

Grand Lecturer's Guide to Ritual Excellence

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SECTION I: Aspects of Ritual Excellence

INTRODUCTION

Ritual is the heart and soul of our Craft which has carried us throughout the centuries and has set us apart from all other societies. It binds us with each other and with every Mason throughout time. Every Brother deserves the very best of what Freemasonry has to offer, and it all starts and ends with our ritual.

This document is meant to break down the various components of ritual performance and memorization and to act as a catalyst to encourage you to strive for ritual excellence. It contains many answers and suggestions, but equally asks many questions that will guide you to answers on how you and your Lodge can attain that goal.

Included here are several categories of recommendations that we hope that you will find beneficial, including:

1. Strategies for ritual memorization.
2. Concepts related to ritual performance
3. Floorwork answers and questions
4. The Importance of Rehearsals
5. A chart displaying a suggested ritual education progression for Lodge officers.

Your Lodge may already utilize some or many of the strategies mentioned here, and if so, that is wonderful and we commend you! We hope, however, that the structure and concepts presented here will be the catalyst for you to seek further excellence in your ritual.

We also understand that not every Lodge may have the depth of officers required to completely adhere to these recommendations. Every Lodge is different. Our suggestion is to take whatever steps that you can to display incremental improvement and to begin to develop a culture of ritual excellence in your Lodge starting today.

Our ritual teaches us that we are all on a path to smooth out our rough edges and to seek perfection. The practice and performance of our ritual is a key to that journey.

MEMORIZATION

In order to memorize the ritual, you must first be able to read and understand it. Whether your goal is to learn a small portion in order to participate in a degree or if you aspire to be a truly great ritualist, it is vital to read your ritual regularly and to develop your personal understanding of it. This will help you deliver it with the meaning it was meant to convey.

Reading the ritual on a routine basis is one of the best ways to start to learn how the words flow and help you become more familiar with them. If you come across a word that you don't understand the meaning of, or are unsure of a section, don't guess. Look up the word, or speak with a mentor to help you understand the meaning behind what you are saying before you move on. It is ok to not understand a word or phrase of a passage, either their literal meaning or their Masonic context. Much of the language used in our ritual is verifiably over 250 years old, and it can seem very foreign. Understanding the literal meaning is just as important as understanding its allegorical meaning.

In addition to reading the ritual everyday, take very small portions of the section that you are working to perfect and start to commit it to memory. This can be done by saying the words aloud over and over again until you have them down. Once that portion has been learned, add the next line or phrase to what you have learned. Continue in this fashion until you are able to deliver the whole of what you are working on. Each portion should be a small section of a sentence or less.

Once you are able to deliver the part in whole, it is vital to continue taking time every day to read it and then recite it from memory. Continuing to read directly from the book every day will help ensure that you are not taking any shortcuts as you recite them and get more comfortable with the part. This will also help to assure that you are not learning incorrect words. Try not to focus on how long the entirety of the part is as it can be easy to become discouraged. Concentrate on one piece at a time, and once you have it down, assimilate it with the rest of what you've learned.

If you are comfortable enough with a sentence or paragraph, practice saying it as fast and as accurately as you can. This method can strengthen your recall of the piece and free up your mind later to allow you to focus on how you are going to deliver it. But be careful! Don't remain at that pace! Use this as a tool for memorization and recall only and then adjust accordingly when you are confident that you have accurately repeated the words.

A beneficial practice is to review with a knowledgeable Brother or mentor one-on-one in the space in which you're going to be performing the Degree. This allows you to get comfortable with delivering the ritual in context and helps you to become more confident in your delivery, while not facing an entire Lodge of Brothers and an active candidate.

Another valuable tool to utilize when learning ritual is to watch it be performed. Experiencing the ritual in this way will not only help you learn, but it might also give you ideas as to how you may want to deliver the piece. While you hear the ritual being performed, especially when you are first undertaking learning a particular part, allow yourself to observe and listen rather than trying to recall the words while they are being delivered. This can be difficult, as you will find yourself mouthing or repeating the words in your mind, but it can often lead to "Eureka!" moments and can do a lot to strengthen your active listening skills.

During this process, you will hear where a Brother may take pauses and embellish certain words. There is no single right way to deliver ritual, so consider how you may integrate a method you see or how you might do it differently. If possible, travel to multiple Lodges to hear a variety of Brethren perform the ritual you are working to perfect.

We all learn differently and these are just a few of the avenues one may pursue in learning and memorizing the ritual. Whatever strategies you use, It is important to remember that developing an effective, consistent, and thoughtful process is the cornerstone upon which a truly superb ritual delivery can be built..

Remember - *"Inch by inch it's all a cinch, by the yard it's hard" -Mardi Ballou*

PERFORMANCE

How do you communicate with people that you interact with in your non-Masonic life? You probably use inflection in your voice, facial expressions, pauses and silence in speech patterns, increased and lowered volume and more to convey meaning and emotion. Our ritual is no different.

Our degrees are performances. They have scripts, ideally a director, and an audience. Important aspects of our ritual convey a narrative story. We use props, music, and costumes to transform the scene and therefore transmit us to that sacred time and space of the building of King Solomon's Temple.

Our degrees are also more than mere performance. We are initiating new Brothers into our centuries-old Ancient and Honorable Fraternity. We are establishing our friendship and mutual connection with our Brother. He, by his own free will, is starting a spiritual journey and it is our charge to set him on this journey correctly. To our new Brother, the meaningful performance of our ritual is our first act of Brotherly Love.

The audience for a degree is not just our candidate: it is for every Brother present. Through our shared experience and contemplation of what is displayed by our ritual, deeper layers of meaning are revealed to us.

Sounds important, doesn't it?

Looking at the ritual in this light, let's review several concepts:

Preparation

How do we prepare ourselves for a degree? As a group, we rehearse (more on that later). But what should we do individually to get us in the right state of mind to confer Masonic Light on our new Brother?

Centering – We should be in the correct frame of mind. We prepare a candidate and we also should be prepared. Your mental and emotional state can do a lot to enhance or detract from the candidate's experience. We should do everything we can to leave the cares and stress of the outside world behind us and approach our work with the correct intent; with our minds focused on the important work at hand.

Self-Awareness – With centering and mindfulness comes awareness. Think about what you're doing and why you're doing it. What is your part in the degree and why is it important? How are you communicating with the candidate and the Brethren? Are you listening as well as speaking or are you on auto-pilot? Getting beyond the memorization of the words is key to getting out of your own mind and focusing on the work.

Understanding – There are many universal truths contained in our ritual, and while the ritual tells us how to interpret specific concepts, most are left for us to integrate and explore. Reading and contemplating the ritual is crucial and can help in developing your own idea of what it means to you. Travelling to Degrees performed by other Brothers with their own unique delivery, can go a long way to enhancing your own understanding of the ritual.

Aspects of Performance

While there are many nuances of performance that won't be covered here, below are some of the overarching components of performance presented here for consideration.

Voice

Tone

The tone of your voice is that crucial quality that helps us convey meaning in our language. The use of appropriate tone is a vehicle in which to convey emotion, but they are not the same. The development of proper tone and inflection in your ritual delivery will aid in the candidate's understanding.

Ever read a message from someone else and need to obtain clarification on the tone before responding? Emails and texts don't convey tone, and a poorly written one could result in us miscommunicating our intentions. Similarly, if we have a neutral delivery of our ritual, the important meaning of our teachings could be lost. In speaking in our everyday lives, we have to regulate our tone constantly. Our ritual is no different.

Things to consider:

Think about the role of the Senior Deacon at the door in the EA degree. What is he there to do? How should his duty to answer the *alarm* inform the tone of his voice?

Our obligations contain critical pledges that we expect our new Brother to take seriously and uphold. How might the tone of our delivery emphasize the importance of these pledges?

Volume

The Candidate has lost some of his senses. Nonetheless, he needs to be able to fully experience our words.

The volume of our voice should be loud enough for all of the Brethren present to hear because our audience is not only the candidate, but every Brother in the room. This does not mean that we have to shout to be heard. There are methods to utilize that can result in a strong vocal delivery of the ritual.

How does a person clearly project when speaking during a ritual performance?

- Enunciate in order to make sure that all consonants are clear and crisp.
- Speak as though you want the person in the very back row (farthest place in the Lodge) to hear you clearly.
- Speak from the diaphragm and not from your throat.
- Breathe properly, filling your lungs deeply to support what you are saying. If you breathe shallowly, you will run out of air mid-thought and your voice will become strained. Keep this in mind especially for the lengthier sentences in our ritual.
- Maintain an erect, open posture. Posture has an immense effect on the quality of your voice.

The acoustics of our Lodge rooms play a critical role in how a ritualist should modulate his volume. Practice performing your ritual in your Lodge room. Start with a completely empty Lodge room. This serves two purposes: 1. If you are nervous, you're not performing for anyone but yourself, and 2. It enables you to experiment with volume in the setting in which it will be delivered.

There is more to volume than people hearing what you have to say. It is also an indicator of tone and, ultimately, emotion.

Ritual Examples

There is a critical moment directly after each of the Degree obligations when the candidate is brought to Light and a passage of scripture is spoken. As we deliver that scripture, how might the Master gradually increase volume to convey the importance of that moment?

Pacing

It is not hyperbole to say that the pacing of your vocal delivery can make or break a Degree performance. Too fast, and one can subvert the candidate's acceptance and processing of the ritual. Too slow, and you can put the Brethren in attendance to sleep!

Above all, the candidate needs time to assimilate this new information. Let's not forget that this ritual is not utilizing language that modern people typically use. In light of this, pacing is even more important.

Additionally, issues with individual pacing can disrupt the overall pacing of the degree including the floorwork, as well as how other officers deliver their parts.

Many Brothers deliver the ritual too fast and simply don't realize it. Your conception and how others perceive your speed can be vastly different.

Tips

- Utilize the punctuation in the written ritual as a guide. It is there for a reason!
- As you are reviewing the ritual, find words and phrases you want to emphasize and identify parts of the ritual where slowing down and speeding up serve the purpose and goals of the ritual.
- You are not in a hurry and the candidate has nowhere else to be. Give the ritual the time it deserves.
- Sound and silence are a part of pacing and everyone's speech patterns. Pauses can contain as much meaning as the words themselves if used effectively.

Ritual Examples

The Rite of Destitution is meant to keep the candidate a bit off-balance. It is intended to provide him with an opportunity to think about his situation and to feel vulnerable. Give the candidate time to think about the Master's question by slowing down the delivery and leaving a lengthy enough pause after the question is asked. This is a moment that is supposed to make a specific impression on the candidate's mind and pacing it correctly can help accomplish that goal.

Movement

While some of our movements are proscribed, our ritual and Grand Lodge manual still give us a lot of leeway in our movement (see Floorwork). Keep in mind that even when our feet are firmly planted, we are perpetually moving – Our hands, our head, our fingers, and our face almost never remain still.

Again, much of our movement is tied to an abundance or a lack of self-awareness while we are engaged in the work. If we lose too much of ourselves while we are performing, or are focusing too much on recalling the words, our bodies will take over.

Things to keep in mind:

- We must be comfortable with ourselves (self-awareness).
- Floorwork is a part of ritual, but it is not as widely practiced and not very regimented.
- What can you do to enhance the meaning of the ritual in your movement?
- Where are we speaking from physically in the Lodge and why?
- How can you use movement to tell the story?

Tips:

Pay attention to your movements, especially while you're rehearsing. Keep movement in the forefront of your mind as you are learning and reviewing the ritual.

Be expressive without being distracting. Well-placed, subtle movements and gestures can add depth to our delivery and can convey additional meaning.

Again, as in volume, **pay close attention to your posture** and make sure that it is appropriate to your role / character. For example, King Solomon would not be slumped or have his legs crossed.

Maintain eye contact with your candidate. The candidate should feel as though he is the focus of attention. It significantly personalizes the experience.

Ritual Examples:

Several key sections of our ritual shift between a narrative of the past in the present, to actually participating in past events. The Middle Chamber Lecture and the drama of the Master Mason Degree are prime examples of how time and setting change over the course of our ritual. Every Lodge has different traditions and nuances in the physicality of their ritual presentation. Think closely about how you move while you are performing these sections. When should you be moving and when are your feet planted? How can we use movement to show the progression of time and the movement from one location to another?

The lectures or histories of all three Degrees provide us an unrivaled freedom of movement. These are stories that allow for further understanding of our ritual through movement and are the immediate reinforcement of key moments and principles of our Craft. Use your imagination and think of how you may be able to present these stories using movement in a compelling way.

Emotion

What are we here to do? There are actually many perfectly valid answers to that question, but we believe that one thing is for certain: the degrees of Freemasonry are meant to be monumental, life-changing, spiritual events. A deep emotional connection to the ritual and our new Brother is paramount.

We again return to ritual understanding. Each Brother must try to make a connection to the piece we are performing. If we are connected to a piece of ritual, it has meaning to us personally. If we can display that it is meaningful to us, it will shine through to all Brethren.

Put yourself in our new Brother's Shoes: what kind of impact did your degrees have on you? Did you receive a great degree or a poor one? Remember that this is the only first time that a Brother will experience these Degrees as a candidate. If that Brother truly feels that "friendship, fervency, and zeal" during the Degree, it is likely to have an impact on his overall perception of the Craft.

This display of emotion is not limited to simply conveying our own feelings about the Craft to the candidate, but is used to portray the appropriate emotions associated with the characters we are playing.

Tips:

"Leave it all on the stage." Consider the idea of being a vessel that is responsible to transmit Masonic light to our candidate. All our energy and love for the Craft and our new Brother should be on full display. Expend all of the necessary energies to help leave a lasting impression on the Brethren, and especially on the candidate.

Think about the range of emotions associated with the role or character you are embodying. Some are less apparent than others, and much is left up for our own personal interpretation. As you are reading the ritual, ask yourself the question: "What might my character be feeling here and how can I deliver the ritual to best convey those emotions?"

While our ritual is serious and solemn, there are many moments in our ritual where joy and happiness are expressed. Smiling where appropriate allows you to display that joy. Does Freemasonry or a particular piece of ritual make you happy? Display it to our candidates! Above all, **match your facial expressions to the mood you're trying to portray.**

Ritual Examples:

The most dramatic section of our ritual is the 2nd Section of the Master Mason Degree. Think about the roles of King Solomon, the Senior Deacon, the First Craftsman, and the Craftsmen stationed at the South, West, and East gates. What is motivating the Craftsman? Do they have their own reasons or drives for wanting to obtain the information they're looking for? What is the role of King Solomon and how does he react to unfolding events?

OTHER ELEMENTS THAT CAN ENHANCE RITUAL PERFORMANCE

- Music should be a part of the performance. It can be recorded or live, but it must be prudently used and never overpower the ritual. Any Brother that has seen a degree conferred with and without music can feel the difference it makes. Find a Brother that is passionate about music and engage him. Ensure that the Brother that is playing or performing the music comes to rehearsals so that timing and cues can be reviewed.
- Props and costumes, where it makes sense and does not distract.
- The creative use of lighting
- The flow of the ritual. This includes reducing awkward gaps and transitions between sections. Also important is limiting superfluous conversation with the candidate, between officers, **and on the sidelines.**

FLOORWORK

Floorwork, when done well, greatly enhances the degree and is the physical manifestation of the impressive and serious nature of our ritual. Each Lodge has their own style and may use some of their own special touches to make the degree experience uniquely theirs.

There are some misconceptions about floorwork. It is important to differentiate between the floorwork that we are required to do and those parts that have been adopted and have become traditions of your Lodge. Everything that is minimally necessary in order to be proficient in the floorwork according to the requirements of Grand Lodge is located in our cipher and monitor.

There are additional resources and specific recommendations about floorwork in the Grand Lodge Manual (Article XIII), and we encourage you to review those at length. That being said, there are many ways to add substance and flair to your floorwork that are consistent with the intent of our ritual.

One recurring theme in this document is Masonic travel, and it is for good reason. Go to Degrees in other Lodges with the purpose of observing the floorwork. There might well be something you will want to incorporate in your Lodge.

As you think about floorwork, decisions need to be made relative to how everyone moves about the Lodge room. Ultimately, consistency amongst the officers of our Lodge is key.

Consider the following:

- What is the mood and how does our floorwork demonstrate it?
- How does our floorwork symbolically demonstrate the meaning of our ritual?
- How does our movement add to the initiatic experience?
- Why do we circumambulate the Lodge?

To better understand the flow, think about the following questions.

- How should the Stewards and Junior Deacon leave and enter the lodge room?
- What role does the Marshal play in the Degree?
- How do the Stewards and Deacons position their rods while walking, moving, or in a state of prayer?
- At what point in the degree do the Stewards drop off from the procession?
- Does the Chaplain stand in the East while delivering the Degree Lesson, or does he enter the procession behind or beside the candidate?
- When answering alarms at the door, do you lay your rod across the door or leave it at your side?

- If you are using music, how do those musical cues affect the pace of the movement and where you want to be and when?
- When delivering the history of the degree, will you use visual aids or will you walk around the Lodge with the candidate to illustrate aspects of the Degree just experienced?
- Will you form a Square and Compasses with rods behind the candidate when he is received?
- What are the Senior Deacon's methods for prompting and guiding the candidate?

Floorwork is as crucial as the spoken ritual in conveying the importance and displaying the impressiveness of our degrees. It is our belief that no amount of time spent in making your floorwork meaningful and precise is wasted. Productive and frequent rehearsals are the key to fantastic floorwork.

REHEARSALS

The best rehearsal is one in which there is a full slate of officers in attendance and every officer has memorized the vast majority of their ritual beforehand. Rehearsals are not meant as a time to learn the words, but to be used as the vehicle to begin assembling and fine-tuning the components that will comprise your Degree. The more participants present, the sharper, more consistent, and more impressive the floorwork and verbal exchanges are. Additionally, we tend to memorize our ritual alone. Rehearsal is a place to work on the timing of the dialog to make the ritual feel more natural and flowing.

Make every effort to assure that all required officers are in attendance. Without all of the players present, it is extremely difficult for Brothers to fine tune their performances. In some Lodges the Officers meet every week when they either work with Candidates, rehearse various parts of the Ritual, or just enjoy each other's company for a little while.

Rehearsal attendance is a part of an officer's commitment to their role and their Lodge, and we believe that good rehearsals can increase pride in the work and strengthen an officer line. Pick a regular day to meet. Often the day of the week your Lodge meeting falls on is a natural day to select for rehearsals. Alternatively, incorporate the spouses and children of the officers by having a potluck and holding a rehearsal while the ladies and kids meet in the banquet hall.

Have a knowledgeable prompter at the rehearsals; the same Brother that will be at the Degree. A good prompter should have a very strong grasp on the ritual as it is important for that Brother to be able to follow the ritual closely. This is where they will learn everyone's pacing. This will help to inform them whether an officer needs a prompt, or just pausing for effect. Unneeded prompts can be distracting as it tends to throw off concentration and rhythm, which sometimes contributes to further errors.

Think about appointing a Director/Coach to oversee the rehearsals. That will allow everyone to concentrate on their own performance and not have conflicting directions coming from multiple sources. This is a great role for an active and supportive Past Master. Regardless of who it is, they should be knowledgeable as to how the Degree should flow.

While the Ritual itself must be delivered according to the CIPHER, minor enhancements to floor-work, or delivery, are occasionally added for effect. These various aspects are not just for the Candidate, but are also for the benefit of the Brethren on the sidelines. If you visit other Lodges, you may discover an enhancement that your Lodge may wish to adopt.

It is important to understand that rehearsals are not meant to be quick “run-throughs”. Brethren should expect to review a section multiple times, spending even more time on more challenging aspects of the degree. Spending more time up-front always results in better degrees now and in the future. You can even create breakout sessions or specific rehearsal dates for groups of officers that will work together like the Deacons, Stewards, and Marshal.

Approach the rehearsals as if they were actual meetings. In other words, keep the distractions to a minimum and eliminate sideline conversations. Have fun, of course, but stay on task.

Keep in mind that you should know your ritual before you get there, or be most of the way to memorizing it. If you are a Master, set a date when your officers should be “off book” and conduct at least one rehearsal of the entire degree without ciphers in-hand.

Everyone should attend rehearsals; even those who have taken minor and non-speaking parts, as it's much easier to perfect your performance when speaking to another Brother rather than to thin air. Having everyone in attendance allows you to work on timing and iron out important elements like music and lighting.

The more rehearsals that you conduct, the better your Degrees will flow. Start with a simple sitting around a table read-through, then progress to an initial walk-through to get the basics of your floorwork. From there, consider dividing the degree into sections focusing more time on smaller selections. Fine tune the sections that may need it and then blend them together. Have as many full rehearsals as needed, but an absolute recommended minimum is three.

Don't forget to use your District Deputy Grand Lecturers and Grand Lecturers as a resource. Invite them to rehearsals, and don't be afraid to ask for pointers or to make recommendations. That is precisely why we're here!

Opening and Closing:

One aspect of ritual which is often overlooked in rehearsals is the Opening and Closing on all three degrees. The Opening and Closing serve a very specific function in Freemasonry. The Opening is meant to prepare us to open our hearts and minds to receive Light in Masonry - to allow us to transition from our profane experience to something sacred and sublime. The Closing prepares us to return to our day-to-day lives carrying the lessons of the Craft with us into the outside world.

This aspect of our ritual deserves as much attention as the Degrees. Don't be afraid to spend time in your Degree rehearsals to focus on Opening and Closing or to conduct rehearsals on these aspects regardless of whether you have upcoming Degree work.

At minimum, we would recommend dedicating at least one rehearsal a year on Opening and Closing immediately before or after officer installations annually to assure that any new officers have all of the instruction that they need, and to correct any errors that may creep into your ritual over time.

Funerals:

An even further overlooked ceremony that often does not receive the attention it deserves is the Masonic Funeral Service. While it is not expected that you memorize this ritual, we owe our Brothers and their families the very best.

The Funeral Service is one of the most important ceremonies that we perform, and the very last for our departed Brother. Take time to closely review the ritual as well as the floorwork associated with performing the service. Take into account the various venues that this service may occur and plot out scenarios for each of them. Think about meaningful additions that you can make to the experience to assure that our Brother's widow and his family feel our love and support.

The bottom line is: Rehearse as much as possible. Make your rehearsals productive and positive with every officer contributing. Appoint a Ritual director who could also serve as your prompter. If you assign only a prompter, make sure they are knowledgeable in the ritual and participate in rehearsals.

Do as many of the things that you can because our candidates, the Brethren, and you, deserve your best work.

CONCLUSION

The very existence and future of our Fraternity depends upon the care and meaning that we assign to our ritual. Every Brother, whether an officer or not, is a steward of Masonry, and our ritual is the very foundation of who we are as Masons. One of the greatest pursuits that a Lodge can undertake is that of ritual excellence. The pride that comes from the performance of an excellent Degree, the satisfaction of being able to eloquently impart our beautiful lessons, and the transformation that takes place in our new Brothers is worth every ounce of our attention.

We hope that the perspectives offered in this document have resulted in you thinking about our ritual and the pursuit of ritual excellence in a new light. If you have decided to adopt even a single recommendation listed here, or if it has caused you to reassess your own concept of ritual excellence, our committee has accomplished its goal!

If you have any questions, require any assistance, or have recommendations to enhance this document, please contact your District Deputy Grand Lecturer directly or your Grand Lecturer at grandlecturer@nhgrandlodge.org.

SECTION II: LODGE RITUAL EDUCATION RECOMMENDATIONS

The following is an ideal scenario from which to plan the pace and content of the learning of ritual as a Brother navigates his way through the progressive officer line. Note the word “ideal”. Due to various challenges that Lodges face, we recognize that not every Lodge may have the ability to fully undertake these recommendations. Adopt what you can, and add additional aspects as things improve and grow. Using this as a starting point, this recommendation can make the officers of your Lodge completely proficient in all of our ritual within 5-7 years.

Including Non-Officers in Ritual

Ritual is not limited to officers! We have a unique opportunity to include our “sideline” Brothers, and particularly new Master Masons, in our work. For the new Mason, they have just been required to perform at least two lengthy catechisms. Their mind is already trained to learn ritual and they have started to think symbolically. They are in a prime position to begin learning Masonic ritual. Set your new Brothers on a path to ritual excellence from the beginning.

On the night the candidate is Raised, hand him a Ritual Monitor or Cipher and challenge him to learn a specific, small piece of ritual. Degree and opening and closing charges, emblems in the Master Mason degree, and the Chaplains prayers are just large enough to be challenging, but not too long as to be overwhelming. Keep in mind that just because you have asked a Brother to perform a piece of ritual, does not mean that you are pushing him to be a Lodge Officer. You are including him in the labor of the Lodge. Every Brother has a stake in it!

Opening & Closing Ritual E.A. – M.M

Worshipful Master's Work:	Junior Deacon
Senior Warden's Work:	Senior Steward
Junior Warden's Work:	Junior Steward
Senior Deacon's Work:	Senior Steward
Junior Deacon's Work:	Junior Steward
Chaplain's Work:	Chaplain

Entered Apprentice Degree

Worshipful Master's Work:	Senior Deacon
Senior Warden's Work:	Junior Warden
Junior Warden's Work:	Senior Deacon
Senior Deacon's Work:	Senior Steward
Junior Deacon's Work:	Junior Steward
Lesson:	Chaplain
Working Tools:	Senior Deacon
History:	
Beginning thru page 21, Line 16	Junior Steward
Page 21, line 17 thru page 22, line 18	Senior Steward
Page 22 line 19 thru page 25 line 29	Junior Deacon
Page 29 line 30 thru end	Senior Deacon
Degree Charge:	Junior Steward

Fellow Craft Degree

Worshipful Master's Work:	Junior Warden
Senior Warden's Work:	Senior Deacon
Junior Warden's Work:	Senior Deacon
Senior Deacon's Work (<i>Not M.C.</i>):	Senior Steward
Junior Deacon's Work:	Junior Steward
Lesson:	Chaplain
Middle Chamber Lecture:	Junior Deacon
Letter "G":	Junior Steward
Degree Charge:	Senior Steward
Working Tools:	Junior Warden

Master Mason Degree

Worshipful Master's Work:	Senior Warden
Senior Warden's Work:	Junior Warden
Junior Warden's Work:	Senior Deacon
Senior Deacon's Work:	Senior Steward
Junior Deacon's Work:	Junior Steward
First Craftsman:	Junior Deacon
Lesson:	Chaplain
1 st Gate:	Member
2 nd Gate:	Member
3 rd Gate:	Member
Wayfaring Man:	Member
Chaplains Prayer at the Graveside:	Chaplain
Emblem of Mortality:	Senior Warden
(Working Tools):	Senior Warden

History:

Beginning thru page 105 line 23

Junior Warden

Page 105 line 24 thru page 107 line 17

Senior Warden

Emblems:

Pot of Incense:

Member

Beehive:

Member

Book of Constitutions/Tyler's Sword:

Member

Sword/Naked Heart/All-Seeing Eye:

Member

Anchor & Ark:

Member

47th Problem of Euclid:

Member

Hourglass:

Member

Scythe:

Member

9th Class:

Member

Degree Charge:

Senior Steward

Other Work

Ballot Box Charge

Member

Apron Charge:

Member

Canadian Charge:

Member

Changing from Labor to Refreshment:

Junior Warden

Changing from Refreshment to Labor:

Junior Warden

Changing from a Higher Degree to a Lower Degree:

Senior Deacon

Changing from a Lower Degree to a Higher Degree:

Senior Deacon

New Semi-Public Form Opening and Closing:

Worshipful Master

VISUAL RITUAL BREAKDOWN

	J.S.	S.S.	J.D	S.D	J.W	S.W	W.M.
E.A. Degree W.M							
E.A. Degree JD							
EA Degree SD							
EA Degree JW							
EA Degree SW							
EA History Beginning - page 21 line 16							
EA History Page 21 line 17 - Page 22 line 18							
EA History Page 22 line 19 - Page 25 line 29							
EA History Page 25 line 30 - End							
EA Degree Charge							
FC 1st section WM							
FC 1st section JD							

FC 1st section SD							
FC Degree JW							
FC Degree SW							
Middle Chamber							
Letter G							
FC Degree Charge							
MM Degree WM							
MM Degree JD							
MM Degree SD							
MM Degree JW							
MM Degree SW							
1st Craftsman							
Emblem of Mortality							
MM History Beginning - Page 105 line 23							
MM History Page 105 line 24 - Page 107 line 17							
MM degree Charge							