

The Catholic Spirit: An Anthology for Discovering Faith Through Literature, Art,

Film, and Music

Teacher's Guide

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Introduction

The Catholic Spirit: Discovering Faith Through Literature, Art, Films, and Music is an anthology that contains a wide variety of classic literary selections as well as detailed descriptions of visual art, films, and music. This is a guide for teachers and catechists to help direct and provide for its use in several settings, primarily in conjunction with theology courses in Catholic high schools.

The Catholic Spirit is organized around the four pillars of the *Catechism of the Catholic Church*—Creed, Sacrament, Morality, and Prayer—and thus is an ideal teaching vehicle for high school students enrolled in several different theology courses—including those that present a synopsis of the faith. *The Catholic Spirit* is also a valuable resource for several parish groups, including youth ministry, adult education, and RCIA.

This guide presents twelve basic lesson outlines that correspond with both the units in the book and with the four pillars of the *Catechism*. An extensive Appendix list matching entries in the book with several topics organized around the *Doctrinal Elements of a Curriculum Framework for the Development of Catechetical Materials for Young*

People of High School Age, a 2007 document of the United States Catholic Bishops, is also included.

Catechists, teachers, and other leaders who wish specific information or advice on how to use the materials found in *The Catholic Spirit* can contact the editors at the following e-mail addresses: Brother Michel Bettigole, OSF at brmichelb@yahoo.com and James D. Childs at jdchilds@missionprep.org

Organization of *The Catholic Spirit*

There are two overarching purposes of *The Catholic Spirit*:

1. *The Catholic Spirit* avails in one volume some of the best examples of the Catholic Tradition in literature, music, visual arts, and film.
2. The examples contained in *The Catholic Spirit* are intended to engage and energize students, and awaken in them the desire to know, love, and serve God and neighbor more deeply.

The Catholic Spirit exposes students to great artistic works that deal with God and his relation to his creation. The most effective way of really engaging students in the themes of creation, redemption, sin, and salvation is through stories told by others who are also seeking insight to these truths. This text has collected time-tested and classic stories found in literature, visual arts, film, and great religious music.

The truths expressed in the *Catechism of the Catholic Church* illuminate our mind about the teachings and Traditions of the Church, but these truths are expressed in very precise and non-personal terms. The purpose of art is to animate not only our intellects

but also our emotions. Great works of art are directly designed to excite our feelings. Paintings and photography suggested in these lessons can be displayed by searching for them online and projecting the images on a screen to the entire group. These great works of art “move” us. We “laugh” and “cry” at a well-made film. A piece of music “touches” us. A well told story “excites” us. We are “horrified” by tales of evil and “uplifted” by tales of heroism. The literary works, films, art, and music found in *The Catholic Spirit*, therefore, are meant to engage students emotionally as well as intellectually and inculcate a Catholic identity that comprises the whole person—emotions as well as intellect. All of the artwork suggested in the book can be accessed at [www.\[fill in link from PowerPoint\]](#), along with other PowerPoint slides that summarize literature and film selections.

The Catholic Spirit is organized around the four pillars of the *Catechism of the Catholic Church*: Creed, Sacrament, Morality, and Prayer. These units can help teachers to determine which material to assign and which lessons to use as supplementary material for ongoing courses that touch on these themes. In teaching units from *The Catholic Spirit*, teachers should first acquaint their students with the truths of the faith being studied as they are found in Sacred Scripture and Sacred Tradition and summarized in the *Catechism of the Catholic Church*. *The Catholic Spirit* provides several literary works and suggestions for viewing films and visual art, or listening to music that illuminates the teachings found in the Tradition of the Church. Class activities, discussion, and teacher presentations demonstrate the connection between a religious teaching and the particular manner that that teaching is embodied in a work of art. These activities will

also lead students to see how a particular religious teaching impacts on their own personal life.

Each student should have a personal copy of *The Catholic Spirit*. Prior to using the book, help the students familiarize themselves with these parts of an entry:

- About the author
- Before the Reading
- Looking with the Artist and Looking at Film
- Listening to Music
- Questions for Comprehension
- Questions for Understanding
- Activities

On the following pages are twelve sample lessons that will serve as outlines for how *The Catholic Spirit* can be used to vivify classroom instruction and to help students gain a deeper understanding of their faith. They are arranged by units.

Unit 1: Creed

Lesson 1: God's Revelation to Us

God is a Trinity of Divine Persons (Father, Son, and Holy Spirit) with one Divine nature. We believe in one God who has created us in love in his own image. We believe that God wishes us to know about him and to love him. Lesson 1 focuses on personal revelation. It illustrates how God has spoken directly to human beings in visions or in profound religious experiences.

Goals

- To be familiar with the events of the Annunciation.
- To identify examples of God's Revelation.
- To use events found in the story, *The Teacher of Wisdom*, to explain the difference between "head" and "heart" knowledge of God
- To explain why St. Thérèse of Lisieux did not fear God's judgment.
- To explain the meaning of *grace* as exemplified by the life of the convict in the film, *Angels with Dirty Faces*, and in the actions of the Hermit in the story, "The Teacher of Wisdom."
- To explain how Dr. Martin Luther King's great work in civil rights was animated by a personal religious experience he had as a young minister.

References from *The Catholic Spirit* for this Lesson

Film

Angels with Dirty Faces (p. 244)

Short Stories

“The Teacher of Wisdom” by Oscar Wilde (p. 17)

Two Letters of St. Thérèse of Lisieux to Abbe Belliere (p. 165);

Selection of an episode in the life of Dr. Martin Luther King, Jr. from “Bearing the Cross” (p. 417)

Paintings

The Annunciation by Botticelli (p. 173)

The Annunciation by John Collier (p. 173)

The Annunciation by Fra Angelico (p. 92)

Teaching Strategies

- Assign for reading the synopsis of the film, *Angels with Dirty Faces* (p. 244). Have students watch the film and focus on the execution scene. Discuss the theological nature of this scene. Have students realize that the only two characters that matter in that final scene are Rocky and God. Will Rocky accept the offer of divine love and forgiveness or will he go to his death hard-hearted and unrepentant?
- Have students read about the thieves crucified with Jesus (Lk 23:39–43) and the parable of the Lost Son (Lk 15:11–32). Ask: “How is the story of Rocky a modern retelling of these episodes in the New Testament?” Offer a connection with Divine Providence. Explain how God is able to bring good out of evil. Point out

that it is the criminal Rocky not the priest, Father Jerry, who is responsible for the salvation of the boys.

- Explain to students how Christ is the “light of the world”(Jn 8:12) and how a constant theme of Scripture and spiritual writers is that the life of grace is a journey from darkness to light. This is clearly seen in the Easter Liturgy where the Paschal Candle is brought into the darkened Church as the congregation sings, “Christ our light” and then the whole church is lighted. Show how this image of walking into the light is illustrated in the final sequence of *Angels with Dirty Faces* as the now converted boys walk upward out of the dark cellar of sin into the light of grace.
- Have the students read “The Teacher of Wisdom” and explain how the action of grace leads the hermit to a more profound knowledge of God.
- You may wish to assign the students to research how a patron or favorite saint came to the knowledge and love of God.
- Read Two Letters of St. Thérèse of Lisieux to Abbe Belliere and show how her life of prayer led to a knowledge and love of God that cast out all fear from her soul.
- Have students read the story of the Annunciation (Lk 1: 26–38) and view the paintings of the Annunciation by Botticelli, Fra Angelico and John Collier. Help them to them understand that John Collier paints Mary as a modern American girl to emphasize that God has a special mission for each of us just as Mary had a unique mission to be the Mother of the Savior.

Conclusion

There are many roads to finding God. He leads each of us through grace on a very personal and unique journey to him. Ask: “How do you feel called to seek out the Lord?”

Lesson 2: Who Is Jesus?

Jesus Christ is God's Revelation. "He is the image of the invisible God"(2 Cor 4:4). The material in this lesson helps students understand and reconcile that Jesus is both divine and human.

Goals

- To recite from memory the Nicene Creed.
- To explain that Jesus is the Second Person of the Holy Trinity
- To explain the scene of the Last Judgment where Jesus shows us that he identifies totally with the poor and marginalized.
- To identify a painting that shows the humanity of Jesus and another that shows the divinity of Jesus.
- To identify a painting that shows how Jesus identifies with the suffering people of this world.
- To explain how the short stories, "Parker's Back" and "Where Love Is, God Is" illustrate Jesus' total identification with his suffering people.

References from *The Catholic Spirit* for this Lesson

Paintings

The Agony in the Garden by Bellini (p. 435)

*And Veronica is Still Among Us...*by Rouault (p. 90)

An image of the Shroud of Turin

The Last Judgment by Michelangelo (p. 90)

Madonna and Child Enthroned with Saints by Raphael (p. 90)

Crucifixion (Corpus Hypercubus) by Dali (p. 137)

Icon of the Holy Savior (p. 89)

The Christ of the Breadline by Fritz Eichenberg (p. 174)

The Black Christ by Ronald Harrison (p. 91)

Poem

“The Burning Babe” by Robert Southwell (p. 56)

Short Stories

“Parker’s Back” by Flannery O’Connor (p. 59)

“Where Love Is, God Is” by Leo Tolstoy (p. 100)

Music

“Amen” from the *Messiah* by Handel (p. 199)

“Gregorian Chant—Kyrie” (p. 245)

“All That Is Hidden” by Bernadette Farrell (p. 379)

“Kyrie” by Gabrielli (p. 245)

Film

The Gospel According to St. Matthew (p. 95)

Teaching Strategies

- Recite the Nicene Creed with the students to help them commit it to memory.

- Assign the following paintings for viewing: *The Agony in the Garden* by Bellini; *And Veronica is Still among Us* by Rouault; *The Yellow Christ* by Gauguin and the film *The Gospel According to St. Matthew*.
- To illustrate Christ's divinity, assign the poem "The Burning Babe" by Robert Southwell and for viewing the following paintings: *The Last Judgment* by Michelangelo; *Madonna and Child Enthroned with Saints* by Raphael; *Icon of the Holy Savior* (an icon found in the great Church of Hagia Sophia in Istanbul); *Crucifixion (Corpus Hypercubus)* by Dali; *The Transfiguration* by Raphael
- To illustrate Jesus' identification with his people assign for viewing *The Christ of the Breadline* by Eichenberg and the *Black Christ* by Harrison. Students should also read "Parker's Back" (where the last scene shows how the beating that Parker receives is really a beating of Jesus) and "Where Love Is God Is" to see how Jesus identifies with the poor and oppressed.
- Also play a simple Gregorian chant without instruments to see how music can express Jesus' humanity. Students can listen to the great "Amen" by Handel from "The Messiah" to see how music expresses his divinity and to "All That is Hidden" by Bernadette Farrell to see how Jesus is represented in music as identifying with his people.

Conclusion

The Shroud of Turin is believed by many to be the burial cloth of Jesus. It represents the imprint of the body of a man who has been crucified. When it was

first photographed at the end of the nineteenth century, it was realized that the imprint was a negative. Ask: “What does this image make you think about the Death of Jesus? What does Jesus’ Death mean for you?”

Lesson 3: The Church

Jesus did not build any monuments, hold any high office, or write any books. What he established and left to his followers was a Church animated by his Spirit and built on the faith of the Apostles. He promised that he would guide and protect his followers until the end of time. This lesson is intended to answer some of the meanings of Church and to remind us how the Church makes Christ's presence and divine mission alive in the world today.

Goals

- To distinguish between a Romanesque Church and a Gothic Church.
- To explain the symbolism of the altar in a church.
- To explain what is meant by the term "People of God."
- To understand the roles of the pope, bishops, priests, religious, and laypeople in the structure of the Church.
- To know the marks of the Church: one, holy, catholic, and apostolic.

References from *The Catholic Spirit* for this Lesson

Poem

"Marble Floor" by Karol Wojtyla (p. 153)

Excerpts from *The Cathedral* by J.K. Huysmans (p. 192)

Excerpt from *Salvador Witness* by Ana Carrigan (p. 357)

Film

On the Waterfront (p. 374)

Paintings

Madonna and Child Enthroned with Saints by Raphael (p. 90)

La Orana Maria (Hail Mary) by Paul Gauguin (pp.435-436)

Photos of Chartres Cathedral

Chapel of the Holy Rosary by Monet (pp. 242-243)

Christ Handing the Keys to St. Peter By Pietro Perugino

Music

“Gregorian Chant—Kyrie” (p. 245)

“Kyrie” by Gabrielli” (p. 245)

“Kyrie” from Missa Luba (p. 245)

Teaching Strategies

- View photos of Chartres Cathedral and Monet’s Chapel of the Holy Rosary.
Have the students explain the similarities and the differences between these two churches.
- Point out the nature of religious symbolism by reading excerpts from *The Cathedral*.
- Define the term “People of God” by having the students watch Father Barry’s sermon from *On the Waterfront*.

- Have students understand the meaning that the Church is one and apostolic by reading the poem, “Marble Floor.”
- The paintings, *Madonna with Child Enthroned with Saints* by Raphael (European), *La Orana Maria (Hail Mary)* by Gauguin (Polynesian), and *Our Lady of Guadalupe* (Mexican) highlight the universal nature of the Church.
- Have the students listen to three different forms of the music for the “Kyrie” Gothic (chant); Polyphonic (Gabrielli); and African (Missa Luba) to show the universality of religious music.
- Assign excerpts from the *Salvadoran Witness* to illustrate the Church’s holiness through the examples of the laywomen who gave up their lives in defense of the poor and exploited.

Conclusion

Have the students investigate the various ministries of their parish church (religious education, care for the homebound, assistance to the poor, meetings for people with alcohol or drug problems, charity to missions in foreign lands). Ask: “How does your local Church bring Christ alive to the world?”

Unit 2: Sacraments

Lesson 1: The Experience of Eucharist – Sacramentality of the Universe

A classic concept of philosophy and theology that has been held by Catholic thinkers throughout the ages is that the nature of God is reflected in his creation. By studying nature and looking at the universe with eyes of faith we are able to see and learn about the God who has made all that is.

The experience of seeing God in his creation is wonderfully illustrated by the life of St. Francis of Assisi who was renowned for his ability to see the divine in even the smallest of creatures. In the visual arts St. Francis' love of nature has been expressed many times, most notably in paintings by the great medieval artist, Giotto. Two modern examples of persons being able to find God in nature are expressed in the short story, "Pigeon Feathers" by John Updike and the poems, "Welcome Morning" by Anne Sexton and "God's Grandeur" by Gerard Manley Hopkins.

Goals

- To research and name three painters who have illustrated St. Francis' love of nature.
- To explain the proof for the existence of God by the argument from design.
- To explain the workings of grace in the final section of the story, "Pigeon Feathers."
- To point out how God can be seen in our everyday life by giving three examples from the poem, "Welcome Morning."
- To show how God reveals himself in "God's Grandeur."

References from *The Catholic Spirit* for this Lesson

Short Story

“St. Francis and the Animals” from the *Writings of Thomas of Celano* (p. 182)

The Journey of the Mind into God by St. Bonaventure (p. 84)

“Pigeon Feathers” by John Updike (p. 24)

Poems

“God’s Grandeur” by Gerard Manley Hopkins (p. 14)

“Welcome Morning” by Anne Sexton (p. 187)

Paintings

St. Francis Preaching to the Birds by Giotto (p. 239)

Crucifixion (Corpus Hypercubus) by Salvador Dali (p. 137)

Teaching Strategies

- Assign the short story “St. Francis and the Animals” and the painting *St. Francis Preaching to the Birds*. Next, have the students read the poem, “Welcome Morning,” by Anne Sexton. Discuss the similarities and differences of St. Francis’ and Anne Sexton’s experience of God in nature.
- Research the ideas behind the argument for the existence of God by design. Then read in class very slowly excerpts from *The Journey of the Mind into God* show how this selection is an example of that argument as well as a philosophical reflection on Giotto’s painting of St. Francis.

- Assign “Pigeon Feathers” by John Updike. Discuss the following: “An argument for the existence of God is the argument from design.” This argument states that the order and symmetry of the universe gives evidence of an intelligent creator. How does David see the truth of this argument for the existence of God in his examination of the dead pigeons?
- Salvador Dali, the great surrealist painter, believed that God’s presence was seen in the mathematic precision found in the created universe. View his painting *Crucifixion (Corpus Hypercubus)* and explain how the painting reflects the argument for the existence of God from mathematical precision and design.
- Assign Gerard Manley Hopkins’s poem, “God’s Grandeur.” Explain how David’s experience of seeing God in “Pigeon Feathers” is illustrated by Hopkins’s phrase. “The world is charged with the grandeur of God, it will flash out like shining from shook foil...”

Conclusion

Share and discuss these statements: “Every person on earth has a unique set of fingerprints. We also know that every substance in the universe has a unique DNA. We know that the universe is made up of billions of stars and billions of galaxies and that all of these stars and galaxies are unique.” What does this manifestation of such incredible diversity tell us about the nature of God?

Lesson 2: More on the Eucharist

The Eucharist, the changing of bread and wine into the Body and Blood of Christ at the Holy Sacrifice of the Mass, is the center of worship for Catholics. In the following lessons students will learn about and gain insights into this central aspect of the worship of the Catholic Church.

Goals

- To recount the events at The Last Supper as found in the Synoptic Gospels.
- To recount the story of the disciples on the Road to Emmaus (Lk 24:13–35).
- To identify the teaching on the Eucharist from 1 Corinthians 11:23–34.
- To identify DaVinci’s *Last Supper* and Dali’s *The Sacrament of the Last Supper* and explain what is different and similar in the two paintings.
- To be able to recite three stanzas of a Eucharistic hymn such as “Eat This Bread” by the Community of Taize

References from *The Catholic Spirit* for this Lesson

Short Story

“The Hint of an Explanation,” by Graham Greene (p. 205)

Paintings

The Last Supper by Leonardo DaVinci (p. 240)

The Sacrament of the Last Supper by Salvador Dali (p. 242)

The Last Supper by Andy Warhol (p. 241)

The Disciples at Emmaus by Caravaggio (p. 241)

Music

“Eat This Bread” by Taize

“Gift of Finest Wheat” by Robert Kreutz

“Panis Angelicus” by Cesar Franck

Teaching Strategies

- Read Luke 22:14–20 and 1 Corinthians 11:23–25, the Institution of the Eucharist.
- Assign one of Graham Greene’s greatest short stories, “The Hint of an Explanation.” In this story a young boy steals a consecrated host in order to gain a model train set. Through this action he then realizes that the host is truly the Body and Blood of Christ. This sudden realization of the reality of Christ’s presence in the Eucharist is also seen in Caravaggio’s painting, *The Disciples at Emmaus*.
- The Last Supper is one of the most frequent subjects for religious art. A discussion of several paintings of the Last Supper, each one taking a different viewpoint on this sacred event, can help students deepen their understanding of this mystery. Have students view the following three paintings of the Last Supper and ask them to explain what each means and how they are at the same time similar and different: Da Vinci: *The Last Supper*; Dali: *The Sacrament of the Last Supper*; Andy Warhol: *The Last Supper*.
- Share more of the meaning of Eucharist through song. Sing together hymns that focus on this mystery.

Conclusion

Explain the definition of *Transubstantiation* (see *CCC*, 1373–1377). Ask: “How do you understand and experience Christ’s Real Presence in the Eucharist?”

Lesson 3: The Sacrament of Penance

In his ministry, Jesus offered forgiveness to sinners. Before forgiving the sins of a paralytic, Jesus healed the man and said: “Which is easier, to say to the paralytics, ‘Your sins are forgiven’ or to say ‘Rise, pick up your mat and walk.’” Jesus has extended the mission of forgiveness to the Church, the Mystical Body of Christ. In the Sacrament of Penance, Catholics have the opportunity of confessing their sins to an ordained priest, who as a representative of Christ, grants absolution for sins in the name of God and of his Church. The Sacrament of Penance also gives us an opportunity to discuss our spiritual life with its successes and failures with a representative of Jesus.

Goals

- To explain the parable of The Prodigal Son (Lk 15:11–32) and other Gospel examples of Jesus’ call to forgiveness.
- To understand that our conscience is the “the voice of God” and how it is described in “The Mysterious Visitor” by Dostoyevsky.
- To know what is meant by the term, “the seal of confession.”
- To understand why the Countess in the excerpt from *The Diary of a Country Priest* was unable to say the “Our Father.”

References from *The Catholic Spirit* for this Lesson

Short Stories

An excerpt from *The Diary of a Country Priest* by Georges Bernanos (p. 227);

An excerpt from *Les Miserables* by Victor Hugo (p. 282)

“The Mysterious Visitor from *The Brothers Karamazov* by Fyodor Dostoyevsky (p. 316)

Paintings

St. Mary Magdalene in Penitence with the Crucifix by El Greco (p. 240)

The Return of the Prodigal Son paintings by Rembrandt and Edward Poynter (p. 370)

Christ and the Woman taken in Adultery by Guercino (p. 371)

Films

I Confess (p. 374)

On the Waterfront (p. 374)

Les Miserables (p. 372)

Teaching Strategies

- Assign the parable of the Prodigal Son (Lk 15:11–32) to accompany the viewing *The Return of the Prodigal Son* paintings by Rembrandt and Poynter. Point out how the two artists treat this story in a different fashion.
- In the same way, read the story of Mary Magdalene washing the feet of Jesus (Lk 7:36–50) and view the painting *Mary Magdalene in Penitence with the Crucifix* by El Greco to understand what is meant by true repentance.
- Play the film *On the Waterfront* in its entirety to show how the voice of conscience leads the character, Terry Molloy, to testify for the truth.

- Show the film *I Confess* to teach that a priest is bound by Church law never to reveal what he has heard while hearing the confession of a sinner in the Sacrament of Penance
- Assign the excerpt from *The Diary of a Country Priest* to teach how a secret sin can keep a person from God's love.
- Read the story of "The Mysterious Visitor" from *The Brothers Karamazov*. Use it to illustrate how a person's conscience will not let him or her rest until sins committed are forgiven.

Conclusion

As homework, assign *Les Misérables* by Victor Hugo. Also have the students watch the film in its entirety. Ask them to write a reflection paper explaining how grace and repentance are prominent in the life of one man.

Unit 3: Morality

Lesson 1: Sin and Redemption

Jesus Christ, true God and Second Person of the Holy Trinity, became man to redeem humankind from its sins and regain for them the Kingdom of Heaven. In addition to Original Sin, which is shared by all human beings, all of us are tempted to personal sin whereby we choose what is evil over the good that God commands us to do. Sin and redemption are a pair; while we may sin and turn away from God, the love of Christ seen in his life, Death, and Resurrection always calls us to forgiveness and redemption.

Goals

- To compare Adam and Eve in Genesis (Gn 2) and the effects of Original Sin in the story, “The Sniper.”
- To explain Jesus’ response to the woman taken in adultery.
- To understand what is meant by a “sin of omission.”

References from *The Catholic Spirit* for this Lesson

Short Stories

“The Sniper” by Liam O’Flaherty (p. 256)

“The Filipino and the Drunkard” by William Saroyan (p. 262)

Paintings

Adam and Eve Banished from Paradise by Domenichino (p. 369)

Adam and Eve Driven Out of the Garden of Eden by Caspar Luiken (p. 369)

Christ and the Women Taken in Adultery by Guernico (p. 371)

Cain and Abel by Pietro Novello (p. 370)

Film

East of Eden (p. 376)

Teaching Strategies

- Assign Genesis 2—3, the second creation story and the fall of man, along with a viewing of two paintings: *Adam and Eve Banished from Paradise* and *Adam and Eve Driven Out of the Garden of Eden*.
- Assign “The Sniper.” Call on students to explain how this story reflects Original Sin.
- Assign for reading “The Filipino and the Drunkard.” Define how it illustrates the nature of sins of omission.
- Assign John 7:53—8:11, the woman caught in adultery. Compare it to the painting *Christ and the Women Taken in Adultery* to understand the forgiving presence of Jesus in our lives.
- Students will read The Parable of the Prodigal Son and view Rembrandt’s painting of this incident and discuss how the action of the Father toward the Prodigal son is similar to that of Jesus toward the adulterous woman.

Conclusion

To illustrate how sin spread in the world, assign Genesis 4:1–16 and the painting *Cain and Abel* by Novello. For homework, have the students watch *East of Eden* for a modern retelling of this story.

Lesson 2: The Beatitudes and the Last Judgment

In the Sermon on the Mount (Mt 5:1–12) and in the Judgment of the Nations (Mt 25:31–46), Jesus provides us with a set of moral guidelines. The spirit of the Golden Rule is present in each of these morality formulas: love your neighbor as yourself.

Goals

- To list the Beatitudes from Matthew 5:1–12.
- To describe Jesus’ account of the Last Judgment.
- To explain how Fritz Eichenberg’s painting *The Christ of the Breadline* is a visual representation of Tolstoy’s story, “Where Love Is, God Is.”
- To connect the message of the parable of the sower (Lk 8:4–15) with the film *It’s a Wonderful Life*.
- To explain why drug addiction is a disease and that curing it demands special treatment.
- To recite by heart “The Prayer of St. Francis.”
- To connect “The Story of the Other Wise Man ” with the Beatitude: “Blessed are the merciful.”

References from *The Catholic Spirit* for this Lesson

Short Stories

“Where Love Is, God Is” by Tolstoy (p. 100)

“The Story of the Other Wise Man” by Van Dyke (p. 267)

“Helen” from *The Junkie Priest* by John Harris (p. 297)

Painting

The Christ of the Breadline by Fritz Eichenberg (p. 174)

Film

It’s a Wonderful Life (p. 371)

Music

“The Prayer of Saint Francis” by Sebastian Temple (p. 379)

Teaching Strategies

- Assign the Sermon on the Mount (Mt 5:1–12) and Jesus’ description of the Last Judgment (Mt 25:31–46).
- Also, the stories “Where Love Is, God Is” and “The Story of the Other Wise Man” connect these themes with the ways Jesus identifies with the poor and marginalized.
- Have the students view the painting *Christ of the Breadline*, relating it to the description of the Last Judgment.
- Assign the reading from *The Junkie Priest*. Explain how Father Egan put his faith into action. Have the students read the story and note how this theme is exemplified.
- Provide lyrics for “The Prayer of St. Francis.” Sing the song together as a way to connect with the spirit of the Beatitudes.

Conclusion

Assign the film, *It's a Wonderful Life*. Have the students write an essay connecting the theme of the film with the message of the Beatitudes and the Judgment of Nations.

Lesson 3: Social Justice

There are many evils in the world that are caused by the sins of individuals. There are, however, a host of evils that are the result of social structures, economic systems, customs, and laws that result in misery for a mass of people. Many people are depressed because they are caught in the grips of terrible poverty, war, and ethnic and racial discrimination. The Church calls us not only to reform our personal lives but also to use our skills and talents to provide for social and economic systems that are more just and equitable and to fight racism, sexism, and violence in all its forms.

Goals

- To define social justice and explain how it differs from our individual actions.
- To explain how people in the Third World are caught between conflicting forces that lead to oppression, starvation, and death
- To explain why killing in any of its forms is an affront to the goodness of God.
- To tell about people in life or in fiction or film who have stood up against injustice and fought for a more just social order.

References from *The Catholic Spirit* for this Lesson

Short Stories

“Vanka” by Anton Chekhov (p. 333)

“The Little Match Girl” by Hans Christian Anderson (p. 329)

Selections from *Salvador Witness* by Ana Carrigan (p. 357)

“The Sniper” by Liam O’Flaherty (p. 256)

“The Trouble” by J.F Powers (p. 339)

Poem

“On Opening a Page in Time Magazine” by Cothrai Gogan (p. 354)

Paintings

The Black Christ by Ronald Harrison (p. 91)

The Christ of the Breadline by Fritz Eichenberg (p. 174)

The Scream by Edvard Munch (p. 370)

Films

Romero (p. 375)

The Mission (p. 375)

Gandhi (p. 375)

On the Waterfront (p. 374)

Au Revoir Les Enfants (p. 373)

The Defiant Ones (p. 376)

Music

“Let There Be Peace on Earth” by Miller and Jackson (p. 379)

“All That is Hidden” by Bernadette Farrell (p. 379)

“Blowing in the Wind” by Bob Dylan

Teaching Strategies

- Assign reading of “Vanka” and “The Little Match Girl.” Relate the oppression in these stories to current oppression of children by war, poverty, sexual abuse, or violence.
- Assign excerpts from *Salvador Witness*. Ask: “How did the women represent Christ in the world?”
- Have the students read and reflect on the poem, “On Opening a Page from *Time Magazine*.” Ask: “What does the poem tell you about how to treat your neighbors?”
- Assign “The Sniper.” Ask the students to explain the tension in the story.
- After reading the story “The Trouble,” ask the students to explain why they think the author chose this word for the title of the story.
- View the paintings *The Black Christ* and *Christ of the Breadline*. Ask: “How do these paintings encourage you to social action.”
- After viewing the painting, “The Scream,” have the students explain why they think it has become an iconic representation of modern life.
- Play a song with lyrics that speak of social protest and may lead people to action.

Conclusion

Any of the following films—*Romero*, *On the Waterfront*, *Au Revoir Les Enfants*, and *Gandhi* are appropriate for an assignment that asks students to analyze how well they are committed to social action.

Unit 4: Prayer

Lesson 1: The Nature of Personal Prayer

The Gospels share many examples of Jesus at prayer. He prayed both in the synagogue and in the fields. Sometimes he withdrew to pray in a solitary way and at other times he prayed in the midst of his disciples. A common element of Jesus' prayer is his total trust in his heavenly Father and the ease with which he spoke to the God he knows intimately as "Abba." All of us are called to establish a personal relationship with God and for all of us our prayer will reflect who we are and what God is calling us to do. The Church has always taught that prayer is at the heart of her mission on earth and that as members of the Body of Christ we, like Jesus, also are called to seek out our heavenly Father in prayer.

Goals

- To illustrate how "The Story of the Three Hermits" tells us that God appreciates more than anything a prayer that comes from the heart.
- To know from the story "Hail Mary" that prayer is personal and intimate.
- To explain the meaning of the parable of the prayer of the Pharisee and the tax collector in Luke 18:9–14.
- To connect prayer with trust as represented in the painting *The Agony in the Garden* and in the life of Dr. Martin Luther King.
- To learn from "A Woman's Prayer" that deep prayer can take place anywhere, for example in a kitchen as well as a monastery.
- To relate Cardinal Newman's prayer to their own personal call by God.

References from *The Catholic Spirit* for this Lesson

Short Stories

“Hail Mary” by John Fante (p. 407)

“The Three Hermits” by Leo Tolstoy (p. 395)

Excerpts from Dr. King’s experience in *Bearing the Cross* (p. 418)

“A Woman’s Prayer” by Dorothy Day (p. 425)

“March 7, 1848” from *Meditations and Devotions* by Cardinal Newman (p. 404)

Paintings

The Pharisee and the Publican by Millais (p. 437)

The Agony in the Garden by Bellini (p. 435)

St. Francis Preaching to the Birds by Giotto (p. 239)

Music

“On Eagle’s Wings” by Michael Joncas

“Morning Has Broken” by Bunessan

“I Heard the Voice of Jesus” by Ralph Vaughan Williams

Film

The End of the Affair (p. 438)

Teaching Strategies

- Review the words line by line of the Our Father, deciphering their meaning.

- Assign “The Three Hermits.” Connect its theme with the parable of the Pharisee and the tax collector. Point out that God values prayers that flow from the heart, not repetition of hollow words.
- Compare Jesus’ agony in the garden (Lk 22:39–46) with the selection on Martin Luther King’s prayer from *Bearing the Cross* and with the painting, *The Agony in the Garden*. Ask: “What are the similarities between Jesus’ experience in the garden and Dr. King’s experience in the kitchen?”
- Have the students view the painting *St. Francis Preaching to the Birds* and read “A Woman’s Prayer” to understand that prayer is often spontaneous and can happen anywhere.
- Assign “Hail Mary” by John Fante. Ask: “What did you think of the term ‘Honey’ to describe Mary?”
- Have the students read and discuss Cardinal Newman’s meditation. Ask: “How does this reading remind us to seek out God in our despair?”
- Sign together the hymn, “On Eagle’s Wings.”

Conclusion

Have student’s view the film *The End of the Affair* and discuss the effects that the prayer of the women in the story has on her and all whom she knows. This is a brilliant film but is most suited for older teenagers and adults.

Lesson 2: Contemplative Prayer

All of us are called to a life of prayer and many people both religious and lay members of the Church achieve profound levels of prayer in the single life, in the married life, and in the religious life. There are, however, specific religious congregations and individuals who dedicate their whole lives to practicing a life entirely focused on a life of prayer. Members of these religious orders often live in a cloistered community where they keep long periods of silence and fasting. Their entire life is focused on contemplation and intimacy with God. The idea of living in seclusion and spending most of the day in silence is very hard for many people to understand. It may be, however, that we have much to learn from those who lead this form of life as we look for ways to incorporate contemplative prayer into our own experience.

Goals

- To understand that contemplation is a form of seeing with the eyes of faith, seeing God in all things.
- To know what is meant by “cloister and cloistered life,” “horarium,” and “stigmata.”
- To understand why spiritual writers emphasize the need for silence to achieve a profound prayer life.
- To experience several moments of “silent prayer.”
- To know that contemplatives pray for the entire Church and that all members of the Church benefit from their way of life.

References from *The Catholic Spirit* for this Lesson

Short Stories

“Letters of St. Thérèse of Lisieux to Abbe Belliere” (p. 165)

“In a Convent Chapel” by Robert Hugh Benson (p. 386)

“March 7, 1848” from *Meditations and Devotions* by Cardinal Newman (p. 404)

Paintings and Sculpture

St. Francis receiving the Stigmata by Giotto (p. 436)

Bernini’s sculpture of *The Ecstasy of St. Teresa* (p. 437)

Hymns

“All Creatures of Our God and King” by St. Francis of Assisi

“Jesus Remember Me” by The Community of Taize

Film

Into the Great Silence

Teaching Strategies

- Play the film *Into the Great Silence* in its entirety. Point out that a contemplative life makes the world transparent and enables us to see God in all things.
- Play a recording of the hymn “All Creatures of our God and King.” Note how the lyrics reflect St. Francis’ ability to see God in all of nature.

- Assign for reading “In a Convent Chapel” and for viewing the sculpture, “St. Teresa in Ecstasy.” Help the students understand that some people are granted the grace to be transported into God during their prayer.
- Define “horarium” (schedule) so that they understand that most of the daily schedule for a Trappist monk or a Carmelite nun is spent in silence.
- Have students sit silently for fifteen minutes and focus on the idea of prayer as listening. When the time is up ask them to imagine doing that for 90 percent of the day, every day. Ask: “What is it about silence that unnerves us? Why must we constantly be distracted with talk and noise?”
- Have someone who has made a silent retreat speak to the class about what happened to them in a period of prolonged silence.
- Have students read the “Letters of St. Thérèse Lisieux to Abbe Belliere”” Ask them to describe her demeanor: “Does she sound like an unhappy or morbid person whose life has been crushed by a life of silence and fasting?”
- Have students view the painting of *St. Francis Receiving the Stigmata*. Discuss the spiritual phenomenon of stigmata.
- Have students read Cardinal Newman’s “Meditation.” Point out how even times of sorrow and despair can be times of great grace.

Conclusion

Teach the students a centering prayer. Have them practice it daily for several weeks while keeping a journal of their experiences. As an alternate or additional assignment,

have the students listen to the Taize chant, “Jesus Remember Me.” Let them sing it to themselves as they use the rhythm of the chant to allow them to enter into interior silence.

Lesson 3: The Blessed Virgin Mary

Mary is the model of faith and the model of the Church. She is *Theotokis*, a title given her by the early Church that means “God-Bearer.” We pray to Mary and reverence her because she is the Mother of God. She offers prayers to God for our protection and well-being.

Goals

- To explain the events that took place at the announcement of the birth of Jesus.
- To be familiar with the Magnificat.
- To explain how the story “Our Lady’s Juggler” shows Mary’s maternal care for us.
- To be able to recite the following prayers : “Hail Mary,” “The Memorare,” and “Hail, Holy Queen” (Salve Regina).
- To describe our relation to Mary as depicted in Thomas Merton’s poem, “The Blessed Virgin Compared to a Window.”
- To describe how Mary is pictured differently in every culture by looking at several paintings of her done in different cultures.

References from *The Catholic Spirit* for this Lesson

Short Story

“Our Lady’s Juggler” by Anatole France (p. 145)

Poem

“The Blessed Virgin Compared to a Window” by Thomas Merton (p. 141)

Paintings

The Annunciation by Botticelli (p. 173)

The Annunciation by Fra Angelico (p. 92)

The Annunciation by Collier (p. 173)

La Orana Maria (Hail Mary) by Paul Gauguin (p. 435)

Representation of Our Lady of Guadalupe

The Visitation by Tintoretto (p. 436)

Virgin and Child Enthroned with Saints by Raphael (p. 90)

Music

“Ave Maria” by Gounnoud and Schubert

Teaching Strategies

- Assign the announcement of the birth of Jesus (Lk 1:26–38) and Botticelli’s and Fra Angelico’s paintings. Have the students compare the accounts.
- In the same way, assign John Collier’s modern version of the Annunciation. What is Collier trying to say in this painting?
- Assign the Magnificat from Luke 1:46–44 and view the painting by Tintoretto. Ask the students to explain the meaning of Mary’s words: “All generations will call me blessed.”

- Assign “Our Lady’s Juggler.” Point out that Mary protects and loves even the most humble of her children.
- In Merton’s poem about Mary, help the students see that Mary is like a pane of glass that lets the light of God shine through into our rooms and fill them with sunlight, for without her God would not have become man and our rooms would be cold and dark like dungeons. Ask: “How does Mary keep us from fear?”
- Mary is the Mother of all. Compare the painting of *The Virgin and Child Enthroned with Saints* (European); *La Orana Maria (Hail Mary)* by Gauguin (Polynesian) and the miraculous portrait of *Our Lady of Guadalupe* (Mexican).
- Play a recording of Schubert’s and Gounnoud’s renditions of the “Ave Maria” to learn how classical composers have put this prayer to music.

Conclusion

Pray with the students a decade or more of the rosary from any of the four sacred mysteries (Joyful, Luminous, Sorrowful, Glorious).

Appendix:

References from *The Catholic Spirit* by Theme According to the Sequence of the Doctrinal
Elements of a Curriculum Framework

I. THE REVELATION OF JESUS CHRIST IN SCRIPTURE

Desire for God

Short Story: “The Teacher of Wisdom” by Oscar Wilde (p. 17)

Short Story: “Pigeon Feathers” by John Updike (p. 24)

Excerpt: “A Woman of Little Faith” from *The Brothers Karamazov* by Fyodor Dostoyevsky (p. 115)

God Is Revealed in Many Ways (Nature)

Poem: “God’s Grandeur” by Gerard Manley Hopkins (p. 14)

Short Story: “Pigeon Feathers” by John Updike (p. 24)

The Journey of the Mind into God by Saint Bonaventure (p. 84)

Poem: “The Creation” by James Weldon Johnson (p. 52)

Story: “St. Francis and the Animals” (p. 82)

Poem : “Welcome Morning” by Anne Sexton (p. 187)

Poem: “i thank You God for most this amazing” by E.E. Cummings (p. 189)

Painting: *Crucifixion (Corpus Hypercubus)* by Salvador Dali (p. 137)

Painting: *St. Francis Preaching to the Birds* by Giotto (p. 239)

God Is Revealed in Scripture

Short Story: “Where Love Is God Is” by Leo Tolstoy (p. 100)

“Letter of Galileo to Christina, the Grand Duchess of Tuscany” (p. 121)

“Address to the Pontifical Academy of Science” by Pope John Paul II (p. 127)

Painting: *The Creation of Adam* by Michelangelo (p. 89)

Painting: *Adam and Eve Banished from Paradise* by Domenichino (p. 369)

Painting: *Adam and Eve Driven Out of The Garden of Eden* by Caspar Luiken (p. 369)

Film: *The Gospel According to St. Matthew* by Pasolini (p. 95)

Film: *East of Eden* by Elia Kazin (p. 376-377)

Film: *2001: A Space Odyssey* by Stanley Kubrick (p. 138)

Personal Revelation in Prayer

Letters of St. Thérèse of Lisieux to Abbe Belliere (p. 165)

Short Story: “The Hint of an Explanation” by Graham Greene (p. 205)

Excerpt: “In the Convent Chapel” from *The Light Invisible* by Robert Hugh Benson (p. 383)

Excerpt from *Bearing the Cross* (Dr. Martin Luther King) by David Garrow (p. 417)

Film: *The Song of Bernadette* by Henry King (p. 176)

The Apostolic Tradition

Poem: “The Blessed Virgin Compared to a Window” by Thomas Merton (p. 141)

Poem: “Marble Floor” by Karol Wojtyla (Pope John Paul II) (p. 153)

“Decree of Second Council of Nicaea” (p. 414)

II. WHO IS JESUS CHRIST?

Jesus Christ's Revelation about God

Poem: "The Burning Babe" by Robert Southwell (p. 56)

Poem: "The Creation" by James Weldon Johnson (p. 52)

Poem: "God's Grandeur" by Gerard Manley Hopkins (p. 14)

Poem: "The Blessed Virgin Compared to a Window" by Thomas Merton (p. 141)

Painting: *The Creation of Adam* by Michelangelo (p. 89)

Painting: *Madonna and Child Enthroned with Saints* by Raphael (p. 90)

Painting: *Christ and the Woman Taken in Adultery* by Guercino (p. 371)

Paintings: *The Return of the Prodigal Son* by Rembrandt and Edward Poynter (p. (370)

The Mystery of the Incarnation

Poem: "Bethlehem Explosion" by Madeline L'Engle (p. 96)

Paintings: *The Annunciation* by John Collier; Botticelli; and Fra Angelico (p. 173)

Painting: *Icon of the Holy Savior* in The Church of Hagia Sophia (p. 89)

Painting: *And Veronica is Still Among Us* by Georges Rouault (p. 227)

The Shroud of Turin

Painting: *Crucifixion (Corpus Hypercubus)* by Salvadore Dali (p. 137)

Short Story: "Parker's Back" by Flannery O'Connor (p. 59)

Film: *The Gospel According to St. Matthew* by Pasolini (p. 95)

How Can We Know God Really Exists?

Poem: “God’s Grandeur” by Gerard Manley Hopkins (p. 14)

Short story: “Pigeon Feathers” by John Updike (p. 24)

The Journey of the Mind into God by Saint Bonaventure (p. 84)

Poem: “The Creation” by James Weldon Johnson (p. 52)

Story: “St. Francis and the Animals” (p. 182)

Poem: “Welcome Morning” by Anne Sexton (p. 187)

Poem: “i thank You God for most this amazing” by E.E. Cummings (p. 189)

Painting: *Crucifixion (Corpus Hypercubus)* by Salvadore Dali (p. 137)

Painting: *St. Francis Preaching to the Birds* by Giotto (p. 239)

God and Human Suffering

Poem - “The Burning Babe” by Robert Southwell (p. 57)

Short Story: “Parker’s Back” by Flannery O’Connor (p. 59)

Short Story: “The Little Match Girl” by Hans Christian Anderson (p. 329)

Short Story: “Vanka” by Anton Chekhov (p. 333)

Excerpts from *Salvdor Witness* by Ana Carrigan (p. 357)

“An Account of The Martyrdom of St. Blandine and Her Companions” by Eusebius of Caesarea (p. 156)

Short Story: “The Trouble” by J.F. Powers (p. 339)

Painting: *The Black Christ* by Ronald Harrison (p. 91)

“March 7, 1848” from *Meditations and Devotions* by Cardinal Newman (p. 464)

Why Catholics Pray to Mary

Poem: “The Blessed Virgin” Compared to a Window” by Thomas Merton (p. 141)

Painting: *The Visitation* by Tintoretto (p. 436)

Paintings: *The Annunciation* by Fra Angelico; Botticelli; and Collier (p. 173)

III
THE MISSION OF JESUS CHRIST
(THE PASCHAL MYSTERY)

Creation and Fall

Poem: “The Creation” by James Weldon Johnson (p. 52)

Painting: *The Creation of Adam* by Michelangelo (p. 89)

Painting: *Adam and Eve Banished from Paradise* by Domenichino (p. 369)

Painting: *Adam and Eve Driven Out of The Garden of Eden* by Luiken (p. 369)

Painting: *Cain and Abel* by Pietro Novelli (p. 370)

Film: *East of Eden* by Elia Kazin (pp. 376-377)

The Promise of a Messiah

Poem: “The Burning Babe” by Robert Southwell (p. 57)

Poem: “The Bethlehem Explosion” by Madeline L’Engle (p. 96)

Film: *The Gospel According to St. Matthew* by Pasolini (p. 95)

Paintings: “The Annunciation” by Botticelli, Fra Angelico, and Collier (p. 173)

Painting: *The Baptism of Jesus* by Bellini (p. 239)

Painting: *Christ and the Woman Taken in Adultery* by Guercino (p. 371)

Paintings: *The Return of the Prodigal Son* by Rembrandt and Poynter (p. 370)

Painting: *The Pharisee and the Publican* by John Millais (p. 437)

Paintings: *The Last Supper* by Da Vinci, Dali, and Warhol (pp. 241-242)

Painting: *And Veronica is Still Among Us...* by Rouault (p. 90)

Painting: *The Disciples at Emmaus* by Caravaggio (p. 241)

Personal Response to God's Call

Short Story: "The Teacher of Wisdom" by Oscar Wilde (p. 17)

"Letters of St. Thérèse of Lisieux to Abbe Belliere" (p. 65)

Excerpts from *The Diary of a Country Priest* by Georges Bernanos (p. 227)

Short Story: "The Gift of the Magi" by O'Henry (p. 219)

Film: *I Confess* by Alfred Hitchcock (p. 243)

Film *On the Waterfront* by Elia Kazin (p. 374)

Painting: *The Betrothal of the Virgin* by Raphael (p. 240)

Prayer in the Life of a Believer

Short Story: "The Three Hermits" by Leo Tolstoy (p. 395)

Short Story: "Hail Mary" by John Fante (p. 407)

"A Prayer at Midnight" from *Bearing the Cross* by David Garrow (p. 417)

Painting: *The Pharisee and the Publican* by John Millais (p. 437)

Painting: *St. Jerome in the Wilderness* by Lorenzo Sabatini (p. 436)

"March 7, 1848" from *Meditations and Devotions* by Cardinal Newman (p. 404)

Suffering

Painting: *The Agony in the Garden* by Bellini (p. 435)

“An Account of The Martyrdom of St. Blandine and Her Companions” by Eusebius of Caesarea (p. 156)

Excerpts from *Salvador Witness* by Ana Carrigan (p. 357)

Film: *Becket* by Peter Glenville (p. 175)

Film: *A Man for All Seasons* by Fred Zinneman (p. 176)

Film: *Au Revoir Les Enfants* by Louis Malle (p. 373)

IV

JESUS CHRIST'S MISSION CONTINUES IN THE CHURCH

Christ Establishes the Church

Poem: “Marble Floor” by Karol Wojtyla (p. 153)

Painting: *The Disciples at Emmaus*” by Caravaggio (p. 241)

An Account of The Martyrdom of St. Blandine and Her Companions by Eusebius of Caesarea (p. 156)

Images of the Church

Painting: *The Betrothal of the Virgin* by Raphael (p. 240)

Film: *On the Waterfront* by Kazin (p. 374)

Film: *Becket* by Peter Glenville (p. 175)

Film: *A Man for All Seasons* by Fred Zinneman (p. 176)

Film: *Romero* by John Duigan (p. 375)

The Church Is One

Poem: “Marble Floor” by Karol Wojtyla (p. 153)

Short Story: “She Went by Gently” by Paul Vincent Carroll (p. 196)

Excerpt from *The Diary of a Country Priest* by Georges Bernanos (p. 227)

Music: “Kyrie” from *Missa Luba*

Story: “The Conscience of a Young Priest” by Yaffa Eliach (p. 309)

The Church Is Holy

Paintings: *The Annunciation* by Botticelli; Fra Angelico; Collier (p. 173)

Poem: “The Blessed Virgin Compared to a Window” by Thomas Merton (p. 141)

“Letters of St. Thérèse of Lisieux to Abbe Belliere” (p. 165)

“Painting and Photographs” of St. Thérèse by her sister, Celine Martin (p. 174)

Film: *A Man for All Seasons* by Zinneman (p. 176)

Film: *The Song of Bernadette* by Henry King (p. 176)

Story: “Saint Francis and the Animals” (p. 182)

Painting: *St. Francis Preaching to the Birds* by Giotto; (p. 239)

Painting: *St. Mary Magdalene in Penitence with Crucifix* by El Greco (p. 240)

Painting *St. Jerome in the Wilderness* by Lorenzo Sabatini (p. 436)

The Church Is Catholic

Film: *The Mission* by Roland Joffe (p. 375)

Excerpts from *Salvador Witness* by Ana Carrigan (p. 357)

Painting: *La Orana Maria (Hail Mary)* by Paul Gauguin (pp. 435-436)

Painting: *The Black Christ* by Ron Harrison (p. 91)

Music: “Kyrie” from *Missa Luba*

The Church Is Apostolic

Poem: “Marble Floor” by Karol Wojtyla (p. 153)

Film: *Becket* by Peter Glenville (p. 175)

The Church in the World

Excerpts from *Salvador Witness* by Ana Carrigan (p. 357)

Film: *On the Waterfront* by Kazin (p. 376)

Film: *Angels with Dirty Faces* by Michael Curtiz (p. 244)

Excerpt from *Bearing the Cross* by David Garrow (p. 477)

Vocations in the Church

Short Story (single life): Jean Donovan: *Salvador Witness* by Ana Carrigan (p. 357)

Film (marriage): *The Tree of the Wooden Clogs* by Olmi (p. 373)

Short Story (marriage): “The Gift of the Magi” by O’Henry (p. 219)

Film (marriage): *It’s a Wonderful Life* by Frank Capra (p. 371)

Letters of St. Thérèse of Lisieux to Abbe Belliere (religious life) (p. 165)

Film (religious life): *Into the Great Silence* by Phillip Groning (p. 438)

Excerpt (priesthood): *Diary of a Country Priest* by Georges Bernanos (p. 227)

Film (priesthood): *The Keys of the Kingdom* by John Stahl (p. 372)

Film (priesthood): *I Confess* by Alfred Hitchcock (p. 143)

Implication for Life of a Believer

Film: *The Tree of the Wooden Clogs* by Olmi (p. 373)

Film: *It’s a Wonderful Life* by Frank Capra (p. 371)

Painting: *The Annunciation* by John Collier (p. 173)

“March 7, 1848” from *Meditations and Devotions* by Cardinal Newman (p. 404)

Excerpt: “A Woman’s Prayer” by Dorothy Day (p. 425)

Excerpt from *The Junkie Priest: Father Dan Egan, SA* (p. 297)

Film: *Au Revoir Les Enfants* by Louis Malle (p. 373)

SACRAMENTS AS PRIVILEGED ENCOUNTERS WITH JESUS CHRIST

The Sacramental Nature of the Church

The Journey of the Mind into God by St. Bonaventure (p. 84)

Poem - "The Blessed Virgin Mary Compared to a Window" by Thomas Merton (p. 141)

Poem: "Welcome Morning" by Anne Sexton (p. 1870)

Story: "St. Francis and the Animals" (p. 182)

Painting: *St. Francis Preaching to the Birds* by Giotto (p. 239)

Poem: "i thank You God for most this amazing" by E.E. Cummings (p. 189)

The Sacraments of Initiation (Baptism, Confirmation, Holy Eucharist)

Short Story: "She Went by Gently" by Paul Vincent Carroll (p. 196)

Painting: *The Baptism of Jesus* by Bellini (p. 239)

"An Account of the Martyrdom of St. Blandine and Her Companions" by Eusebius of Caesarea (p. 156)

Excerpts from *Salvador Witness* by Ana Carrigan (p. 357)

Film: *Romero* by John Duigan (p. 375)

Film: *Au Revoir Les Enfants* by Louis Malle (pp. 373-374)

Short Story: "The Hint of an Explanation" by Graham Greene (p. 205)

Paintings: *The last Supper* by DaVinci, Warhol, and Dali (p. 282)

Sacraments of Healing (Penance and Reconciliation; Anointing of the Sick)

Excerpt from *The Diary of a Country Priest* by Georges Bernanos (p. 227)

Film: *I Confess* by Alfred Hitchcock (p. 243)

Painting: *St. Mary Magdalene in Penitence with a Crucifix* by el Greco (p. 240)

Film: *The Gospel According to St. Matthew* by Pasolini (p. 95)

Sacraments at the Service of the Community (Priesthood and Marriage)

Poem(priesthood): “Marble Floor” by Karol Wojtyla (p. 153)

Film(priesthood): *Angels with Dirty Faces* by Michael Curtiz (p. 244)

Short Story(marriage): “The Gift of the Magi” by O’Henry (p. 219)

Painting(marriage): *The Betrothal of the Virgin* by Raphael (p. 240)

Excerpt(priesthood) from *The Junkie Priest: Father Dan Egan, SA* by John D. Harris (p. 297)

VI

LIFE IN JESUS CHRIST

Sin and Fall

Short Story: “The Sniper” by Liam O’Flaherty (p. 256)

Short Story: “The Filipino and the Drunkard” by William Saroyan (p. 262)

Painting: *Adam and Eve Driven out of Paradise* by Domenichino (p. 369)

Painting: *The Women Taken in Adultery* by Guercino (p. 371)

Painting: *Cain and Abel* by Pietro Novello (p. 370)

Painting: *The Return of Prodigal Son* by Rembrandt and Poynter (p. 370)

Film: *East of Eden* by Elia Kazin (pp. 376-377)

The Ten Commandments

Short Story: (Commandment I) “Parker’s Back” by Flannery O’Connor (p. 59)

Film: (Commandment 3) *Chariots of Fire* by Hugh Hudson (p. 374)

Short Story(Commandment 5): “The Sniper” by Liam O’Flaherty (p. 256)

Painting: *Cain and Abel* (commandment 5)by Pietro Novello (p. 370)

Film: *East of Eden(commandment 5)* by Elia Kazin (pp. 376-377)

Painting: (Commandment 6) “– *The Woman Taken in Adultery* by Guercino (p. 371)

Film: (Commandment 8): *On the Waterfront* by Kazin (p. 374)

Film: (Commandment 10): *The Little Foxes* by William Wyler (p. 377-378)

The Beatitudes

Short Story: “Where Love Is, God Is” by Tolstoy (p. 100)

Short Story: “The Story of the Other Wise Man” by Van Dyke (p. 267)

Selection from *The Junkie Priest: Father Dan Egan, SA* by John D. Harris (p. 297)

Painting: *The Christ of the Breadline* by Fritz Eichenberg (p. 174)

Film: *It’s a Wonderful Life* by Frank Capra (pp. 371-372)

Film: *Gandhi* by Richard Attenborough (p. 375)

Selections from *Salvador Witness* by Ana Carrigan (p. 357)

Poem: “On Opening a Page in Time Magazine” by Cothrai Gogan (p. 354)

Painting: *The Black Christ* by Ronald Harrison (p. 91)

Painting: *The Christ of the Breadline* by Fritz Eichenberg (p. 174)

Film: *Romero* by Duigan

Film: *The Mission* by Joffe (p. 375)

Film: *Gandhi* by Attenborough (p. 375)

Film: *The Defiant Ones* by Stanley Kramer (p. 276)

Music: “Let There Be Peace on Earth” by Miller and Jackson

Music: “The Prayer of Saint Francis” by Sebastian Temple

Vocations in the Church

Excerpt (single life): Jean Donovan: *Salvador Witness* by Ana Carrigan (p. 357)

Film (marriage): *The Tree of the Wooden Clogs* by Olmi (p. 373)

Short Story (marriage): “The Gift of the Magi” by O’Henry (p. 219)

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