Turn to face partner and offer right hand in forgiveness.

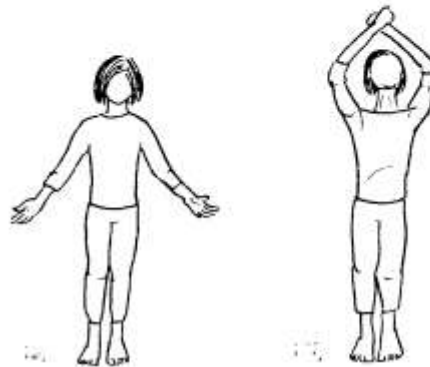


13 ~ who trespass against us.

14 ~ Lead us not into temptation  
Kneel on one knee.  
Bring left hand in front of face, palm open, fingers spread, thumb down, palm out.  
Bring right arm out in front, hand up, palm out, fingers spread.



15 ~ but deliver us from evil.  
Remain kneeling;  
bend back and torso, hunch over;  
lower head;  
bring hands over face and head as for protection.



16 ~ For the kingdom,  
Return to standing.  
Straighten back.  
Look up confidently,  
open arms and hands wide, as at 4.

17 ~ the power,  
Stand up erect.  
As you rise, bring fists up above head, elbows bent, wrists crossed.



18 ~ and the glory are yours  
Extend arms full length,  
face and head raised.  
Arms open in a v shape.

(begin lowering arm to side)

19 ~ now and for ever.

Make the sign of the cross

Amen.

Bring arms above head

Join hands into prayer position

Lower to front of chest

Lower head and eyes.3 (orans).



# MOVEMENT PRAYER

- In small groups or pairs, students create a 'human sculpture' living picture using a (spontaneous/created) one line prayer
- Eg.                      For the times we isolate others  
                                 For the times we fail to help the poor
- In a prayer space, students gather ...
- Gather in silence ... first group stands and prays as a living picture hold for a minute or so to allow for reflection before that group returns to their seated position
- Then the next group slides into their 'living picture prayer' ....
- This is a practise which needs to be developed over time so students become familiar with the process
- Finish with a concluding prayer



Give students a variety of newspapers.

Allow them time to choose a news headline.

Have students use their chosen headline/story as a drama frieze starter. Students create a pose/position/living statue frieze which depicts what

happening in the story or how those affected may be feeling. Students hold the frieze for a short period of time before concluding the reflection with a short prayer statement.

Eg We pray for those who are hungry because of war.

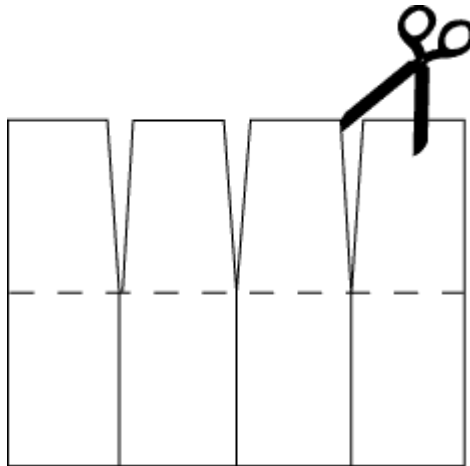
Challenge students to create friezes which suggest ways people can work together to help solve the issue.

Eg. When we forgive ... we break down walls and peace begins

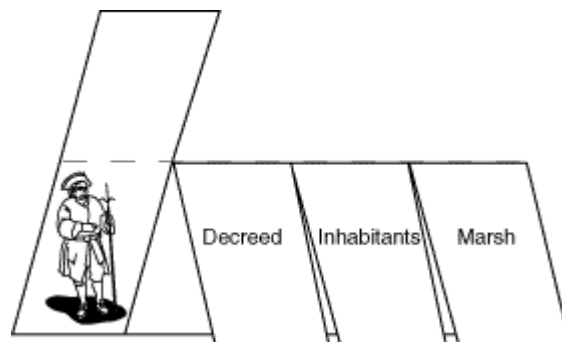
# MISCELLANEOUS STRATEGIES

## FLAP BOOK

Flap books are versatile, creative, easy-to-make projects that can be used in any content area. Flap books can be used with vocabulary words, illustrating story structure, life cycles, and much, much more.



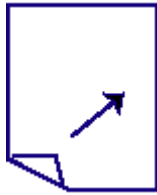
1. Take a 12" x 18" or 9" x 12" piece of construction paper and fold it into eighths.
2. Open and cut to the centre of the fold as shown.
3. Fold flaps down.
4. Write the vocabulary words on the top flaps.
5. Open the flaps and illustrate each of the vocabulary words one at a time.
6. Optional: You can have the students use the vocabulary words in a sentence below their illustrations.



<http://ri.bne.catholic.edu.au/ree/RE/CLT/P2/A-Z%20Strategies.doc>

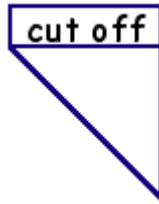
# CHATTERBOX STRATEGY

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.



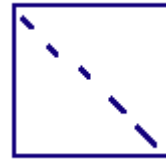
Step 1

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.



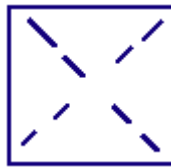
Step 3

Open the triangle and you will have a square.



Step 4

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



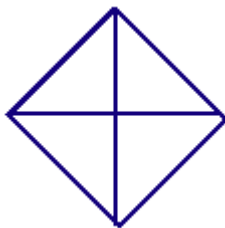
Step 5

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



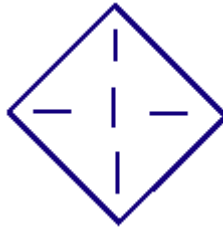
Step 6

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.

# Compare and Contrast Diagram

Concept 1

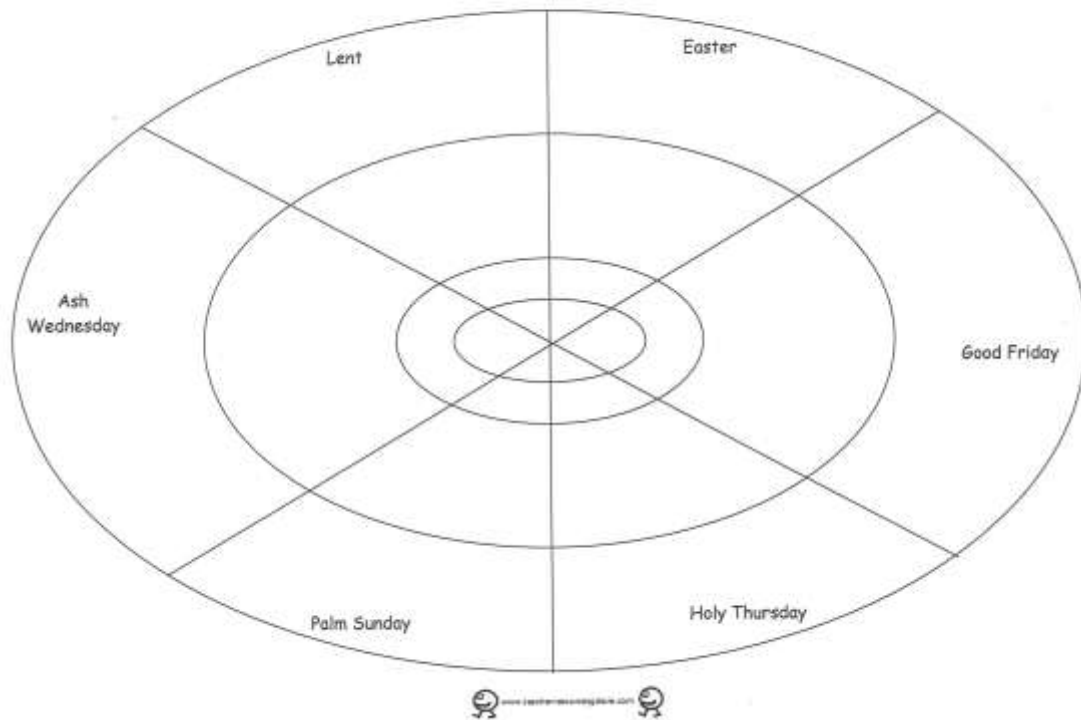
Concept 2

**HOW ALIKE?**

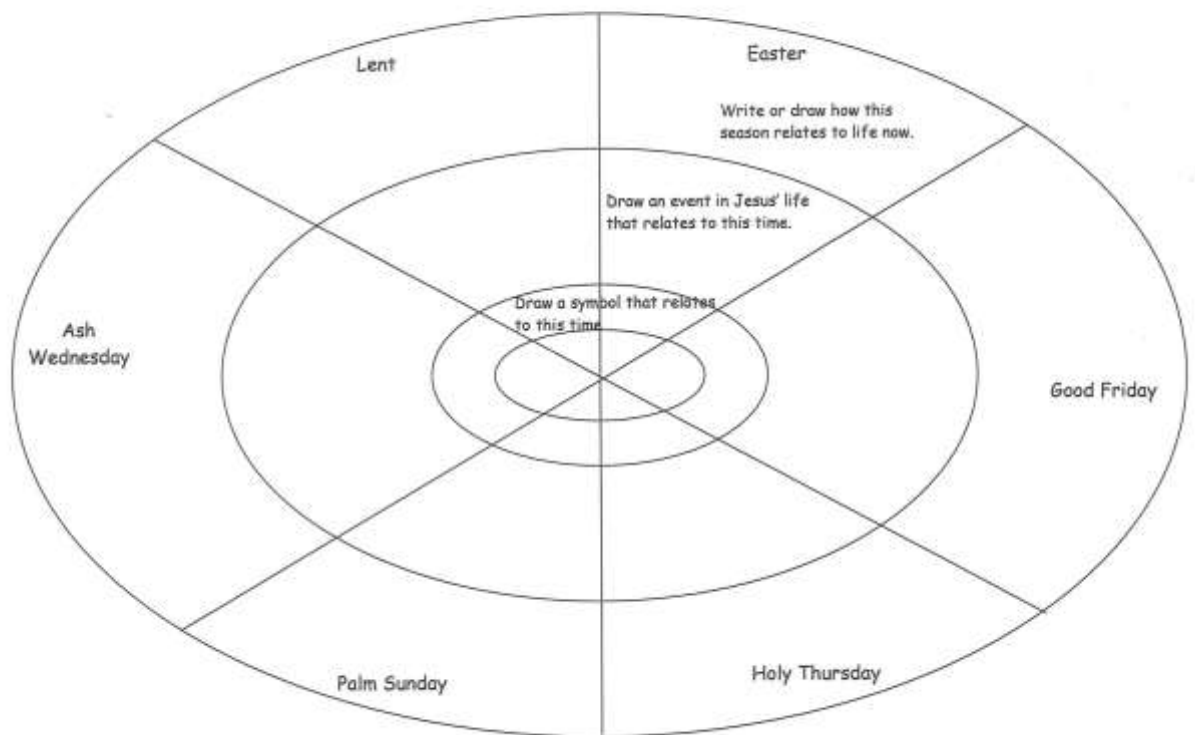

**HOW DIFFERENT?**

	<i>with regard to</i>	

# Concept Wheel



# Concept Wheel



# RITUALS

## HEALING RITUAL

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Students design a healing ritual.

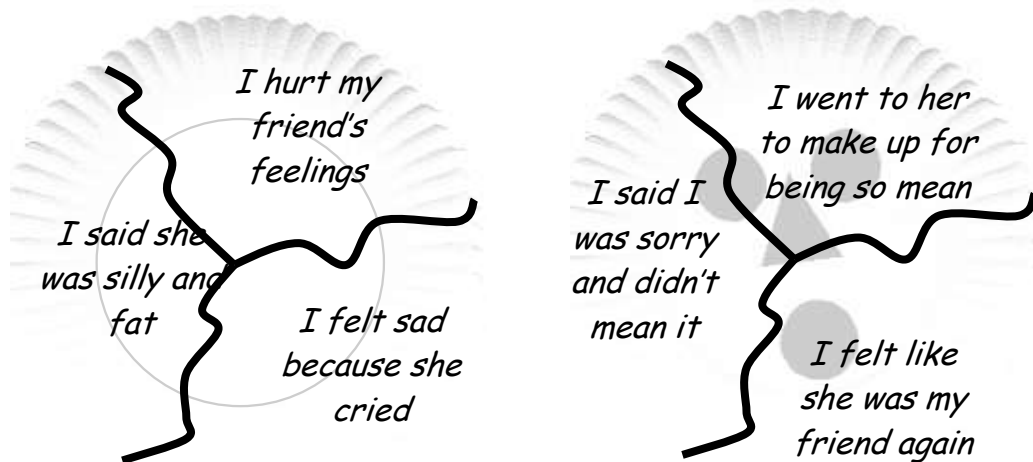
Students tear a paper plate into three sections. On the first part of the plate they write their broken action. On the second part of the plate they write their broken feelings about the situation. On the third part of the plate they write the broken words they used.

Students gather their broken pieces and during a quiet reflective time they record on the reverse side of each piece of plate their healing action, feelings and words. The students are asked to mend their plate. At the end of the ritual students sit in a circle with their mended plates and pray a litany of healing:

For the times when (each student names one of the things written on their plate)  
Jesus, we seek your forgiveness (group response)

### Classroom snapshot

Each child in a year two class was given a paper plate and asked to reflect on an incident in which they acted in a broken way. They tore their plate into 3 sections and wrote their action, feelings and words on the pieces and on the reverse side of each piece they wrote their action, feelings and words used in the repairing of their brokenness. Below is an example of Breanna's response to the activity:



Breanna's prayer was:

**For the times when** I offended my friend with cruel words. **Jesus we seek your forgiveness.**



# A BLESSING RITUAL

Today we will participate in a ritual that requires us to sign each other following a similar formula to the RCIA. We pray that this ritual will awaken us to the truth of Jesus Christ in our lives and inspire us to venture into our lives abounding in hope, and embracing the challenge to be a Christian Witness for Christ and those whom Christ loves.

## Signing the forehead

I mark you with the sign of the cross. It is the sign of Christians; let it remind you always of Christ and how much he loves you.

## Signing of the ears

I mark your ears with the sign of the cross so that you may hear the words of Christ.

## Signing of the eyes

I mark your eyes with the sign of the cross so that you may see the works of Christ.

## Signing of the lips

I mark your lips with the sign of the cross so that you may speak as Christ would speak.

## Signing over the heart

I mark the sign of the cross over your heart so that you may make your heart the home of Christ.

## Signing of the shoulders

I mark your shoulders with the sign of the cross so that you may be strong with the strength of Christ.

## Signing of the hands

I mark your hands with the sign of the cross so that you may touch others with the gentleness of Christ.

## Signing of the feet

I mark your feet with the sign of the cross so that you may walk in the way of Christ.

I place you entirely under the sign of Christ's cross.

In the name of the Father, and of the Son, and of the Holy Spirit.

Amen.

*Taken from the Christian Initiation of Adults*

# ICT

## PHOTO STORYBOARD/ PHOTOSTORY/WINDOWS MOVIE MAKER/iMOVIE

Photo storyboards provide stimulating portrayals of scripture stories, whilst allowing students to internalise the message by developing a parallel modern story that is relevant to their own life experiences.

- a. Firstly choose a scripture story and identify about 10-12 scenes from the story to be photographed.
- b. Using the theme of the scripture story, develop a parallel story for a modern equivalent of the story that is relevant to the lives of the students (eg. The Good Samaritan translated into what could happen in the school playground if a child were injured).
- c. Using the scenes, as identified in A, students create frozen pictures to represent each on and photograph them.
- d. Order the photos and put captions underneath.

Some variations might be:

- to, use prayers (The Lord's Prayer) or concepts (the Beatitudes) as the stimulus
- to use images from online to create the photoboard (eg. Google images)
- to use Photostory (free Windows download) or Windows Movie Maker (already on most computers, from start menu)
- use images from Photolanguage kits
- to choose music that compliments the storyboard to go with it.



# CLAYMATION

## BEGIN WITH THE STORY

The story is the most important part of the movie. This is the basis for everything you do. Firstly, draft a brief outline of what you want to happen during the movie. Having the basic ideas down, use your own ideas and input from others to further develop the storyline and script a dialogue.



## Storyboarding

"Storyboarding" usually means arranging a sequence of images for a film, commercial or animation. It is important to storyboard your ideas as it can save lots of editing later in the project. Create a picture of each scene you wish to include in your story.

## Characters

To make any movie successful, the story and the characters have to work together. The stars of most clay animation pieces need to be vibrant and full of life.

## Equipment

You should use a digital camera. In order to keep the shots consistent you should mount the camera on a tripod.

## The Set (Background/Props)

A simple background and setup is best so that the characters stand out. Create the props that the storyline calls for and more props can be added as the film progresses.

## Lighting

When it comes to filming your movie, lighting is one of the most vital factors. You can never use enough light. Bad lighting creates unnecessary shadows. The character's appearance should be even without shadows across the body. If the lighting setup is too bright, then the character may not be visible and there may be a glare in the picture.

## Movement

Adding movement to the characters is very tedious. This is the point where you will need the most patience to complete the finished product. Movements have to be slight and in very small increments. Even though large actions require many frames, be aware that the smaller actions don't need to take up as many frames or as much time in the movie. For example, when a character walks across the room, it may take 15+ frames. BUT, when a character blinks its eyes, it only needs to take 2 to 3 frames at most.

## Dialogue

There are numerous ways to add dialogue to a character. A method where different mouths are created and replaced during each frame is best.

### Editing

After the filming process is complete all of the shots are stored into the computer. Import the movie into a program that allows you to adjust the duration of each shot. Sound and effects can then be added to the movie.



### CREATING A SCRIPT FOR AN EXAMINATION OF CONSCIENCE

Divide class into groups of four or five.

Handout cards that explain a scenario where someone has had to choose the right thing to do: e.g.

You are playing with a friend and someone wants you to join another game and leave your friend out. What would you do?

You have walked home from the shops and found a \$50 dollar note. What would you do?

You have been asked to help by cleaning up your room. You would rather be doing something else? What would you do?

A friend lends an electronic game to you and then asks for it back. You can't find it. What would you do?

Have each group develop a series of storyboards that show the problem and how they are going to solve it. The groups can choose whether they will show a good or bad decision.

Create a Claymation story using the guide given.

Use the stories to discuss why a decision is good or bad and what help God gives us to make good decisions.



# SUGGESTED RESOURCES

## RESOURCE BOOKS

- Anstey, Liz (2009) *The Gospels in Playdough: A hands on approach to teaching children about Jesus*. Barton Books, ACT.
- Catholic Education Office Bathurst NSW 1998. *Breathing Life into the R.E. Classroom*. Catholic Education Office, Bathurst, NSW
- Cooling, Margaret(2008). *Bible Storybags: Reflective Storytelling for Primary RE and assemblies*. The Bible Reading Fellowship, Abingdon, USA.
- Day, Jackson (2007). *New Testament Bible Stories*. Lightning Source, La Vergne, TN.
- Dowley, Tim (2011). *Look Inside the Bible: The Life of Jesus*. Candle Books, Oxford, England.
- Henley, Karyn (1993). *Snip and Tell Bible Stories*. Group Books, Loveland, Colorado.
- Keffer, Lois (1995). *Clip & Tell Bible Stories*. Group, Colorado.
- Keffer, Lois (1998). *Clip & Tell Some More Bible Stories*. Group, Colorado.
- Petras, Julie A (2002). *Bible Stories to Draw and Tell*. Our Sunday Visitor Publishing, Huntington, IN.
- Petras, Julie A (2003). *Draw and Tell - Sacraments*. Our Sunday Visitor Publishing, Huntington, IN.
- Petras, Julie A (2004). *Draw and Tell - Saints*. Our Sunday Visitor Publishing, Huntington, IN
- Rock, Lois and Rowland, Andrew (2010). *Journey into the Bible*. Lion Children's Book, Oxford, England.
- Ryan, Maurice (2001). *Teaching the Bible: A Manual of Teaching Activities, Commentary and Backline Masters*. Social Science Press, NSW, Australia.
- Sorvillo, Carmen (2000). *Bible Wheels to Make and Enjoy*. Concordia Publishing House, St Louis, MO.
- Stangl, Jean (1998). *Cut & Tell Bible Stories*. Concordia Publishing House, St Louis, MO.
- Wintour, Rina (2000) *Just Imagine (Creative ways of presenting Scripture)*. Mountjoy Enterprises, Brisbane, Australia.
- White, Dan and O'Brien, Kate (2010). *Into the Desert: Cultural Snapshots to Unlock the Scriptures*. Catholic Education Office, Sydney.
- White, Dan, O'Brien, Kate and Todd, Steve (2003). *Into the Deep: Rich Teaching Strategies for the Religious Education Classroom*. K.D. Publications, NSW, Australia.

# WEBSITES

<http://www.ceo.wa.edu.au/home/harris.joanne/>

My webpage with lots of links and resources for teaching RE.

<http://www.togetheratonealtar.catholic.edu.au/>

The Australian Catholic website developed to assist with teaching students about the Eucharist. There was a fair amount of WA input into the development of the resource and so many pages link directly to our Units of Work.

<http://www.ceosyd.catholic.edu.au/Parents/Religion/RE/Pages/Primary.aspx>

**The Sydney CEO website.** If you scroll down to the bottom of the page, there is a heading of Primary Curriculum (Word) and Resources. Under this, if you click on each curriculum link it will take you to each year level and in this it has some simplified Godly Play scripts and the images to use to tell the stories.

<http://catholicblogger1.blogspot.com/p/games.html>

A website with folder games for RE with everything you need for the games.

<http://www.det.wa.edu.au/sdera/detcms/navigation/for-schools/resources/challenges-and-choices/>

The Department of Education's School Drug Education and Road Awareness website. Of particular interest are the Teaching and Learning Strategies PDFs for each level of learning.

<http://www.barnabasinschools.org.uk/>

A good website to buy downloadable books using Godly Play methods.

[www.textweek.com](http://www.textweek.com)

This website is very useful to look up. It has an art and movie index related to scripture.

<http://www.godtube.com/>

Religious-based YouTube.

<http://www.murray.k12.ga.us/teacher/kara%20leonard/Mini%20T's/Games/Games.htm> or

<http://its.leesummit.k12.mo.us/gameresources.htm>

Two good sites for games to use in your classroom. Some even have linked music! Easy to edit to your class/learning area.

[www.wordle.net](http://www.wordle.net)

A great brainstorming site - makes word clouds out of words related to a topic.

Teachers of Religious Education could use Wordle™ to:

- Explore key terms in a text including scripture
- Compare and contrast two Wordles™ - e.g. the infancy narrative according to Luke and the infancy narrative according to Matthew. What are the prominent words/themes?
- Use Wordle™ as survey tool. After a unit or learning sequence ask the students to provide a short response to a key question/s: What do you think the purpose of this text is? What are the key themes?
- Ask students to individually list key terms for a religious event such as Eucharist, Baptism, Marriage, liturgy, prayer. Combine the responses to explore the prominent themes or words.



[www.audacity.sourceforge.net](http://www.audacity.sourceforge.net)

A free downloadable recording program.

<http://plasq.com/comiclife-win>

30 day free trial where you can put in photos and captions to make your own comics.

Teachers of Religious Education could use this tool in a variety of ways:

- Students retell a religious event e.g. baptism, class ritual, class Liturgy of the Word.
- Students design and create a double frame cartoon that highlights the similarities and differences between the Catechumenate in the early Church and the way it is celebrated within the contemporary Church through the Rite of Christian Initiation of Adults (RCIA).

<http://bubbl.us/edit.php> or <http://www.mywebspiration.com/>

For brainstorming and mapping ideas. Teachers of Religious Education could use this tool in a variety of ways:

- Students, in learning teams, create a group words and pictures concept map of prayer sounds, prayer feelings and prayer observations.
- Students, as a whole class, design a reflective sacred ritual. Students clarify the purpose and context of the chosen reflective ritual e.g. the class decides to design a ritual to inspire and bless because in two weeks it will be Mother's Day and mothers of children in the class will be invited to participate in a Mother's Day reflection in the classroom. The purpose of doing this activity is for the whole class to gain some common understandings and directions that will inform the designing of the ritual.

<http://www.slideshare.net/> for PowerPoint presentations. Once downloaded, you can edit to suit your needs.

[www.communication4all.co.uk](http://www.communication4all.co.uk)

Lots of interactive ideas and templates, specifically for junior primary.

[www.tes.co.uk](http://www.tes.co.uk)

A great site to subscribe to for lots of IWB resources.

<http://www.tes.co.uk/teaching-resources/>

A UK-based site where teachers from around the world post their resources to share. You can subscribe and receive regular emails with new and recommended resources.

<http://www.primaryresources.co.uk/re/re.htm>

Another UK resource site. Choose Christian resources, but be aware that they are not necessarily Catholic.

<http://ri.bne.catholic.edu.au/ree/RE/CLT/Pages/ResourceLink.aspx>

<http://ri.bne.catholic.edu.au/ree/RE/CLT/P2/A-Z%20Strategies.doc>

<http://ri.bne.catholic.edu.au/ree/RE/CLT/Pages/ICTs.aspx>

<http://www.bne.catholic.edu.au/religious-education-mission/ReligiousEducationCurriculum/Pages/LearningObjects.aspx>

Three webpages from the Brisbane CEO, the first one has links to resources used in their program which could be suitable to work with our program, the second is a booklet of strategies for RE and the third is a page of ICT links with ideas on how they could be used in RE. The last one had learning objects to use.

[www.catholicicing.com](http://www.catholicicing.com)

A site with ideas for teaching Catholic religious education for home schoolers, but has some good resources and ideas.

<http://pinterest.com>

Pinterest lets you organize and share all the things you find on the web. You can browse pinboards created by other people. Browsing pinboards is a fun way to discover new things and get inspiration from people who share your interests. To get started, [request an invite](#).

[http://people.uncw.edu/ertzbergerj/ppt\\_games.html](http://people.uncw.edu/ertzbergerj/ppt_games.html)

<http://www.eslgamesworld.com/members/games/pptgames/index.html>

<http://teach.fcps.net/trt2/links/powerpointgames.htm>

Some websites featuring PowerPoint games templates for educators. Some even come with the music and sound effects!

[www.max7.org](http://www.max7.org)

A site with lots of animated resources for bible stories for all ages.

<http://www.timetoast.com/>

Timetoast™ is a great way to share the past, or even the future events... Creating an online timeline takes minutes and it's very easy to use. Teachers of Religious Education could use this interactive online timeline to present historical events in an interesting and engaging way. Some examples might include:

- The final week of Jesus Christ according to a particular gospel writer
- The establishment of the Early Church

<http://www.toondoo.com/>

ToonDoo™ is a comic-creating tool from Jambav, a fun site for kids. Jambav is devoted to creating a unique array of free and customizable online games of educational value for children of all abilities. Teachers of Religious Education could use ToonDoo™ to:

- Retell a scripture story
- Present a key moral message

<http://www.tuxpaint.org/>

Tux Paint™ is a free, award-winning drawing program for children ages 3 to 12. It combines an easy-to-use interface, fun sound effects, and an encouraging cartoon mascot who guides children as they use the program. Students are presented with a blank canvas and a variety of drawing tools to help them be creative.

Teachers of Religious Education could use this tool in a variety of ways:

- After reading a biblical story or other text students are invited to respond using Tux Paint™.
- The students are asked to reflect on a text and make connections to an experience in their own life that the text reminds them of. Students could work collaboratively on the Interactive Whiteboard or complete the task individually.

<http://www.fotobabble.com/>

Teachers of Religion could use this tool in a variety of ways:

- Students could explain the meaning of icons, e.g. Christ the Teacher
- Explain how an image/reflects 'right choices' or 'wrong choices'
- Students create an image of the Infancy Narrative from the perspective of one of the Gospel writers e.g. Luke. The image is scanned and uploaded into Fotobabble™. The student briefly explains the image and shares the link with others.
- Students observe ritualistic actions during a celebration of a class Eucharist. Students may be given a particular part of the Mass to observe closely. The teacher, with the permission of the priest, takes digital photographs of significant ritualistic actions during the Mass. After an investigation students use Fotobabble™ to record the meaning for the ritualistic actions observed.

[www.animoto.com](http://www.animoto.com) - video created from photos, video and music.

[www.glogster.com](http://www.glogster.com) - interactive poster where students can tell a story of recreate events.

[earth.google.com](http://earth.google.com) - satellite images of the earth's surface.

<http://www.scriblink.com/> - online collaborative whiteboard.

<http://blog.podcast.com/> - podcasting.

<http://www.voki.com/> - speaking avatars.

[www.voicethread.com](http://www.voicethread.com) - produces a slideshow with narration.

<http://tagxedo.com/> - like Wordle, but in different shapes.