

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.



There are three genres of presentations in Godly Play:

Sacred Stories are stories that invite us to claim our identity as one of God's people. Sacred stories often use plain wooden figures (peg people) with little detail to help the identification of the story of the People of God with our own story. An important wondering question for sacred stories is, "I wonder where you are in this story, or what part of this story is about you?"

Parables are brief narratives that challenge our everyday view of life. Parables are kept in gold boxes because they are valuable, they are a gift and sometimes difficult to get into. An important wondering question for parables is, "I wonder what this seed (pearl, tree etc...) could really be?"

Liturgical action presentations invite us to integrate our life with the worship of the Christian people. Liturgical action presentations often have small replicas of what might be seen in places of worship or part of the faith tradition. An important wondering question for liturgical actions is, "I wonder if you have ever come close to this colour (water, light etc...) in church?"



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."

THE GODLY PLAY PROCESS

1. Gather the children and model to them how to enter into the sacred space.
2. The story is told very simply, with simple props, and without interpretation or moral instruction.
3. After a story is presented, the children and the storyteller wonder together about aspects of the story that draw their interest. For instance, with the parable of the Good Shepherd, they might wonder together how the sheep felt as they followed the shepherd. Or whether the sheep have names. Or how it might feel to be inside the sheepfold.
4. After a time of exploring the story with wondering, the story is put away, the children choose the art supplies they would like to work with, and they spend some time creating whatever they choose, in response to what they feel is most important in the story, or most interesting.

GODLY PLAY WITH OLDER STUDENTS

There are presentations that can be chosen to do with older students:

- Synthesis stories (Books of the Bible or the Holy Trinity)
- Stories requiring reading skills (parable games or the “I Am” sayings)
- Side by side stories or parables
- Stories that work more directly with symbols (eg. using the basket of crosses)

Ideas with older students:

- Present a story and then let children create their own object/parable boxes and other materials to tell the story
- Confirmation students could make their own object box for their saint.
- The wondering process at this age can be more drawn out (eg. From the “Ten Best Ways” presentation: “How can we keep the commandment ‘Do not kill’ and stay alive? – Anything that grows is alive, from chickens to cows, to carrots and lettuce.”)
- Responses to the stories will be more sophisticated – resource books, story maps, journaling, in addition to cooperative projects such as banners, murals and models.

GODLY PLAY RESOURCES AND WHERE TO GET THEM

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 II; 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



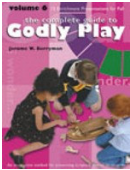
The Complete Guide to Godly Play – Volume 4 (Jerome W. Berryman)

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.

Ordering books: www.bigwentertainment.com.au \$40 (imported, so takes 14-20 days to deliver)

THE PEG PEOPLE:

The sets cost \$55. In each set there are Mary, Jesus, 12 apostles, John the Baptist, 9 ladies, 3 men, Zaccheus, Bartemaeus and 9 children. Also Nativity sets for \$33 - this consists of a stable, Mary, Joseph, baby Jesus and the three wise men. (Apostles from the other set can double as shepherds). We also make a table for the Last Supper at a cost of \$15.

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Clothing In Bible Times

Generally, Biblical clothing consisted of -

For Men -

- The Inner Tunic - a long piece of plain cotton or linen cloth as an undergarment for the upper body, but sometimes reaching all the way down to the ankles. It was usually not worn when the weather was very warm.
- The Tunic-coat, or *Ketonet* - a shirt-like garment worn over the inner tunic in cool weather, or next to the body without the inner tunic when warm. It usually had long sleeves and extended down to the ankles.
- The Belt, or Girdle - made of leather, from 2 to 6 inches wide, sometimes with a shoulder strap when heavier articles were being carried from it.
- The Cloak, or Mantle - a robe worn over all of the other items of clothing as an outer garment for warmth and appearance.
- The Headdress - worn chiefly as a protection against the sun. The Hebrew version could, depending upon circumstances, be a cap, a turban, or a head scarf.
- Shoes or Sandals - shoes were made from soft leather, sandals from harder leather.

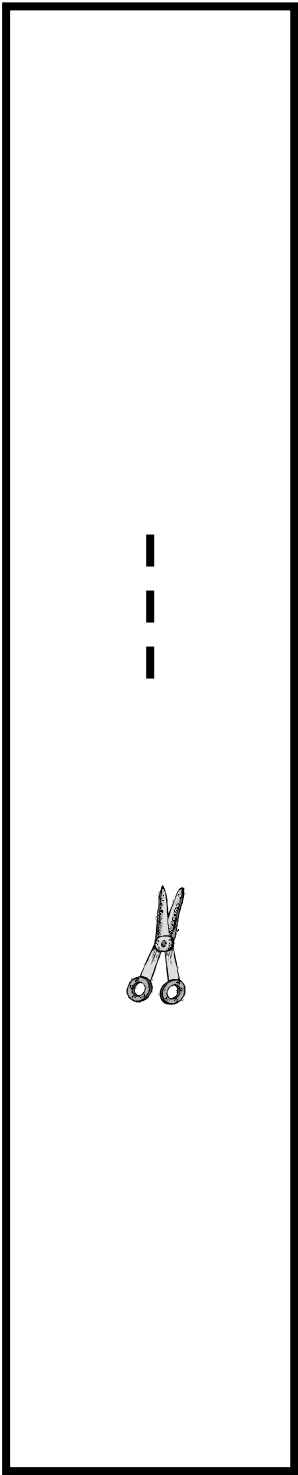
For Women -

- The Inner Tunic - a long garment reaching all the way down to the ankles. It was usually of a finer quality cotton, linen or silk.
- The Outer Tunic - a full-length garment, again of finer quality than the men's version, and almost always enhanced with fine needlework and/or multicolour threads.
- The Belt, or Girdle - made of colourful silk or wool, sometimes with a fringe from the waist nearly to the ankles.
- The Cloak - warm and durable for protection against cool weather, and usually more intricate.
- The Headdress - a lighter and finer quality than the men's version, and always more colourful. Women also usually had elaborate plaiting or other arrangement of their hair, which tended to be long.
- Shoes or Sandals - shoes were made from soft leather, sandals from harder leather.

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.

