The document you are printing is one chapter of *Iv'du B'simchah: Worship with Joy*. It can be used on its own or in combination with other *Iv'du B'simchah* materials. You can download the full book at **www.urj.org/worship** under "Publications and Resources" or order a printed book by emailing worship@urj.org.

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LET US LEARN IN ORDER TO DO: A STUDY PROGRAM FOR WORSHIP/RITUAL COMMITTEES

Welcome to the Let Us Learn in Order to Do study modules—a seventeen-session course of study designed specifically for members of congregational Worship/Ritual Committees and clergy. This program is an ambitious one; we hope it will also be an exhilarating journey for you into the world of worship. It is designed to help you respond to the question, How can we make our congregation's worship experience richer, deeper and more relevant to those who worship with us? For those of you who are Worship/Ritual Committee members, we offer this program to help you significantly increase your knowledge of Jewish worship in its many aspects. For those of you who are clergy, we offer this curriculum as a tool to help you raise your Worship/Ritual Committee's level of knowledge and awareness about worship. This course is meant to be an introduction to the many components that make up the worship experience. While there are sessions on Shabbat liturgy, this is not a course in liturgy. We encourage you to study further, on your own or as a committee, and to that end, we have included A Selected Bibliography of Worship Resources on page 150. For both lay members and clergy, we hope that this program will enable you to go forward together as worship partners and agents of change in your congregations.

A quick look at the Contents page of *Iv'du B'simchah* will show you the broad range and scope of this curriculum. It asks participants to examine their own ideas about God, reviews the origins of Reform Movement liturgy, teaches the basic structure of Shabbat services, examines some contemporary congregational worship challenges and explores a great deal more. The learning style is a mixture of didactic and experiential formats.

This program is designed to be led by clergy and/or knowledgeable lay leaders who can respond to participants' questions or requests for clarification as they arise. The program of study is meant to take place during the first forty-five minutes of what is in most congregations a monthly meeting of the Worship/Ritual Committee. Each "module" is a self-contained unit, although a few modules are part of a broader two-session section of the curriculum. The program has been designed so that earlier units form the basis of subsequent ones. We hope, therefore, that you will follow the curriculum in the order in which it is presented. Each unit has the same format. The Goals for each session are clearly laid out at the beginning. Copies of the reading materials listed under Advance Readings should be distributed at the end of the preceding session. These readings are designed to provide critical background material that will be utilized in the following session.

You can find the Advance Readings and handouts needed for class study on the Union for Reform Judaism Department of Worship, Music and Religious Living's website at **www.urj.org/worship** under Let Us Learn: Readings. Books that must be purchased are listed on the right. An Introduction sets the stage for each session and should be read aloud by the leader at the beginning of each meeting. The Activities are explained and should enable participants to better explore their own ideas about and responses to the material. Occasionally, participants will be asked to do some brief writing during a session and will need paper and pens or pencils. No other special materials are required. At the end of some sessions, the leader is asked to retain charts, notes or any other work that was done by participants. Please consider this retained material to be your congregation's worship "archive" to which you can refer in the future as you develop a vision for and experiment with worship.

For the Let Us Learn in Order to Do study program, the following books should be read in full.

We suggest purchasing one for each committee member.

Lawrence A. Hoffman
The Art of Public Prayer: Not for Clergy Only
(Woodstock, VT: Skylight Paths Publishing), 1999

Lawrence A Hoffman, ed.
My People's Prayer Book: Traditional Prayers, Modern Commentaries, Vol. 1, The Sh'ma and Its Blessings
(Woodstock, VT: Jewish Lights Publishing), 1997

Jeffrey K. Salkin
Putting God on the Guest List
(Woodstock, VT: Jewish Lights Publishing), 1992

SESSION 1
PRAYER: LET'S START BY GETTING PERSONAL

GOAL
- To help participants understand worship by learning more about their own connections to prayer.

MATERIALS
- A copy of questions 2a through 2m for each participant
- Pens or pencils

INTRODUCTION
Worship/Ritual Committee members who are charged with the responsibility for congregational worship certainly need to think and educate themselves about many aspects of prayer and worship. But the starting point of any such exploration should be oneself. Because prayer is a deeply subjective experience, its "success" or "failure" is dependent on personal as well as communal factors. And precisely because prayer is so subjective, engaging the head and the heart, both one's rational and emotional responses to prayer must be brought to any study of worship. This will be our first goal.

ACTIVITIES
1. Read the following out loud with the group:

   I have always found prayer difficult. So often it seems like a fruitless game of hide-and-seek, where we seek and God hides…. Yet I cannot leave prayer alone for long. My need drives me to God. And I have a feeling that God has reasons for hiding and that finally all my seeking will prove infinitely worthwhile. And I am not sure what I mean by "finding." Some days my very seeking seems a kind of "finding." And, of course, if "finding" means the end of "seeking," it were better to go on seeking.

   Adapted from Leslie D. Weatherhead, *A Private House of Prayer*

2. Have participants read the following questions silently. Ask them to select three or four questions that are particularly meaningful to them and to jot down their responses. Allow about five minutes. Then discuss the questions together, and have one person take notes of what is said, excluding the names of the speakers.
   a. How do you define prayer?
   b. Why do you pray?
   c. To whom or what do you pray?
   d. What happens to you during prayer? Afterward?
   e. Do you feel God's Presence during prayer? Always? Occasionally? Never?
   f. Have you had prayer experiences that were particularly meaningful to you? What were they? What made them so meaningful?
   g. Do you have a favorite prayer?
   h. What is your biggest frustration with regard to prayer?
   i. Was there a time in your life when prayer meant something different to you than it does now? When and why?
   j. Fill in the blank: "I pray _____ God."
   k. When you pray, do you ask for things? Guidance? Forgiveness? Blessings?
   l. Do you make up your own prayers? When? Why?
   m. What helps you to pray? What prevents you from praying?

Collect the group's responses and save them for review at a later time.

SESSION 2
GOD THROUGH THE LENS OF LITURGY

GOALS
To help participants
- Understand the siddur as a theological text.
- See the spectrum of God views expressed in our liturgy.
- Begin thinking about their personal theology within the spectrum of Jewish ideas about God.

ADVANCE READING
- Lawrence A. Hoffman, ed., *My People's Prayer Book: Traditional Prayers, Modern Commentaries, Vol. 1, The Sh'ma and Its Blessings* (Woodstock, VT: Jewish Lights Publishing), 1997. Read pages 41–54, 67–82, 83 and 87–99.

MATERIALS
- A copy of *Gates of Prayer: The New Union Prayerbook* (1975) or *Mishkan T'filah: A Reform Siddur* (2007) for each participant
- A copy of *My People's Prayer Book: Traditional Prayers, Modern Commentaries, Vol. 1* for each participant

INTRODUCTION
Every piece of liturgy "says" something about God, that is, a prayer reflects (overtly and covertly) the author's views about God and God's relationship with human beings. A two-way process takes place between the worshiper and the prayer: The worshiper's own ideas about God impact his or her understanding of the prayer, and the statements about God in the prayer affect how the worshiper thinks about God.

Tell participants that in this session they will study several pieces of the liturgy and try to discern what is stated or implied about God in those prayers.

ACTIVITIES
1. Have participants open the siddur you are using to the *Yotzer Or*, the *Sh'ma* and the *Ahavah Rabbah* prayers and read them out loud.

2. Now ask participants to respond to the following questions. Encourage them to include ideas from the Advance Reading.
   a. What are the explicit and implicit statements about God in each prayer?
   b. Are any of the views about God that are expressed in these texts new to you?
   c. Are any of the prayers theologically compelling to you? Why?
   d. Are any of the prayers theologically untenable to you? Why?

3. During the last fifteen minutes, ask participants to think about and anonymously write down responses to the following questions:
   a. What do you believe about God at this point in your life?
   b. Does the liturgy used during our worship services reflect those beliefs?
   c. Does it conflict with them?
   d. If you could change one thing about our liturgy in order to make it better reflect your theological views, what would you change?

Collect the group's responses and save them for review at a later time.

SESSION 3
GOD AND RELIGIOUS PRACTICES IN THE REFORM MOVEMENT: A HISTORICAL OVERVIEW

GOAL
- To help participants trace the historical development of two aspects of Jewish belief—God and Religious Practices—through 125 years of Reform platforms.

ADVANCE READINGS
- Eugene B. Borowitz, "The Pittsburgh, Columbus, and Centenary Statements: A Comparative Chart," supplement from *Reform Judaism Today* (New York: Behrman House, Inc.), 1983
- "Emancipation," *Encyclopaedia Judaica*, pp. 696–699
- "Reform Judaism," *Encyclopaedia Judaica*, pp. 24–28

MATERIALS
Copies for each participant of
- The 1885, 1937, 1976 and 1999 published platforms of the Reform Movement
- "The Pittsburgh, Columbus, and Centenary Statements: A Comparative Chart"

INTRODUCTION
The Reform Movement has periodically created "platforms"—statements of principle that reflect the thinking of Reform clergy and laypeople during a particular period in history. The four documents that have been produced to date were written in 1885, 1937, 1976 and 1999. These documents show us what the dominant liturgical, ritual and theological ideas of their time were. The more recent documents also offer Reform congregations an opportunity to see how closely their own liturgical and ritual practices match (or do not match) current trends in our Movement.

ACTIVITIES
1. Read together The God-Idea and Religious Practice sections in "The Pittsburgh, Columbus, and Centenary Statements: A Comparative Chart." Then read together the God and Torah sections in the 1999 "Statement of Principles for Reform Judaism."

2. Have participants form three groups. Assign one of the three platforms (1885, 1937 and 1976) to each group. Ask the group assigned to the 1885 Pittsburgh Platform to imagine that they have been appointed to their synagogue's Ritual Committee in 1885. Ask them what they would do to ensure that the liturgy and ritual practices of their synagogue conformed to the sentiments expressed in the 1885 Pittsburgh Platform. Ask each of the other groups to do the same with their platform.

3. Have everyone come together again, and ask a representative from each group to describe what liturgical and ritual practice ideas its members devised in order to conform to their platform.

4. Finally, ask all the participants to repeat the exercise in one group, this time using the 1999 "Statement of Principles for Reform Judaism." Utilize a brainstorming approach whereby

participants are encouraged to call out whatever liturgical and ritual practice ideas come immediately to mind. Tell them not to try to formalize or refine their responses during this activity.

5. Ask participants to reflect on the changes in our movement's history.
   a. Are they more comfortable with one platform over the others?
   b. Notice how the pace of change within the movement has accelerated: 1885 to 1937 is fifty-two years; 1937 to 1976 is thirty-nine years; 1976 to 1999 is twenty-three years. What impact might this quickening pace have had?

Record the group's responses and save them for review at a later time.

SESSION 4
THE HISTORY OF THE REFORM MOVEMENT: 150 YEARS OF LITURGICAL CHANGE

GOAL
- To help participants see how the Movement's development has been reflected in its changing liturgy.

ADVANCE READINGS
- Stanley Dreyfus, "The Gates Liturgies: Reform Judaism Reforms Its Worship," *The Changing Face of Jewish and Christian Worship in North America*, Paul F. Bradshaw and Lawrence A. Hoffman, eds. (Notre Dame, IN: University of Notre Dame Press), 1991
- Rabbi Elliot L. Stevens, "The Prayer Books, They Are A'Changin'," *Reform Judaism* magazine, Summer 2006

MATERIALS
- A copy of each version of *Aleinu* for each participant

INTRODUCTION
Our Reform prayer books tell us a great deal about the history of our movement and the changes that have taken place within it. In the past century, the Reform Movement published three prayer books—*The Union Prayer Book* (1945), *Gates of Prayer: The New Union Prayerbook* (1975) and *Gates of Prayer for Shabbat and Weekdays* (1994). In 2007, the Movement published its most recent siddur titled *Mishkan T'filah: A Reform Siddur*. Changes and developments in Reform theology are evident in the liturgies contained in these prayer books and can be identified by studying them.

ACTIVITIES
1. Distribute the four versions of *Aleinu* from the above-mentioned prayer books. Have participants read and compare the different versions of that prayer.

2. Ask participants to list as many differences as they can find. If needed, suggest that they look at the
   a. Amount of Hebrew used
   b. Length of the prayers
   c. Amount of transliteration used
   d. English title of the prayers
   e. Choreographic directions (e.g., sitting, standing)
   f. English translations (e.g., the terms used for God)
   g. Prayer readers or leaders
   h. Number of options offered
   i. Layout of the prayers

3. Ask: "What do these differences tell you about the four different cultures that created and use(d) these prayer books?" Instruct participants to be as explicit as possible.

4. Ask: "Which version of *Aleinu* speaks to you? Which do you think will speak to your children?"

5. Finally, explain to participants that prayer books can be regarded as a form of autobiography—that is, they reflect the values, hopes and aspirations of their communities at a given point in time. Liturgies that are meaningful in one generation may not work as successfully in another because of changes in the new generation's self-perception, values or means of expression. The challenge, then, is to find ways to make liturgy as meaningful as possible in each age.

Record the group's responses and save them for review at a later time.

SESSION 5
RUBRICS, BLESSING, *KEVA* AND *KAVANAH*: THE BUILDING BLOCKS OF PRAYER

GOALS
To help participants
- Begin to study the structure of the worship service.
- Become familiar with the concepts of *keva* and *kavanah* and learn how they work together to create the overall worship experience.

ADVANCE READING
- Lawrence A. Hoffman, "*Minhag Ami*: Our Diary of Prayer Across the Centuries," *My People's Prayer Book: Traditional Prayers, Modern Commentaries, Vol. 1, The Sh'ma and Its Blessings* (Woodstock, VT: Jewish Lights Publishing), 1997, pp. 1–12

MATERIALS
For each participant:
- A copy of the readings in the introduction, activity 1 and activity 4
- A Shabbat and a weekday service outline, which appear on the Let Us Learn: Readings online page at **www.urj.org/worship/letuslearn**
- A copy of *Gates of Prayer* or *Mishkan T'filah*

INTRODUCTION
This session, adapted from Lawrence A. Hoffman, *Synagogue 2000*, session 3, 1996, is an introduction to the structure of the prayer book.

> The service is put together in a particular way: It is like a symphony in music or a grand retrospective of modern art—that is, it follows a fixed structure. People who know nothing about music may enjoy symphonies, but they are apt to miss much of what they hear because they cannot appreciate the artistry that their ears are taking in. They may complain about feeling overwhelmed by the experience of what becomes eventually a mass of sound. Similarly, a visitor to a museum may enjoy the colors and shapes of cubism but say after a while that most of the art is starting to look all alike. In both cases, casual listeners or observers do not get what the experts do because they have no idea of the structural theory that underlies the art work in question. They may take a music or art appreciation course so that they can revisit Beethoven on one hand and Picasso on the other, in order to say, "Now, I get it."

Think of this session as the "liturgy appreciation course" that you need in order to be able to say "I get it" when you pray.

ACTIVITIES
1. Read the following out loud:

   > Prayer is an art form. It has its own rationale. The service is not just a jumble of words. It is a set of literary units called rubrics, put together according to an

elaborate plan that begins, develops and ends in a carefully delineated fashion. The liturgy is made up of a variety of different kinds of compositions—some prose, some poetic, some biblical citations (like Psalms or the *Sh'ma*) and some rabbinic medieval writings. A convenient way to refer to any single one of them without worrying about what to call it technically is to say that each one is a rubric. "Rubric" is the word we use to name any discrete unit of liturgy, large or small. For example, the *Sh'ma* and its blessings, the *Amidah* and the Torah reading are distinct rubrics.

2. Review the service outlines, noting the differences between the weekday and Shabbat services.

3. Write the words "blessing," "*b'rachah*" and "benediction" on the chalkboard. Explain to participants that these are the same thing and are the most common kind of prayer in our liturgy.

   Tell participants: "Of all the Rabbis' liturgical work, it was blessings (*b'rachot*) that they liked the most. They provided blessings as the means by which Jews were asked to greet the Presence of God in the world. The most familiar blessings are for greeting God's work in the daily flow of our lives. These are known as short blessings."

   Ask participants to list several such blessings, for example,…*borei p'ri hagafen* for drinking wine;…*hamotzi lechem min ha-aretz* for eating bread; and…*shehecheyanu v'kiy'manu v'higi-anu laz'man hazeh* for anniversary events during a given year.

   Explain that blessings are also "the way Jews meet God while doing mitzvot," for example, lighting Shabbat candles, for which we say, "…*asher kid'shanu b'mitz'votav v'tzivanu l'had'lik ner shel Shabbat*—who has made us holy and commanded us to light the Shabbat light."

4. Now discuss the following:

   There is another kind of blessing: It is a long, not a short, one, best imagined as a theological essay, usually running a single paragraph long but sometimes continuing for several paragraphs as well. The prayer book is filled with such staple compositions. The Rabbis bracketed biblical readings with blessings, for instance, when you read the Torah and are called up for an *aliyah*, you say a blessing before and then another one after the reading. Similarly, the biblical reading we call the *Sh'ma* is surrounded by blessings before and after it. The *Amidah* has no biblical core at all: It is only and purely a succession of blessings. Blessings are the true core of our Jewish worship service.

   Blessings are relatively easy to spot because of their distinctive prose style. They may begin any way at all, so their beginning is difficult to find sometimes, but they always end with a summary line, *Baruch Atah Adonai* ("Blessed are You, *Adonai*…), followed by a synopsis of what the blessing is all about. The summary wrap-up sentence is called a *chatimah*, literally, a "seal," referring to the seal on a signet ring, once used to close an envelope. It is as if each blessing is a letter to God, signed and sealed at the end with a summarizing *chatimah*.

Tell participants that although some prayers, like the *Aleinu* and the *Kaddish*, are neither biblical quotations nor blessings, the most common kind of prayer is the *b'rachah*. Inform participants that their first task will be to learn to recognize blessings and their summary lines, the *chatimot* (singular, *chatimah*).

5. Now instruct each participant to work with a partner isolating the *Sh'ma* and its blessings and then isolating some of the blessings of the *Amidah* until they see how blessings function and are able to spot the *chatimot* on their own.

6. Tell participants what *keva* and *kavanah* are. Explain that Jewish worship has a fixed structure, which we refer to as *keva*. Rabbi Lawrence Hoffman states that *keva* is "the structural fixity, the rhetorical rules for prayer, the fixed succession of themes that inevitably constitute a service no matter what words were used." But *keva* alone does not determine the worshipers' experience. There is also *kavanah*, which Rabbi Hoffman states is the "creativity or spontaneity… [that] comes through inner concentration by each worshiper." *Kavanah* is the direction of one's heart, but it does not exist in isolation from other variables. Also impacting the individual's experience of worship are such factors as how the words are delivered by the prayer leader, the music that is sung, the ambience, the involvement of the congregation, the use of space and the general choreography of the service.

7. Now go around the room and ask participants to name the two or three elements that most impact their personal *kavanah*, their own experience of worship. Tell participants that their ongoing study of worship will include understanding the impact and importance of both *keva* and *kavanah*.

Record and collect the group's responses.

SESSION 6
BECOMING FAMILIAR WITH THE SERVICE: EREV SHABBAT WORSHIP

GOALS
To help participants
- Learn about the minimum requirements for a worship service.
- Recognize the major rubrics of Erev Shabbat worship.

ADVANCE READINGS
- Lawrence A. Hoffman, "Halakhic Appendix: What Is the Status of Hebrew or of English in a Service?" *Synagogue 2000*, 1996, pp. 50–51
- Lawrence A. Hoffman, "The Roots of the Siddur," *Keeping Posted* 22:6 (March 1977), pp. 7–8, 17. Reprinted in *Journey Through Judaism: The Best of Keeping Posted,* Alan D. Bennet, ed. (New York: URJ Press), 1991, pp. 123–126

MATERIALS
For each participant:
- A copy of the prayer book that his or her congregation uses for Shabbat worship
- A copy of the *Tanach* (Hebrew Scriptures)

INTRODUCTION
We have seen how our liturgy has developed and changed through history. The age of modernity ushered in many liturgical innovations. Nevertheless, all Jewish denominations retain the basic structure and most of the rubrics of the traditional service in their worship, although there is no Jewish law that dictates what any given service must include. Three sections of the service trace their roots to the Bible, form the core of Jewish worship and are considered mandatory. They are the *Sh'ma* and its accompanying blessings; the *Amidah* or *T'filah*, regarded as a substitution for the morning sacrifice offered daily at the Temple in Jerusalem; and the instruction to read the Torah publicly, attributed to Ezra (Nehemiah 8:1–8), who organized worship when the Jewish exiles returned from Babylonia in the sixth century B.C.E.

Tell participants: "There are several differences between the Erev Shabbat (Friday night) service and the Shabbat *Shacharit* (Saturday morning) worship service. We'll be studying the Erev Shabbat service tonight and the Shabbat *Shacharit* service the next time we meet."

ACTIVITIES
1. Guide participants through the *Kabbalat Shabbat* rubric, explaining the dual goals of "welcoming" Shabbat and preparing oneself for it. Show how Psalms 95–99 and the recitation of *L'chah Dodi* praise God and honor Shabbat.
2. Ask participants to identify two or three ideas about God that are reflected in this part of the liturgy.
3. Have participants turn to the *Bar'chu*. Point out to them how the choreography (i.e., the bending and bowing) of the *Bar'chu* emphasizes its role as the call to worship. The service leader asks the worshipers, "Are you ready to pray?" and the worshipers respond, "We're ready!"

4. Show participants the structure of the *Sh'ma* and its blessings in both the Shabbat evening and morning services. You might want to use the service outlines cited in Session 5.
5. Point out the traditional formulation of the *Sh'ma* in the *Tanach*: Deuteronomy 6:4–9, Deuteronomy 11:13–21 and Numbers 15:37–41. Look at the *V'ahavtah* and point out from which of the three Torah texts it comes.
6. Read aloud the three prayers that make up the blessings around the *Sh'ma*. Then ask participants: "Which three questions do these blessings answer?" According to Rabbi Hoffman, the three questions are, "How did everything begin?" to which the *Maariv Aravim* answers, "God made everything"; "How do we know how we are to live in the world?" to which *Ahavat Olam* answers, "God provided us with the Torah"; and "How will it all end?" to which the *G'ulah* answers, "God is eternal and will someday redeem all humanity."
7. Turn to the "extra" blessing called *Hashkiveinu* that accompanies the *Sh'ma* only in the evening service. Read this prayer aloud. Ask: "What image of God does this prayer portray? Do you find this image comforting?"
8. Together look at the structure of the *Amidah*, including its seven Shabbat blessings . Explain that the intermediate weekday petitions are omitted on Shabbat because God rests on Shabbat. Ask participants to identify the *chatimot* of each blessing.

To conclude, tell participants that in the next session they will look at the Shabbat *Shacharit* service, covering the following rubrics: *Birchot Hashachar* (Morning Blessings), *P'sukei D'zimrah* (Verses of Song), the Torah and haftarah readings, and the concluding prayers, concentrating on the *Kaddish*.

Record and collect responses.

SESSION 7
BECOMING FAMILIAR WITH THE SERVICE: SHABBAT *SHACHARIT* WORSHIP

GOAL
- Recognize the major rubrics of Shabbat *Shacharit* worship, including *Birchot Hashachar* (Morning Blessings), *P'sukei D'zimrah* (Verses of Song), the Torah and haftarah readings, and the concluding prayers, concentrating on the *Kaddish*.

ADVANCE READING
- Harvey J. Fields, "Section Four: The Reading of the Torah," *Bechol Levavcha: With All Your Heart* (New York: URJ Press), 1979, pp. 106–111

MATERIALS
For each participant:
- A copy of the prayer book that his or her congregation uses for Shabbat worship
- A Shabbat *Shacharit* service outline, available online with the Let Us Learn: Readings at **www.urj.org/worship/letuslearn**

ACTIVITIES
1. Distribute the outline to participants. Go over it briefly, reviewing what is similar to the Erev Shabbat service and what is unique to the Shabbat *Shacharit* service.
2. Have participants open their prayer book to the sections of the service known as *Birchot Hashachar* (Morning Blessings) and *P'sukei D'zimrah* (Verses of Song). Point out that both rubrics function as a warm-up to the main body of the service, which begins with *Bar'chu*, the call to worship.
3. Read *Birchot Hashachar* together. Ask: "What do you think are the overall themes or messages of this rubric?" Make sure that participants include thanks and gratitude to God for the miracle of health and life each day; gratitude for the privilege of studying Torah; and a reminder of our fundamental obligations as Jews.
4. Read *P'sukei D'zimrah* together. Ask: "What do you think the authors of the first prayer, *Baruch She-amar*, were trying to convey?" Mention that some prayers not only give thanks and praise to God, they also reflect their authors' ideas about who God is and what God does. *Baruch She-amar* is an example of a prayer that describes God as both the creative and compassionate Source of all life.
5. Point out to participants that the rest of this rubric is composed of Psalms—biblical material that praises God. Look specifically at *Ashrei* (Psalm 145) and show participants how this psalm is laid out as an acrostic in Hebrew, with successive lines beginning with the letters of the Hebrew alphabet appearing in order (just the *nun* is missing). Explain that a number of prayers in our liturgy are acrostic in format and that they were probably written that way in order to serve as a memory device before written or printed liturgical texts became commonly accessible.
6. Move on to the liturgy for the reading of the Torah. (If you're using *Gates of Prayer*, select just one of the services.) Lead participants through it, noting the choreography of taking the Torah from the ark, carrying it through the congregation and bringing it back to the bimah for the

reading. Note also the placement of the Torah and haftarah blessings and readings in the service.

7. Finally, read the text of the *Kaddish* together. Ask participants to summarize what this prayer is saying. Ask: "What does this prayer have to do with death?" Explain why this prayer is associated with death and funerals.

Record and collect responses.

SESSION 8
A VERY QUICK TOUR THROUGH THE HISTORY OF JEWISH MUSIC

GOAL
- To help participants develop an appreciation and understanding of the scope of our Jewish musical heritage and of how Jewish music has both reflected and influenced the periods of Jewish history in which it developed.

ADVANCE READING
- "Introduction," *Jewish Music Guide for Teachers*, Board of Jewish Education, Inc., 1975

MATERIALS
- The downloadable MP3-formatted Musical Selections, available online with the Let Us Learn: Readings at **www.urj.or/worship/letuslearn**
- Several sheets of large paper and Scotch Tape

INTRODUCTION
Liturgical music shapes and is shaped by faith and culture. Music helps a worshiping community to express its connection to God as well its members' connection to one another and the world. When the spoken word fails, music has the power to express the deepest longings of the heart. It conveys memories, traditions and associations. From Temple times to the present day, music has been integral to Jewish worship.

ACTIVITIES
1. Ask participants to identify several unique characteristics of each of the five periods of Jewish musical history (biblical, post-Temple, *MiSinai*, Chasidic and contemporary), based on the Advance Reading. Write the identifying characteristics of each period on separate pieces of large paper. Hang the sheets of paper in the front of the room.
2. In preparation for listening to the Musical Selections, remind participants that each excerpt represents a particular historical period and/or a historical period's characteristics. The three excerpts for the contemporary period represent the American folk, classical Reform and Sephardic styles. The excerpts are not in chronological order. Play all of the Musical Selections through once. Then play the excerpts one at a time, and ask participants to match each excerpt with its historical period. Play the excerpts as often as necessary.
3. Now that participants have learned about the five periods of Jewish musical history and have been able to match them with music that is representative of each era, ask the following questions:
    a. Based on your reading for this session, how did the choice of instruments, tempo, key and style of each excerpt evoke a particular historical era for you?
    b. What emotions did the different pieces evoke in you?
    c. With what do you associate each piece?
    d. Would you want to include representative music of each historical time period in your congregational Shabbat worship?

Record participants' responses to the various pieces on the corresponding large sheets of paper (biblical, post-Temple, *MiSinai*, Chasidic and contemporary). Put the group's responses into your "archive" and retain them for review at a later date.

SESSION 9
MAJESTY, MEDITATION AND MEETING: THE MANY FACES OF JEWISH SACRED MUSIC

GOAL
- To enable participants to evaluate the liturgical music used in their own congregation's Friday night service and to assess how that music creates and supports different worship experiences.

ADVANCE READING
- Benjie-Ellen Schiller, "Some Notes on the Future of Jewish Sacred Music," *Koleinu B'yachad, Our Voices As One: Envisioning Jewish Music for the 21st Century*, American Conference of Cantors and the Guild of Temple Musicians, 1999

MATERIALS
- The leader should be prepared to sing or arrange for someone to sing the major liturgical musical pieces as they are sung/chanted/played in his or her congregation on a typical Friday night. Alternatively, the leader may prepare a CD of these selections. If the leader is using a CD, he or she will need to provide a CD player.
- A copy of "Some Notes on the Future of Jewish Sacred Music" for each participant
- A copy of the blank Music Chart that appears on page 42 for each participant

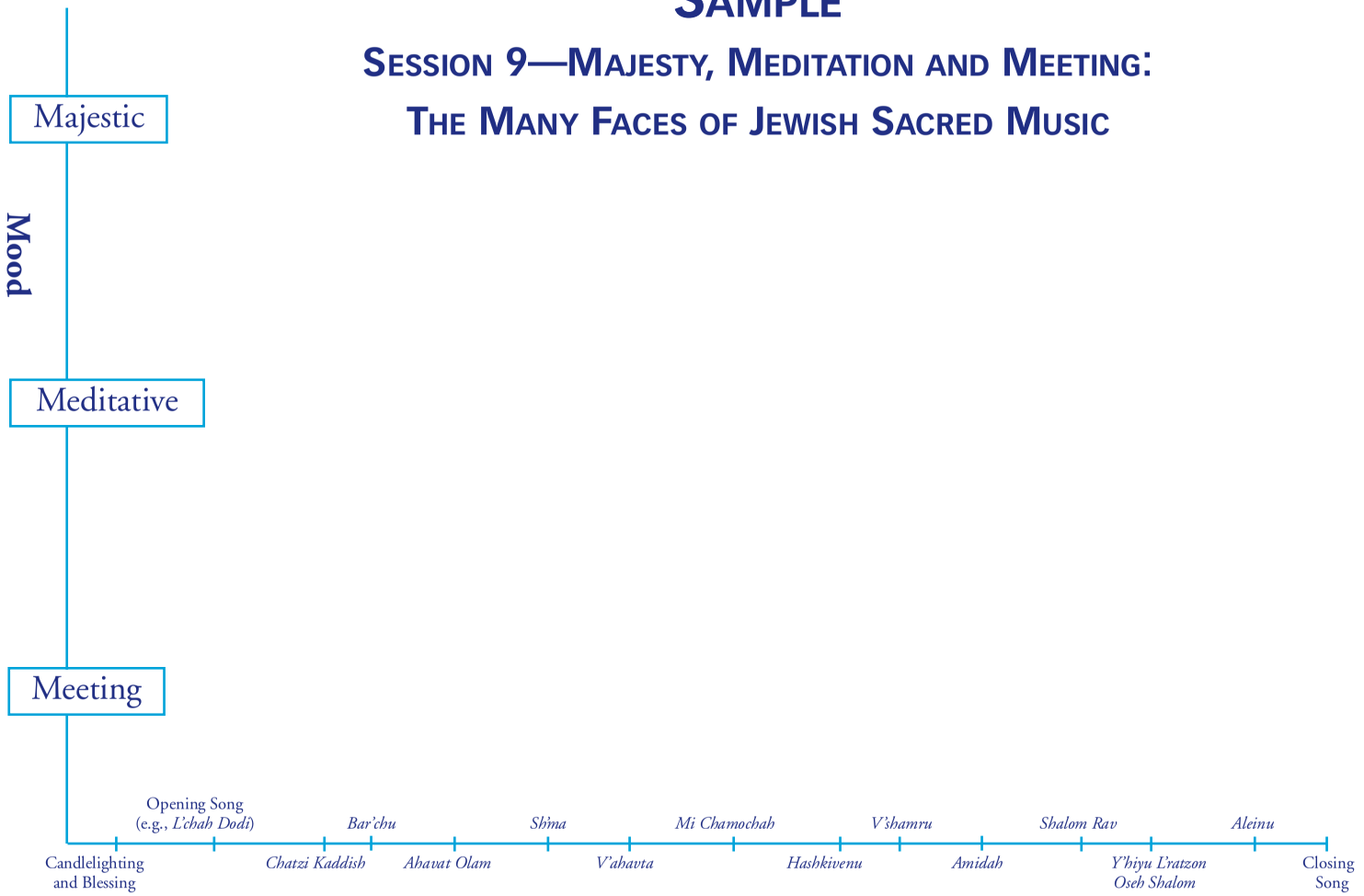
INTRODUCTION
Liturgical music has the power to create and convey distinct prayerful moods and to present worshipers with a variety of pathways to God. In the article cited for this session's Advance Reading, Cantor Schiller urges congregations to offer a balance of distinct musical styles during their worship in order to create "fluid, musically sound, and spiritually meaningful" services.

ACTIVITIES
1. Read the article together. Ask each participant to share a brief reaction to it.
2. Distribute copies of the blank Music Charts. Explain to participants that the vertical axis represents Cantor Schiller's three prayer "moods." Under your direction, have participants fill in the horizontal axis with the names of the musical liturgical selections that are used during a typical Friday night service in their synagogue. Refer to the attached Sample on page 41 as a guide.
3. Now ask participants to listen as each musical selection is either sung by the leader or played on the CD player. Tell participants to "plot" each musical piece's "mood" on their chart. Participants should work independently. Explain that there are no "right" answers in this exercise and that responses may differ widely.
4. After participants have finished "mapping the mood" of a typical service in their synagogue, have them compare their responses. Ask: "In what ways did your responses agree? How much did your responses differ?"
5. Now ask each participant to analyze his or her chart. Then pose the following questions:
   a. What do you think about the balance of musical styles in a typical service in your synagogue?
   b. Is the mood evenly divided between "majestic," "meditative" and "meeting"?
   c. Is there more emphasis on one mood than on the others? If so, why?"

Collect the charts and save them for future reference.

Sample

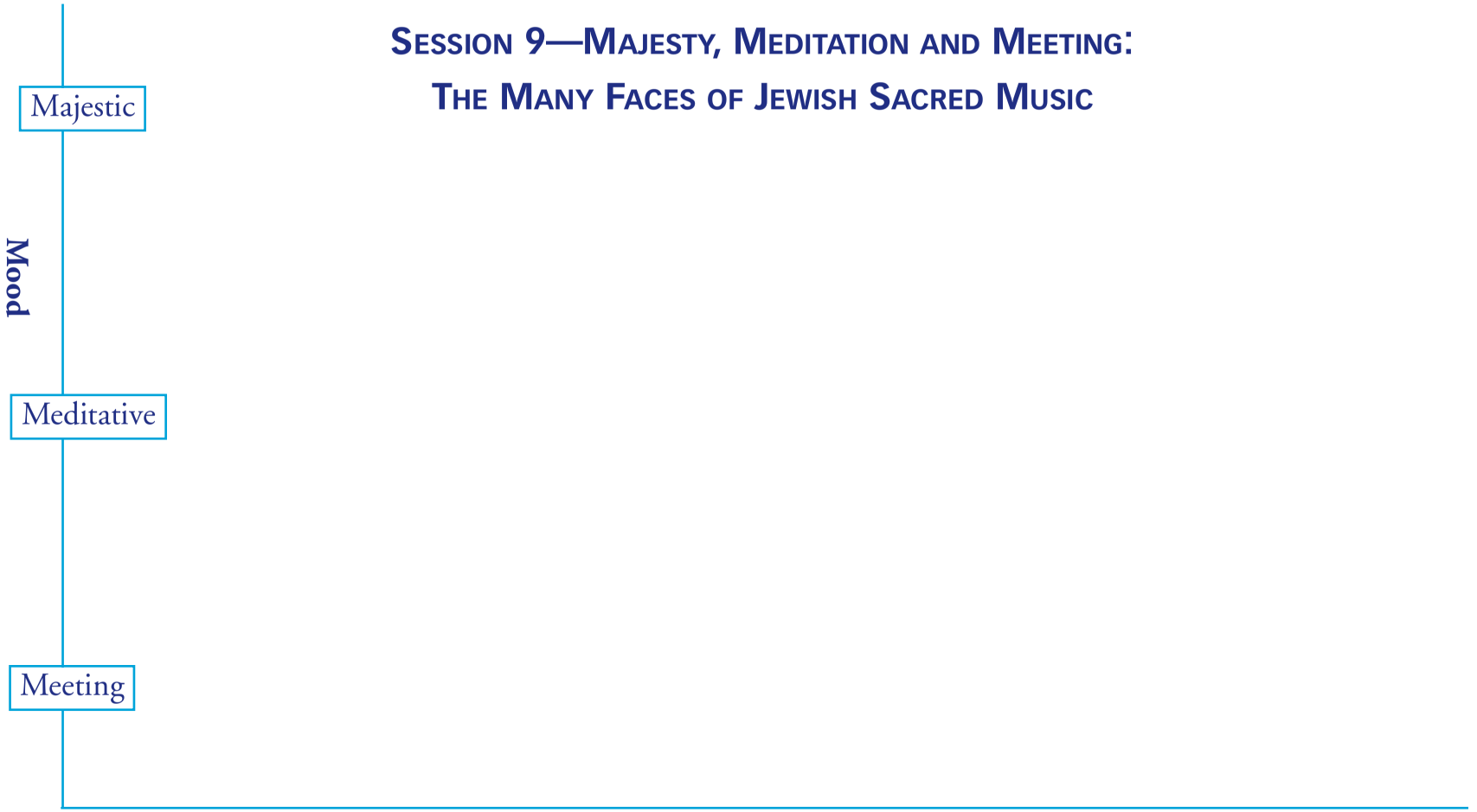
Session 9—Majesty, Meditation and Meeting:
The Many Faces of Jewish Sacred Music



Friday Night Service Musical Selections

Music Chart

Session 9—Majesty, Meditation and Meeting:
The Many Faces of Jewish Sacred Music



SESSION 10
LOOKING AT THE BIG PICTURE: FROM LITURGY TO WORSHIP

GOAL
- To expand participants' thinking about worship beyond the liturgy in order to encompass all of the components of worship.

ADVANCE READING
- Lawrence A. Hoffman, "The Sacred Cat" and "The Script of Prayer: Words Spoken," *The Art of Public Prayer: Not for Clergy Only* (Woodstock, VT: Skylight Paths Publishing), 1999, p. 38 and pp. 144–170

MATERIALS
For each participant:
- A copy of the reading that appears in this session's Introduction
- A copy of "The Sacred Cat"

INTRODUCTION
Read the following excerpt out loud:

> Prayer is more than liturgy. Liturgy is the set of words that constitute the prayers, and if we merely sat in the quietude of our homes reading the prayers silently the way we do a library book, that would be all there is. But liturgy is acted out in public "performance." Think of the prayers, therefore, as a dramatic script, for a sacred performance that features every single worshiper in the room. There is even room for God whom we never see, but who, we assume, is waiting in the wings, so to speak, and attending to what is being said. The whole thing takes place in a space like a modern play where even the audience is onstage; the official stage is the bimah area, but from time to time the action moves elsewhere (during a *hakafah* [Torah procession]). Some people get "starring roles" [the cantor, rabbi, Torah reader, person who reads the announcements], but others have side parts (the ushers, who speak to individuals more or less offstage)…. We wear special clothes, too (a *talit*, for instance, a sort of "costume" for the performance) and do special things (kiss the Torah, walk up and back for an *aliyah*, or stand and sit on cue).
>
> It feels strange to compare prayer to a play: Plays are things we observe, and they seem to be pure make-believe, just the opposite of what prayer is supposed to be. But prayer is performance nonetheless, albeit performance that is sacred and that involves everyone in the room not as observer but as an integral role in the dramatic action. We return to the idea of worship as drama later; for now, we need to make the point of their similarity, just to dispense once and for all with the idea that knowing the prayer book alone is equivalent to knowing what you need to know in order to make *t'filah* work for the people in the congregation. *T'filah* is more than liturgy.
>
> Lawrence A. Hoffman, *Synagogue 2000*, pp. 13–14

ACTIVITIES

1. Based on Rabbi Hoffman's analysis, propose that participants think of the Shabbat service as a drama. Then ask: "If you were the director of the 'play,' what beyond the script would you need to consider?" Suggest that students include
   a. All items normally used in services (*yad*, prayer books)
   b. All parts of the sanctuary that are normally part of the worship environment (ark, pews, etc.)
   c. All special roles that go into the play (greeter, person who has an *aliyah*)
   d. Other nonworship activities, such as reading announcements, birthday blessings or get well wishes
2. Now read "The Sacred Cat" out loud. Do the "cat stand" exercise together to elicit what participants think is changeable in the liturgy, roles and "props" of their worship. Of all the items that participants mention, which ones are "cats"? That is, which ones are we so used to that we assume they have to be there even though they really could be changed or even dispensed with? Refer to Sessions 6 and 7 about the Shabbat worship services.

Activities adapted from Lawrence A. Hoffman, *Synagogue 2000*, session 2, 1996

Tell participants that in the next session, they will continue to learn about the nonliturgical aspects of the worship experience.

Record and collect responses.

SESSION 11
UNDERSTANDING WORSHIP AS A SYSTEM: WORSHIP SPACE AND THE "PLAYERS"

GOALS
To help participants
- Understand the different roles played by the members of a worshiping community.
- Understand how congregational roles impact on worship and how worship impacts on congregational roles.
- Think about the varying worship experiences of the "Players."
- Consider the impact that the layout of the worship space has on the worship experience.

ADVANCE READINGS
- Lawrence A. Hoffman, "Mistaking the Code, Mixing Messages, and Managing Change" and "Sacred Space: The Message of Design," *The Art of Public Prayer: Not for Clergy Only* (Woodstock, VT: Skylight Paths Publishing), 1999, pp. 101–107 and pp. 201–234
- Daniel H. Freelander, "Why Temples Look the Way They Do," *Reform Judaism* magazine, Fall 1994, pp. 35–37

INTRODUCTION
As we have seen, worship is more than holding the prayer book in our hands. Many factors impact on the worship experience. One of these is the worshiping community itself and how its individual members, or "Players," understand their roles as worshipers. Rabbi Hoffman has categorized four such worship roles, identifiable by the status, history and attitudes associated with each one. Another factor is how the worship space itself is laid out.

ACTIVITIES
1. Review together the terms that Rabbi Hoffman uses to describe a worshiping community's "Players": "Professionals," "Regulars," "Movers" and "Watchers." Ask participants: "What percentage of worshipers in your congregation do you think falls into each of these categories during a typical Friday night service? During a Shabbat morning service? During a High Holy Days service?"
2. Next, ask participants to think about all the places in which they have ever attended a worship service (including synagogues, churches, mosques, etc.). Have them try to recall and list the spatial components, such as the seating arrangement, the height of the bimah or altar and its distance from the worshipers, the placement of the choir (if there was one), the length of the service, etc. For the moment, keep the discussion to a minimum and just write down participants' responses. Save them for review at a later date.
3. Now bring participants into the sanctuary or chapel in which they most often worship. Have them stand at the back of the room. Ask them to imagine that they are entering this space as they usually do for a service. Then ask participants to seat themselves where they most often sit during a service. Ask them why they chose that seat. Many will say that they sit where they do out of habit. Ask them to consider how their habit got started and what purpose it originally served. (For instance, someone might say that he or she always sits in the back because when he or she first started worshiping in this space, he or she had very young children who often had to be taken out of the room.) Then ask: "Is that original purpose still being served? Have your needs changed, or have they remained the same?"

4. Ask each participant to identify the category of Players in which he or she thinks he or she belongs: Professionals? Regulars? Movers? Watchers? Have participants identify where the different Players in the congregation usually position themselves.
5. Now ask participants to change their seat, moving to the position of a different Player. Ask them how it feels to sit in a different part of the worship space. Ask: "Are you less comfortable in your new seat? If you are, why do you think that this is so? What can you learn from this exercise about the experience of other Players in the congregation?"
6. Finally, have participants return to the original meeting room. Then ask: "If you could make one change in our overall worship space to enhance your personal worship experience, what would it be? If you could make one change in our worship space to enhance the communal worship experience, what would you change?"

Record and collect responses.

SESSION 12
LAY INVOLVEMENT IN LEADING WORSHIP

GOALS
To help participants
- Review the traditional role of the worship leader.
- Consider the use of laypeople as service leaders.

ADVANCE READING
- "The Role of the *Shali-ach Tzibur*," compiled by Cantor Josée Wolff

MATERIALS
- Ask participants to bring with them the Advance Reading, listed above.

INTRODUCTION
Congregations are increasingly using laypeople to lead worship, most notably home-based shivah services and "alternative" Shabbat services. In this session we will examine the historical antecedents of this trend and whether there are specific requirements for worship leaders. We will also assess under what circumstances that practice ought to be encouraged and the ramifications of doing this for the relations between lay leaders and clergy.

ACTIVITY
Based on the Advance Reading, ask participants to consider the following questions:

a. How has the role of the prayer leader changed from the Middle Ages to the present day? In what ways is the role similar? In what ways is it different?
b. How do you feel about the characteristics that are required for the prayer leader as described in the *Shulchan Aruch*?
c. In our age of worship and liturgical innovation and experimentation, how appropriate do you think lay-led services are? Are there advantages? Are there disadvantages? What are they? Are there some things lay leaders can do that professional clergy cannot and vice versa?
d. Under what circumstances (if any) would you be most comfortable with lay leadership of worship? Under what circumstances would you be least comfortable?
e. Could you imagine lay leaders leading certain parts of every worship service?
f. If you have led worship as a layperson, where and when did you do so, and what was the experience like for you? If you have been led by a layperson during worship, where and when did this happen, and how did you find that experience?
g. Are there parts of your synagogue worship that you feel could be enhanced by the use of lay leaders? What are they? How do you think the congregation would react to such changes?

Record and collect responses.

SESSION 13
SHABBAT MORNING WORSHIP AND THE BAR AND BAT MITZVAH "DILEMMA, " PART 1

GOALS
To enable participants to
- "Listen in" on a national discussion about Shabbat services among Reform synagogue lay leaders.
- Join in the discussion by adding their ideas and concerns about their synagogue's Shabbat services.

ADVANCE READINGS
- Janet Marder, "Worship That Works," *Reform Judaism* magazine, Spring 1997, pp. 13–18
- Postings from *Temple-Chat*, Spring 1999

MATERIALS
- Ask participants to bring with them the postings from *Temple-Chat*.

INTRODUCTION
How relevant is Shabbat morning worship for Reform Jews at the beginning of the twenty-first century? What does it mean that most Reform synagogues are filled not with members but with guests and invitees on any given Shabbat morning? Where are the members of those congregations on Shabbat morning, and why aren't they in the synagogue? Why do some congregants feel unwelcome and uncomfortable in their own synagogue on Shabbat morning? What does becoming a bar or bat mitzvah in the absence of one's community mean? Increasingly, Reform congregations are confronting the "privatization" or co-opting of Shabbat morning worship by the family of a bar or bat mitzvah and the rapid disappearance of communal worship at such times. While the occasion of a child becoming a bar or bat mitzvah is a joyful event for most families, in many congregations it has been accompanied by a steady drop-off in attendance by members. As a result, in some congregations, members are forming "alternative" services at which they feel they can pray as a community.

ACTIVITIES
1. Tell participants that the second Advance Reading is from *Temple-Chat*, an online forum for lay leaders of Reform congregations. Ask participants to identify the main concerns expressed in the postings.
2. Ask participants to imagine that they are posting to *Temple-Chat* on the topic of Shabbat morning worship. Have each participant create a posting in which he or she describes his or her own most pressing concern about Shabbat morning worship.
3. Collect the postings and read them aloud. Discuss whether there are common concerns expressed in the postings. Write those concerns on the chalkboard. Ask: "How much commonality is there? How varied are the concerns?"
4. Finally, ask participants how closely they believe their concerns would be mirrored by their fellow congregants if the latter were asked to engage in the same exercise. Ask: "Would there be significant differences? Why do they think that would be the case?"

Retain the postings and set them aside for later consideration.

SESSION 14
SHABBAT MORNING WORSHIP AND THE BAR AND BAT MITZVAH "DILEMMA," PART 2

GOALS
To help participants
- Learn about the "sumptuary laws" and Judaism's historic concern with luxury and ostentation regarding celebratory events.
- Consider the propriety of congregations publishing guidelines for celebratory events.
- Discuss the balance between the religious event and the following *s'udat mitzvah*—meal of celebration—when a young person becomes a bar or bat mitzvah.

ADVANCE READINGS
- Janet Marder, "When Bar/Bat Mitzvah Loses Meaning," *Reform Judaism* magazine, Winter 1992 (and accompanying "Letters")
- Rachel, Mikva, "Making It Count: A Covenant for Becoming a Bar/Bat Mitzvah," **www.urj.org/worship/bneimitzvah**.
- Jeffrey K. Salkin, "Rites and Wrongs of Passage: Putting the Party in Perspective," *Putting God on the Guest List* (Woodstock, VT: Jewish Lights Publishing), 1992, pp. 57–64
- "Sumptuary Laws," *Encyclopaedia Judaica*, p. 515

INTRODUCTION
Some clergy and lay leaders have serious reservations about what they see as the increasing ostentation of bar and bat mitzvah celebrations. They believe that the overshadowing of the service by the party is a significant factor contributing to the decline of communal Shabbat morning worship at many Reform synagogues. In a number of communities, clergy and lay leaders have established guidelines for bar and bat mitzvah celebrations.

ACTIVITIES
1. Ask participants: "How do you feel about congregations publishing guidelines for bar and bat mitzvah celebrations? Do you think that synagogues have the right to do this? Do you think that congregations have the obligation to do this? Is it beneficial for a congregation to establish such guidelines? Could it be detrimental? If your synagogue were to publish such guidelines, how do you think they would be received by the congregants?"
2. Have participants form two groups, with one group representing the members of an imaginary Worship/Ritual Committee who wish to implement celebration guidelines and the other group representing the congregants who are challenging such a plan. Give the groups a few minutes to prepare their arguments and the points that they wish to make. Then have them role-play the congregants' questions and the committee's responses.
3. Ask each participant to write a response to the following: "Imagine that you are creating bar and bat mitzvah celebration guidelines for your congregation. List three specific recommendations that you would include in such a document."

Collect the group's responses and save them for review at a later time.

SESSION 15
"FOR THE SINS THAT WE COMMITTED WILLINGLY OR UNINTENTIONALLY…"
RABBI LAWRENCE A. HOFFMAN'S FOUR "SINS" OF JUDAISM

GOALS

To help participants

- Become familiar with Rabbi Hoffman's critique of late twentieth-century synagogue life.
- Consider the following questions:
  a. To what extent does each of Rabbi Hoffman's "sins" exist in our synagogue?
  b. Do we want to institute change?
  c. How can this analysis guide us to effect change?

ADVANCE READINGS

- Lawrence A. Hoffman, "*Al Chet Shechatanu*… For the Sins That We Committed Willingly or Unintentionally: Four Unintentional Sins of Synagogue Life," *Synagogue 2000*, 1996, pp. 20–21
- Lawrence A. Hoffman, "Imagine: A Synagogue for the 21st Century," *Reform Judaism* magazine, Fall 1996

INTRODUCTION

Rabbi Hoffman starts with a basic premise—that the Judaism promulgated in many synagogues today has slipped into four outmoded models. These models of Judaism—pediatric, ethnic, corporate and consumer—are no longer relevant to the needs of the majority of North American Jews, and thus they cannot continue to claim either our commitment or our loyalty. Instead, Rabbi Hoffman argues, these models should be transformed into four more relevant paradigms: adult (instead of pediatric), spiritual (instead of ethnic), caring (instead of corporate) and communal (instead of consumer).

ACTIVITIES

1. Have participants form four groups, corresponding to each of Rabbi Hoffman's four "irrelevant" models. The members of each group will concern themselves with, respectively, pediatric, ethnic, corporate and consumer models of Judaism.
   a. Ask each group to evaluate the extent to which their assigned "sin" predominates in their synagogue's worship and programs.
   b. Next, ask the members of each group to consider what elements of their assigned "sin" they might want to preserve. For example, although some participants might feel that their congregation's services and programs do not focus enough on adult needs and concerns, it is unlikely that they would want to discard child- and youth-oriented programming altogether.
   c. Ask each group's members to consider the competing needs between their assigned "irrelevant" paradigm and the "more relevant" paradigm that Rabbi Hoffman suggests to replace it: pediatric instead of adult, ethnic instead of spiritual, corporate instead of caring and consumer instead of communal. Have them discuss how they would

determine an appropriate balance in their synagogue. Ask the members of each group to suggest two specific ways in which they would "adjust" the balance in their synagogue. Have them write down their answers.

2. Reassemble all the participants and have a representative from each group summarize their work.
3. Finally, ask participants to reflect on how each paradigm pairing impacts the worship life of the congregation. For example, regarding the consumer/communal pair: If you are more consumer oriented, you might choose to hold various services on Friday night that reflect the spectrum of spiritual needs in the synagogue, but if you are more communal oriented, you will look for a way to incorporate the spectrum of spiritual needs into one service so that the congregation can pray together as a community. Make sure to write down these comments.

Collect the written suggestions and save them for review at a later time.

SESSION 16: A GENERATION OF SEEKERS

GOALS

To help participants

- Become familiar with the phenomenon of "seekers" and their search for meaning.
- Think about themselves as seekers.
- Identify ways in which they can help themselves and their fellow congregants overcome obstacles in their search for meaning.

ADVANCE READINGS

- "The Art of Jewish Self-Discovery"; "From Marx to Moses"; "A Home for My Soul"; "My Temple, My Sanctuary"; "The Spy Who Came into the Shul"; "Who Do You Think You Are?"; "Yes, I am a Genuine Jew," *Reform Judaism* magazine, Winter 1995
- Wade Clark Roof, "Mollie's Quest," *A Generation of Seekers: The Spiritual Journeys of the Baby-Boom Generation* (San Francisco: Harper Collins Publishers), 1994
- Jeffrey Salkin, "How to Be a Truly Spiritual Jew and Avoid the Pitfalls of Quick-Fix Religious Consumerism," *Reform Judaism* magazine, Fall 1995

MATERIALS

- From the Let Us Learn: Readings website at **www.urj.org/worship/letuslearn**, a copy of "Toward a Language of Contemporary Reform Spirituality" for each participant

INTRODUCTION

Increasing numbers of individuals find themselves occupied with a search for meaning in their life. Perhaps this has always been true, but it seems that we are more open to talking about this search today than previous generations of Reform Jews were. As the Advance Readings demonstrate, people become seekers for a variety of reasons. While communal worship is one avenue to a relationship with God, it isn't the only one. The question is, How do we open more pathways to a relationship with God for ourselves and our fellow congregants?

ACTIVITIES

1. Begin by eliciting the participants' general reactions to the Advance Readings, using the following questions:
   a. These articles are from the mid-1990s. Do they still speak to us today?
   b. Did you find yourself identifying with any particular seeker? Why?
2. Distribute "Toward a Language of Contemporary Reform Spirituality." Have participants read through the handout out loud. If you can, keep the discussion to a minimum at this point.
3. Now focus the discussion on the Challenge at the end of the readings. Pose the following questions:
   a. Do you agree that Reform Judaism must "create a lifelong holiness curriculum"?
   b. How would this type of curriculum support the spiritual seekers in our congregation?
   c. What does our congregation already do that supports its spiritual seekers?
   d. What else might the Worship/Ritual Committee do to help our congregation welcome, encourage and support this kind of spiritual seeking?

Record and collect responses.

SESSION 17
THE ART OF PRIORITIZING OR HOW TO DECIDE WHAT'S MOST IMPORTANT WHEN YOUR WORSHIP/RITUAL COMMITTEE IS PULLED IN SO MANY DIRECTIONS

GOALS
To help participants
- Evaluate the work and responsibilities of the Worship/Ritual Committee.
- Begin the process of setting priorities and tasks.
- Determine the committee's future activities.

ADVANCE READING
- Lawrence Kushner, "The Tent-Peg Business: Some Truths About Congregations," *New Traditions: Explorations in Judaism*, Spring 1988

MATERIALS
- Ask participants to bring the article by Rabbi Kushner that they read for this session.
- A flip chart
- Markers

INTRODUCTION
Most synagogues take on a myriad of responsibilities and activities—spiritual, social, activist and educational. When time and human energy are limited, synagogues, like all organizations, must prioritize their efforts by focusing on the goals that they decide are the most critical. Rabbi Kushner offers one model for how synagogues can prioritize the competing claims—a model that speaks particularly to the work of Worship/Ritual Committees.

ACTIVITIES
1. Read together the first six paragraphs of Rabbi Kushner's article. Then ask participants to list all the responsibilities that the Worship/Ritual Committee has. Write participants' responses on a flip chart.
2. Ask: "Which committee responsibilities would you characterize as what Rabbi Kushner calls 'primary' religious acts?" Mark these on the list you created. "Which committee responsibilities would you characterize as other than primary or as 'secondary' religious acts?" Mark these on the list you created. "In your committee, what is the balance between the two?"
3. Have participants look at the list of secondary religious acts and rank the importance of those acts. Then ask: "Do you consider any of these acts inappropriate or unnecessary for the synagogue to do?" Write down participants' responses.
4. Perhaps the group has identified some activities in the secondary religious acts category that it believes the synagogue ought to be involved with. In that case, ask participants if they think that the Worship/Ritual Committee is the most appropriate group for carrying out those activities. If the consensus is "no," ask the group to identify how, where else or by whom those functions might be better undertaken.

Retain all the lists and responses generated by this session and save them for review at a later time.

SUMMARY REVIEW

INTRODUCTION

This review session can be added on to Session 17, or if there isn't sufficient time, you may choose to schedule an additional meeting time for it. The purpose of this review session is to help you plan your next steps and to develop a report for the temple Board of Trustees.

ACTIVITIES

1. Prior to this meeting, you will need to appoint committee members or ask for volunteers to prepare two separate reviews:
    a. A group of two to three Worship/Ritual Committee members reviews the lists, notes and responses that were collected at the end of each session during your committee's course of study. This small group should look through all of the saved materials and create one easy-to-read chart or document to present to the committee. The review group may find the following questions helpful as a guide:
        i. What have we learned about liturgy and the worship experience?
        ii. Who else in the congregation should know about the material that we have studied?
        iii. What have we discovered about the role of prayer and God in our own lives and the life of our congregation?
        iv. What are some of the challenges that our congregation faces with regard to worship?
        v. Which worship issues are important to our congregation?
        vi. How would our energies as a committee be best spent?
    b. One or two Worship/Ritual Committee members review the other material in *Iv'du B'simchah: Worship with Joy* and summarize it for the committee.
2. After these two reviews have been presented, the committee should develop a series of Next Steps.
3. Both reviews of your study and the Next Steps should be shared with the congregation's Board of Trustees.

Yasher koach on completing this significant course of study! You may want to conclude these studies with a *misibat siyum*—concluding party or celebration.