



How do we express spiritual ideas through the arts?

**Examples from
Muslims, Sikhs and
Christians**

YEAR GROUP: 6



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**Religious Education
Walsall Agreed
Syllabus Support
Materials
2022 / Units of Work**

Non-Statutory Exemplification

How do we express spiritual ideas through the arts?

SUGGESTED YEAR GROUP: 6

About this unit:

This unit enables pupils to engage with spiritual ideas through the arts.

The focus is on engagement with Christian, Muslim and Sikh ideas explored through the arts. There is more work here on Christianity than can be covered, but the sections on Islam and Sikhi are important in Walsall where these two religions are prominent.

Pupils are enabled to think for themselves about questions to do with the meaning, history and spirituality behind the works studied. Pupils are encouraged to consider what can be learned from these expressions of faith by referring to their own experiences, beliefs and values. The unit can work across a wide age range and makes an exciting focus for an 'arts and RE' week, or some other way of working in intense time periods.

Schools could consider using artists in residence or visiting creative educators to enhance the approaches. Linking RE to creativity in the curriculum is part of the way to build the status of the subject in Walsall schools.

Where this unit fits in:

This unit will help teachers to implement the requirements for RE by providing them with well worked examples of teaching and learning about the theme of spirituality in the arts by using the concepts of worship, meditation, and celebration.

This unit contributes to the continuity and progression of pupils' learning by developing pupil's knowledge of Christianity, Islam, and Sikhi. An ambitious and well sequenced RE curriculum, as OFSTED seek, will use this unit to build skills and apply knowledge in relation to prior learning and progress towards our end of key stage outcomes.

This unit also has strong links with the art and English curriculum.

Estimated teaching time for this unit: 10+ hours. It is recognised that this unit may provide more teaching ideas than a class will cover in 10+ hours. Teachers are invited to plan their own use of some of the learning ideas below, ensuring depth of learning rather than covering everything.

KEY AIMS ADDRESSED BY THIS UNIT

This unit enables pupils to examine:

A3. Explore and describe a range of spiritual symbols and expressions (arts, architecture, music, beautiful writing) to show that they understand different ways in which religious communities express beliefs and meanings.

B3. Observe and consider expressive dimensions of religion, so that they can understand similarities and differences between the cultural expression, arts and architecture of 3 religions.

C1. Discuss and present thoughtfully their own and others' views on varied cultural and spiritual expressions from the 3 religions, applying ideas of their own creatively in different forms including (e.g.) music, art and poetry;

C2. Consider and apply ideas about ways in which diverse communities can live together for the well being of all, responding thoughtfully to ideas about community and expressions of belief.

KEY STRANDS ADDRESSED BY THIS UNIT

- Beliefs, Values and Teaching
- Ways of expressing meaning
- Questions of Meaning, Purpose and Truth
- Questions of value and commitment

ATTITUDES FOCUS: Pupils will explore attitudes of:

- **Open mindedness** by engaging in positive discussion and debate about the ideas of faith expressed in the works of art studied.
- **Appreciation and wonder** by developing their capacity to respond to works of art, to be creative and to enter into life's mysteries with imagination.

The unit will provide these opportunities:

- Pupils have opportunities to consider the concepts of worship, meditation and celebration.
- Pupils have opportunities to consider a diverse range of views about questions of expression and meaning in relation to spirituality and faith.
- From the study of **Christianity, Islam and Sikhi** pupils will be able to think about their own experiences and views in relation to questions of spirituality in the arts.
- Experiences and opportunities provided by this unit include; exploring Christian, Muslim and Sikh creativity through the arts, through a range of media; discussing the significance of this art to Christian communities; responding personally to the artwork they have seen and heard.

Background information for the teacher:

This unit gives the pupils an opportunity to engage with religious and spiritual ideas through the arts and to encourage them to express their own opinions about the arts explored. Many of the art works explored have great meaning and history behind them and this unit offers a taster and should link in with the learner's knowledge of Islam, Sikhi and Christianity from other units. This unit has strong links with the art and literacy curriculum. There is a vast literature on religious and spiritual ideas about aesthetics, which some teachers may find useful and inspiring, but this unit of work can proceed with the ordinary professional tools of good teaching: specialist knowledge is helpful, but is acquired easily at a suitable step by the professional teacher.

In **Sikhi learning**, pupils might study the portrayal of key events from the lives of the Gurus in visual arts, the art of storytelling, Sikh architecture (especially the Golden Temple at Amritsar), music by Sikhs and the art of poetry, found in the Guru Granth Sahib.

In **Islam**, pupils might study the use of calligraphy, the splendours of Islamic architecture and gardens, the importance of Qur'anic recitation and text, the visual arts in the light of Islamic rules for art and the varied ways the human voice is used musically by some Muslims.

In **Christianity** pupils might study the representation of the gospel narratives in visual art, the global visual cultures of Christianity, architecture, music, drama and poetry. They might learn from the Bible as literature.

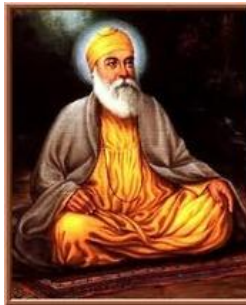
Prior learning	Vocabulary	Resources: Teachers might use:
It is helpful if pupils have learnt: That many people express their religious beliefs creatively eg through music or art	In this unit, pupils will have an opportunity to use words and phrases related to studying religions generally: ▪ Belief ▪ Faith ▪ Sacred ▪ Spiritual ▪ Commitment ▪ Worship Specific religions: Christianity ▪ Church ▪ Psalms ▪ Prayer ▪ Scripture ▪ Mystery Play Islam ▪ Tawhid ▪ Shirk ▪ Allah ▪ Mosque ▪ Calligraphy ▪ Prophethood Sikhism ▪ Guru ▪ Guru Granth Sahib ▪ Sewa ▪ Golden temple ▪ Gurdwara ▪ Guru Nanak ▪ Guru Gobind Singh ▪ Guru Ram Das	Web resources ▪ The websites of REToday and NATRE are useful places for extra resources: www.retoday.org.uk and www.natre.org.uk ▪ The NATRE shop is a good place to find and buy quality teacher resources for this unit https://shop.natre.org.uk ▪ The National Association of Teachers of RE (NATRE) has an excellent web starting point for these issues: http://www.natre.org.uk/about-natre/projects/spirited-arts/introduction/ enables pupils to view and judge numerous works of pupil art on key religious and spiritual ideas from young people. ▪ The BBC is a major source for short RE films that can be accessed online www.bbc.co.uk/teach and www.bbc.co.uk/bitesize ▪ The BBC also offers lots of information and material on its main religion site: www.bbc.co.uk/religion ▪ RE Online provides good subject knowledge resources for teachers and is also the best gateway for RE sites is: www.reonline.org.uk ▪ You can find and use searchable sacred texts from many religions at: www.ishwar.com ▪ TrueTube has some useful videos for RE www.truetube.co.uk ▪ Good quality information and learning ideas on Christianity: https://request.org.uk/ Virtual Tours: ▪ Cumbria SACRE share their excellent resources for free online – links to dozens of good virtual tours of sacred buildings. https://www.cdec.org.uk/use-our-resources/films-and-virtual-tours/virtual-tours/ ▪ Birmingham Faith Visits is a super project: 18 short films from 6 major religious buildings in Birmingham, all suited to children in primary schools and with lots of support resources: https://birmingham-faith-visits.theartssociety.org/ ▪ For further information try https://www.reonline.org.uk/teaching-resources/places-of-worship-voices-from-religion-and-worldviews/ ▪ Visit my Mosque www.visitmymosque.org Print resources ▪ Inspiring RE: Muslims edited by Fiona Moss, RE Today ▪ Inspiring RE: Sikhs edited by Fiona Moss, RE Today ▪ Inspiring RE: Christians edited by Fiona Moss, RE Today ▪ Inspiring RE: Living without God edited by Fiona Moss, RE Today Stories More examples of faith stories can be found from the NATRE shop online at https://shop.natre.org.uk/category/stories.isla.pr Many free religious stories available from this starting point with good learning ideas Artefacts for RE: firms that supply a range of objects include ▪ RE On Demand, https://www.reondemand.co.uk/

	▪ Guru Arjan Dev The language of shared human experience: ▪ Expression ▪ Art ▪ Vision ▪ Dreams	▪ Religion in Evidence https://www.tts-group.co.uk/primary/re/ ▪ Starbeck education https://starbeck.education ▪ Those who supply artefacts to faith communities are often authentic and cheap sources of religious 'realia'. E.g. India Bazaar, based in Leicester, lots of Hindu materials (and some for other faiths too): https://www.indiabazaar.co.uk/religiouspoojawedding-item Web The National Association of Teachers of RE's 'Art in Heaven' gallery on the web show cases over 1000 brilliant pupils responses to the questions 'Where is God?' and gives access to a free download of usable PPT sequences on this topic. It is a core resource for this module. www.natre.org.uk/spiritedarts Vanpoules is a supplier of vestments and textiles to churches. They have a very easy to use visual website: www.vanpoules.co.uk. Audio, visual and video resources Contemporary classical spiritual music is good to use in this area: John Taverner, John Rutter, Andrew Lloyd Webber are examples. Some contemporary artists such as Bill Viola (www.billviola.com) or Mark Wallinger www.artnet.com/artists/mark-wallinger/ offer challenging imagery as well. Stephen Fischbacher is an excellent source of classroom friendly Christian music: his site www.fischy.com provides some of the best contemporary music for children in Christianity. Architecture and music: Schools will do well to connect with local examples of Christian architecture and music in this unit. Local parish churches, chapels and your nearest Cathedral may be excellent sources. Margaret Cooling, 1998, 'Jesus Through Art' RMEP; Picturing Jesus Fresh Ideas and Picturing Easter (RE Today, 2009 / 2008) provide good ideas for visual learning here. This great National Gallery site gives access to all kinds of religious art: https://www.nationalgallery.org.uk/research/about-research/art-and-religion/art-and-religion
	Contributions to spiritual, moral, social and cultural development of pupils • Opportunities for spiritual development come from understanding how art enables Muslims, Sikhs and Christians to express their feelings and thoughts in worship, and considering their own self expression of deep ideas and beliefs. • Opportunities for cultural development come from discussing the significance of wide ranging and varies art and music to religious communities.	
EXPECTATIONS At the end of this unit		
Pupils working towards the expected level will: • Describe the symbolism and teaching behind church liturgical colours. • Use religious or spiritual vocabulary which expresses some of the feelings described in Christian writing and expressed through art. • Ask good questions of their own about beliefs expressed in the arts	Pupils working at the expected level will: • Use a widening religious vocabulary to show that they understand some ways that key events in the Christian calendar relate to church liturgical colours and the feelings and ideas expressed. • Suggest various answers to questions about the meanings and beliefs that art works carry	Pupils working beyond the expected level will: • Explain the impact of belief from different religions on artists who are members of the religions • Explain similarities and differences between art, music, poetry, architecture or other art forms from the same religious tradition • Consider and explain their own views about the idea that human creativity is a form of worship

• Make links between story and values in Christianity and in their own experience	• Apply ideas from the Christian art forms studied to their own life experience.	• Explain their own understanding and others; understandings of the spiritual power of selected works of art.
	ASSESSMENT SUGGESTIONS A formal assessment of each pupils is neither required nor desirable for every RE unit. Continuing use of assessment for learning methods is best. Teachers can assess this work by setting a learning task towards the end of the unit. The task aims to elicit engaged and reflective responses to the material studied throughout the unit across the ability range. Assessment opportunities might include; allowing pupils to respond through drama, dance, painting, writing and music; ‘commissioning’ pupils to produce a picture / sculpture / design / work of art for a specific example of a religious community linking scripture, ancient story and present day practice of faith, using ideas and inspiration from the unit to do this, then interviewing pupils to discuss why they have chosen a particular image, media, mode of expression. A detailed outline for this can be found on the last page of the unit below. G&T: To extend this work, ask pupils to represent a Bible story / saying of the Guru / Qur’anic text in their own way using creative materials, and to show two different ways the story might have a meaning. They should be alert to the tradition’s way of handling art as they do this.	

Key questions	Intent: LEARNING OBJECTIVES	Implementation: TEACHING AND LEARNING	Impacts: LEARNING OUTCOMES	Points to note
Spiritual – what’s that?	To be able to use a working definition or description of the spiritual, e.g ‘spiritual is about the deepest ideas we have about life’, or ‘spiritual is to do with how we relate to ourselves, God the Earth and other people.’ To notice that different people find that different things are spiritual at different times.	What is the spirit? What is spiritual? - Ask pupils to look at some works of art in which children have tried to show what their spirit means to them. There is a great selection on the website www.natre.org.uk/spiritedarts The words matter as much as the images. A good way to introduce this is to select 6 images, ask pupils to be competition judges and rank them 1-6 for artistic skill and 1-6 for thoughtfulness. - Tell pupils that musicians cannot agree what music is, but they all know about it, and can make it. ‘Spiritual’ is also a word that makes people argue sometimes, but a useful word. - Teach pupils that being spiritual is about your own self, and how you fit the world together, about self, other people, the planet and God (if you believe in God). This is a useful ‘working description.’ Put it on a poster for the duration of this unit, and keep referring to it. There is a suitable graphic at the end of the unit. - Use a collection of photos and postcards, spread out on desks around the room: include some of the natural world and its wonders, the environment and some of people of all ages and races. Put some religious pictures from different faiths there as well, and some that are more abstract. - Ask pupils to walk round and think: which four cards would I like on my wall? Which two are spiritual for me today? What would a person who cared about the spirituality of the earth choose? What would a person who cared about God choose? Children need to record their thoughts and share in a pair the images that were spiritual for them	I can say what I think ‘the human spirit’ means I can make a link between the word ‘spiritual’ and some images I can describe why an image is spiritual for me I can show that I understand that people use the word ‘spiritual’ in different ways I can apply the idea of the spiritual for myself, simply	<i>The descriptions of the spiritual given by Prof David Hay are all about ‘relational consciousness’ in relation to the self, others, the planet and the transcendent. This is the description shared simply with children in this activity. It is hard, but no harder than many concepts we use in science and literacy.</i>

Sikh art and architecture: what is inspiring?



Pupils will learn to think about how Sikh art and architecture express the beliefs and ways of Sikh religion

They enquire into which examples studied are the best spiritual expression of the Sikh path.

The Golden Temple: spiritual expression in architecture

- The Sikh Golden Temple at Amritsar in the Punjab was built originally by Gurus Ram Das and Arjan Dev, 400 years ago. It is a functioning Gurdwara to this day, and symbolises many Sikh beliefs and ideals. It is a beloved destination for Sikh journeying. Enable pupils to research online and from texts some detail about the Golden Temple and its form, function, use and beauty.
- Ask pupils to learn about the Mool Mantar (Sikh teaching) and about Sikh spiritual practice of chanting God's name and serving the weak or poor. How are these ideals expressed in the Golden Temple?
- Ask pupils to consider this question: why do Westerners visit as tourists buildings from religions they do not belong to? Consider examples from other religions, but especially the Golden Temple.
- Ask pupils to write a travel brochure entry for the Golden Temple in two versions, one aimed at Sikhs, one aimed at tourists. What is the difference?

Sikh visual art: what can we learn?

- Look at some examples of Sikh art, for instance those done by Kanwar Singh available on the web at www.artofpunjab.com or the work of Bhagat Singh, online at www.sikhiart.com There are many more examples on open access searches.
- Ask pupils to study how these artists portray key stories of for example Guru Nanak and Guru Gobind Singh.
- Ask them to write a description of the 3 works of art they would commission for a new Gurdwara in Walsall.

Comparing forms: art and architecture

- Ask pupils to consider whether the Golden Temple or the art they have studied best expresses 'the Sikh Path' and why.
- They should begin by listing what is good about each of the art forms, then develop reasons and arguments that support their point of view about which is the best expression of the teachings of the Gurus they have studied.

I can describe different examples of Sikh creative expression

I can make links between Sikh belief, the Sikh path and Sikh art

I can use the correct terms to show my understanding of the symbolism of the Golden Temple at Amritsar

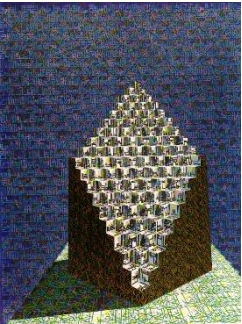
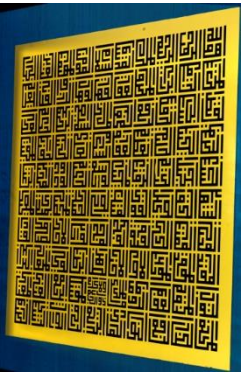
I can apply the idea of spiritual expression of beliefs to different examples of Sikh art for myself

I can explain varied responses to Sikh art and architecture giving reasons for them

I can express my own well informed views of how effectively Sikh art and architecture express the teachings of the Gurus

<http://www.youtube.com/watch?v=nxDfP0x0ziw> is just one YouTube example of informative and inspiring video of the Golden Temple. If this one becomes unavailable please search for one online- there are several available.

Set pupils a homework task to choose the best three web images of the Temple.

Muslim calligraphy, painting and architecture: what is inspiring?  	Pupils explore Muslim belief as expressed in art, architecture and poetry, weighing up the ways in which these forms express Islamic ideas and ideals. They consider for themselves the power and spirituality of the Islamic examples. They ask and respond to questions about spirituality and morality.	Muslim Poetry: Al Ghazali on God Use the poetic lines of Al Ghazali to explore Muslim belief about Allah. Pupils might record them being spoken, whispered or shouted: which works best to make sense of them? Ask pupils which lines they agree with, disagree with and don't understand. Ask them to create twelve lines of poetry that state their own key beliefs. <i>"He in his essence is one, without any partner. Single without any similar Eternal without any opposite. Separate without any like He is one, prior with nothing before him From eternity without any beginning Abiding in existence without any after him To eternity without an end Subsisting without ending Abiding without termination Measure does not bind him Boundaries do not contain him."</i> Muslim Art: Yasmin Kathrada and Ahmed Moustapha Ask pupils to study, understand and compare two works of art about Allah. These two examples (left hand column, and from NATRE member's website) are a superb way to study 'Islamic rules' art and explore the similarities and differences between different artists. Muslim Architecture: Beauty in design in mosques and calligraphy Explain Muslim art rules to pupils – no images of Allah and for many Muslims no image of humans because they mislead rather an enlighten us. Instead geometric and natural pattern is used to create beauty. Ask pupils to select 6 mosque picture from flickr http://www.flickr.com/search/?q=mosque&f=hp has about ¾ million to choose from. They should choose 6 different designs that they like. Ask pupils to write 5 words that describe the beauty of each of the pictures they chose. Ask them to express their own views on the relative strength of these two ideas: <i>"A mosque should be beautiful because it is for a beautiful activity: praying to the Creator of beauty is easier in the beautiful surroundings." "God hears your prayer anywhere. No special place is needed to pray. A clean heart, a clean body and a clean prayer mat are all you need. So Muslims today should spend less on mosques and more on feeding the poor."</i>	I can show that I understand some of the ways Muslims paint, build and write about Allah I can apply ideas about spiritual expression to Muslim examples for myself I can explain the impact of Islamic belief on Islamic art and architecture I can explain the reasons for my preferences of one work of creativity over another, referring to Muslim teaching	Study Islamic belief about Allah / God with pupils. Use the 99 Beautiful Names as a way to understand what Islam teaches. Use the NATRE searchable database of pupil writing https://old.natre.org.uk/db/ to see what young British Muslims say about their beliefs. No doubt that this study is demanding. Teachers may find it best to introduce the art appreciation methods used here with reference to two or three interesting paintings before launching the enquiry process described above.
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		What do examples of Islamic artists' work express? - Teach students that Muslims do not picture God, out of reverence. Islamic art has developed calligraphy (beautiful writing). This learning plan invites students in groups to investigate a Muslim artist, and prepare a report to present to other students. Five examples of British Muslim art are given here, though others could be used. These can all be investigated via websites. - A standard investigation plan is offered: again this could be varied. The five Muslim artists Ali Omar Ermes is a British Muslim His website (www.aliomarermes.co.uk/) showcases many examples of his brilliantly coloured calligraphic work, and videos and articles give space to his thinking and ideas. When he donated a painting for auction recently, it raised \$80 000 for Syrian refugees. He writes: "My vision is to help recognise the powers of Islamic thought and to re-ignite our modern imagination in its individual and universal sense to be able to embrace all its characteristics, enjoy its fruits and refer to it as a major resource of hope and optimism for a better future for all humanity." Ahmed Moustafa (https://fenoona.com/ahmed-moustafa/) was born in Egypt in 1943, and has lived and worked in the UK for many years. The painting 'The Attributes of Divine Perfection' explores the 99 Names of Allah and is a good starting point for investigation. He sees the spiritual dimension in his art ~ Allah is his theme: "Western art deals with the casual, rather than what I call the immutable essence. As Michelangelo said, 'Good painting is nothing but a copy of the Perfection of God'." Yasmin Kathrada uses ceramics, glass, woodwork and painting to express the ways Islam inspires her. Born in Gloucester, in the UK she has a reputation for fresh and intriguing portrayals of spiritual ideas. She combines traditional Islamic art and craft techniques with modern British interests and concerns, aiming to "bring beauty into a space in order to create a peaceful, harmonious and tranquil environment." Try a web search of her name to find examples, or start with this short NATRE film. https://www.natre.org.uk/uploads/Good%20Learning%20Notes/Good%20Learning%20in%20RE%206%20The%20Art%20of%20Allah%2011-13s.pdf Ahmed Mater (http://ahmedmater.com/artwork/) is a globally recognised Saudi artist, uses photography, calligraphy, painting, installation, performance and video to explore Islam in the modern world. He's a medical doctor as well as an artist. His brilliant and fascinating magnetic		The learning methods of this lesson are ways to extend the work by comparing the inspirations and artists from different religions.
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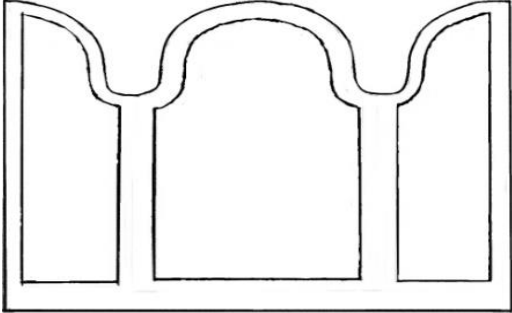
		images of Hajj for the British Museum's exhibition on the pilgrimage to Makkah are a good starting point to look at his work. • Razwan Ul Haq (www.ulhaqbrothers.com/) is British Muslim educationalist and artist, whose work uses comic books and videos as well as calligraphy. He does not have the same international reputation as some of those above, but he does understand British RE rather well, and runs workshops for students on a regular basis. A good starting point for his work is the video about 'Allah the Subtle One', on YouTube: www.youtube.com/watch?v=U38LU1EnRZ4 The task: how does the artist you are investigating use and express their Islamic identity? • Split the class into 5 groups of 6, and each group into three pairs. Each pair will either need computer access or other resources on the artist they are to study. Each pair needs about 30 minutes to prepare to make a presentation to the other pairs in their small group which answers some of the questions below (they are differentiated, and get harder, so set the groups according to ability if you wish). • When the pairs have made their presentations to each other in 6s, then they work together in the group of 6 to combine their learning, and present to the rest of the class. Not every pupil wants to speak to the class, so those who do not should do other tasks! The questions (teachers can add to these, or break them down for simplicity, as appropriate) • Select 3-5 artworks by the artist you are investigating that you think are interesting, and paste them into PowerPoint. Comment on what you noticed about each one in as much depth as you can. • What is the artist's story, or biography (keep it very brief)? • How does the artist use colour, lettering in Arabic, shape and artistic materials? What do you think the artist does well? • What surprised or puzzled you about this artist? • What Muslim ideas are expressed in this artist's life and work? • In Islam, followers try to do everything 'Subhanallah' – to the glory of God. How does the artist put this into practice? What does it mean to make art to the glory of Allah? What kind of creative inspirations do pupils see at work in the examples they have studied? • What have you enjoyed, thought about, questioned, learned from investigating this artist?		
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		Additional study questions for students exceeding expectations: 1. What is the influence of the Prophet Muhammad and the Qur'an on your artist? 2. Investigate a sixth Muslim artist of your choice using the same questions above. 3. Does art matter in Islam? What is more important than art? Why? 4. Do British Muslim artists you have studied owe more to being Muslim or to being British? Does this matter? 5. How has the study of Islamic art developed your understanding of the religion as a whole?		
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How do Christians use music in worship to express a variety of ideas and feelings to God and about God?	To explore music as a means of expressing worship. To discuss the significance of this music to Christian communities. To respond personally to the music they have heard.	Music: What is spiritual about music? How do Christians make spiritual music? - Listen to some contrasting pieces of music (The Planets, Holst, Four Seasons, Vivaldi or contemporary music) allow the children to respond in drawing / taking a line for a walk as they listen. Respond in words or through dance or drama afterwards, considering what it made them think of and how it made them feel. Explain that music is important in creating moods and that Christians use music in worship to express a variety of feelings, especially about God and their spiritual lives. What is a Psalm? What do Psalms express? - Collect a list of different feelings that children think worshippers might have. Explain that Christians are able to express their feelings to God. Then look at a variety of Psalms which express different feelings: Psalms 13, 23, 40 and 98 give a good variation. These could be used as literacy texts, alongside their RE use. They are poems. Children could write a Psalm / Reflection / Meditation in their own words with accompanying illustrations or add appropriate percussion (or use ICT music programs), working from one of the Psalms. - Listen to a variety of Christian music that gives something of the message of the Christian faith. This could be either / both traditional or contemporary. Making judgements about music: what do you think? - Ask pupils to make some judgements: who would use this music? Who would like it? What music would Christians play for a birth of a baby, a wedding, a funeral? Why? What would they choose for weekly sharing of bread and wine to remember Jesus, and for thanking God any day of the week? Why? - Ask pupils some questions of wonder: I wonder: Can a song be a prayer? Is all music spiritual? Could human life survive without music? What if there was no music? How do other religions, and non-religious people use music for their spiritual lives? Accept all the ideas pupils offer in response to these questions.	Develop sensitive responses to the ways music makes people feel Describe how music enables Christians to express their thoughts and feelings in worship Use music / poetry creatively to explore some stories and beliefs of the Christian faith for myself Explore my own thoughts and feelings about and through these art forms, applying ideas and methods for myself	<i>Cross curricular linking: in Music pupils are to develop cultural and critical understanding through listening and evaluating music from a wide range of sources. RE is doing this in this lesson.</i> <i>Keep referring pupils to the description of the spiritual from lesson 1.</i> <i>I-Tunes sized extracts of 20 seconds or so are good for this, but some longer pieces enable deeper appreciation.</i>
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How do Christians use objects to help them concentrate on and think about God?	To explore the use of a variety of objects in times of reflection; To develop skills of imagination in making sense of symbols.	Reflection: what is it, and how do Christians use the art of reflection? • Collect a variety of natural objects: pebbles, shells, leaves, twigs, flowers, pine cones, stones. As a circle time activity, ask the children to select an object and sit quietly looking at and touching the object. Ask them to think about how it looks and feels, does it remind them of other things? Can they imagine the story of their object? Draw the children together to share with the group if they wish. • Explain that Christians often use objects to help them concentrate on and think about God. Slowly and carefully, show children some Christian artefacts, and tell their 'stories' – how are they made, used and revered? Alternatively, use a candle, sculpture or picture for the children to respond to in short silent reflection (a minute is good going for some classes). • Provide pupils with pictures of Jesus from different cultures or different artistic interpretations of Jesus and allow time for reflection on these. Pupils could write or talk about how the picture helps them to understand why Jesus matters to Christians. • Ask pupils some questions of wonder: I wonder: Can a pebble tell a story? Can a stone give humans an emotion? Do we all make symbols from natural objects? What if these objects could talk, and say just one sentence: what would they say? What do the objects Christians use 'say'? How do other religions, and non-religious people use symbols and object for their spiritual lives? Accept all the ideas pupils offer in response to these questions.	Explore and describe their own thoughts and feelings about and through this activity Develop and show understanding of the way objects enable Christians to express their thoughts and feelings in reflection times	<i>'Picturing Jesus' packs from RE Today and 'The Christ we Share' from USPG are good sources for images of Jesus. Or search the web.</i>
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How do colours help us to express our feelings?	To match feelings to colours. To explore the meanings of colour in the church year.	Colours: What meanings can we find in colours? • Give a selection of colours and feelings ask the children to match them in the way they feel they want to or have coloured paper around the room, say a feeling and children respond by standing next to that colour. Try these: CALM / ANGRY / THOUGHTFUL / WISE / TROUBLED / EXCITED / ANXIOUS / SORRY / GLAD / SAD / FRIENDLY / JEALOUS / YOUNG / GROWING / COSY / SCARED • Children choose a colour each and collect words they associate with it, write a poem based on that colour. • Use paints to mix various shades of their chosen colour to go with the poem. • Show pictures of churches, particularly altars with a variety of church colours displayed. Teach the children that many churches use these 4 colours throughout the seasons of the year: Green for growth, red for spiritual fire, the Holy Spirit, white for forgiveness and purity, purple for passion, suffering and sorrow (see www.vanpoules.co.uk, a vestment manufacturer, for a great range of visuals for this work). • Ask pupils in pairs to role play being 'buyers' of vestments for a local church. They have an imaginary £1000. What vestments would they buy and why? Compile a shopping list, cutting and pasting images from the Vanpoules website and describing their decisions. Towards the end of their time, tell them that a congregational member has suggested they give half the money to a charity to support refugees, and design and make some vestments of their own. What do they think? Can they make their own designs? • Use a wheel to show the colours throughout the year and their meanings to the church. https://request.org.uk/resource/restart/2016/07/05/church-colours-2/ • Pupils could represent a Bible story in their own way using creative materials, or put them in four groups to create a large cross in one of the colours with appropriate imagery and words.	Use creative materials to tell stories and beliefs of the Christian faith Explore and describe their own thoughts and feelings about colour and emotion through these art forms Develop and show understanding of the way colour enables Christians to express their thoughts and feelings  Red, green, purple, white: the church's favourite colours.	<i>There are clear links with the PSHE programme in this work, connecting to pupils' emotional vocabulary.</i> <i>The art curriculum uses the concept of 'drawing to express' and links well with this lesson.</i>
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How do banners, triptychs, icons and stained glass windows help Christians to worship? Do these art forms show beliefs? Do they show spiritual ideas?	To explore the meaning behind the use of banners and stained glass windows in churches. To explore the symbolism associated with icons. To enjoy the variety of artistic forms used in Christian worship, and to think about them for themselves.	Banners, icons and stained glass windows: meanings in objects? • Use ICT or church visit to look at a variety of banners and stained glass windows. What do they show? (Usually a Bible story or words from scripture). How might these help the worshipping community? Take a Bible story or verse and design and make a 'stained glass' window or banner. • Drawn in a particular style and used predominantly by Orthodox Church in worship, icons symbolise beliefs and are designed to draw in the worshipper. Look at the features of icons and try to draw and paint in that style. • Give pupils a choice of either a stained glass window, or an iconic triptych to design. The could make their design based on one of these concepts: Holy Spirit / Love / Celebration / Mysteries. • Create a display, and ask pupils to interview each other, and write the 'art gallery notes' for their partner's design. • Ask pupils some questions of wonder: I wonder: Can a banner make a person think of God? Does an icon make the worshipper a more spiritual person? Can anyone be spiritual? How do other religions, and non-religious people worship, or be spiritual? Accept all the ideas pupils offer in response to these questions. • Set an extended writing task to gather pupils, learning from these lessons on Christianity: how do Christians use art and crafts to explore and express their beliefs and faith? 	Use creative materials to tell a story and identify a belief from the Christian faith Explore and describe their own thoughts and feelings about colour through these art forms Develop and show understanding of the way triptychs, banners, icons and / or stained glass windows enable Christians to express their worship, beliefs, thoughts and / or feelings I can explain similarities and differences between artistic expression in different contexts, and explain my own views of the idea that making art can be an act of worship	<i>Keep referring pupils to the description of the spiritual from lesson 1. Expect them to be increasingly confident in using the word, through the many examples given.</i> <i>Ask of any work of art: is this spiritual then? Why? How does it show?</i>
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How can mystery plays teach us about God, people and human nature?	To explore the meaning of a Bible story or a Christian belief through the use of mystery plays. To work creatively and purposefully in a team to create a simple drama performance To increase awareness of the ways biblical stories express beliefs	Mystery Plays: why have Christians dramatised the Bible so often? • In groups or as a whole class, collect ideas of stories the children know and where they are known from. Fairy tales, classic tales, family stories from books, film, Disney, television. • In pairs, tell one another a story known from when they were younger or about a recent film or television programme. Do the children enjoy telling stories to one another? • Ask the children to think about a time when there was no television and many people could not read. How were stories shared? Through telling one another, through stained glass windows, music and plays. • The Bible tells stories not only of God, but of people and of human nature. It was extremely important to Christian people (and still is today) and needed to be shared amongst communities. Mystery plays are plays that tell these stories and teach people about God and human nature. They are often performed in churches or cathedrals. (York, Coventry and Lincoln have some good information and pictures – search the web for this year's examples) • In small groups, of perhaps 5-6 pupils, take a story from Genesis, Exodus or the gospels to act out. Ask pupils to develop an improvised drama, with a narrator, lots of action, good thinking particularly about the characters and how they behave, and the idea of god 'behind' the story. Some mystery plays have god as a character, or just a voice. After the first phase of improvisation, get two groups to see each other's plays and make suggestions for improvements, before showing them to the whole class. Or an audience of younger pupils, or parents. • Pupils could 'hot seat' a character from a Bible story to find out how they feel/felt about something. • To extend higher achieving pupils, ask them to explain the similarities and differences between bible text, mystery play, and another art form – such as visual art or music. • An excellent example of an English mystery play which only takes 2 minutes to watch: can pupils identify 10 or 15 different Bible people from the clip? (if this clip becomes unavailable research to find an alternative) http://www.youtube.com/watch?v=OD0nF8oluCg	I can describe some ways in which the spirit of Christianity is seen in drama and story I can show, using the right words, that I understand how different art forms can express Christian beliefs I can express my own views about some of the different ways Christian spirituality is expressed in the arts and drama	<i>Look on the internet to see what mystery play cycles are running in the year you teach this work. There are usually some interesting pictures to see. Video and streamed recordings are useful. Lincoln, Chester, Wakefield, London, York and Coventry have all hosted Mystery Plays in recent years.</i> <i>Is it possible to plan a trip, or watch video extracts? This would enhance the work.</i>
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What have we learned in this unit of RE? What spiritual expression can I make for myself?	To reflect for themselves on their own ideas about spiritual life and self expression To respond to the challenge of self expression of the spiritual in a way they choose.	Expressing my learning: how can my own spiritual ideas be shared? ▪ Spend some circle time with the class reviewing the unit and its stimuli. Return especially to work done on Sikh art and architecture, Islamic poetry, art and mosque buildings as well as Christian examples. ▪ Ask each child to choose: if they could select one piece of music, drama, poetry, art and architecture to sum up Muslim, Sikh and Christian beliefs about God, which ones would they choose and why? ▪ Ask pupils to make a small booklet of 10 pages. 5 pages should have a picture of the five things they selected above. The facing page in each case should answer the question: why does this express spirituality to me? (Or similar) ▪ This booklet is a suitable item for an assessment if you need one for this unit. Challenge: Can you make a piece of creative work to express your own spirituality? ▪ In association with the wider creative arts curriculum, enable pupils to plan, design and make a painting, poem, dance, drama or sculpture that expresses their own sense of the spirit or their own idea of spiritual life. ▪ Pupils might express their sense of the spiritual with reference to self, others, the earth or God (teach them the word 'the transcendent' if you prefer) ▪ This work will be enhanced by good modelling. www.natre.org.uk/spiritedarts showcases some brilliant children's work in the web gallery for the NATRE 'Art in Heaven' competition. ▪ A gallery or exhibition of the pupils' work would be a great starting point for younger children to see in their work on 'talking about God' (Y1, for example).	I can describe some things that express the spirit of Islam, Sikhi and Christianity. I can show, using the right words, that I understand how different art works express Muslim, Sikh or Christian belief I can express my own views about the ways Islamic, Sikh and Christian spirituality is expressed in the arts and architecture. I can explain different views as well	Use a broad definition of 'spiritual' for this work – model inclusivity so that anyone can be 'spiritual' whether they are conventionally 'religious' or not. This task meets objectives for 11YOs in the art curriculum: "making purposeful images and artefacts, drawing to express / visualise / dream / imagine."
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