

***Chapter 6***

***Flexible Learning***  
***in***  
***Religious Education***

**This chapter explains what is meant by the phrase 'flexible learning', seeks to demonstrate the value of this approach to curriculum delivery and outlines four units of work which make use of it.**

## *Introduction*

A common aim in all schools has long been to improve the quality of learning for pupils. This has led to a continuing debate about the most effective teaching methods in the classroom. Flexible learning techniques have been developed as a response to improving teaching methods and increasing pupils' independence. Teachers of religious education are aware that no single teaching method can be relied on to deliver the varying aspects and demands of an agreed syllabus. As with many other subjects, the predominant method will normally be whole class teaching. However flexible learning techniques can be added to the teacher's repertoire in order to help him/her respond to the needs and aspirations of all pupils.

## *What is Flexible Learning?*

It is difficult to find a consensus on a definition of flexible learning and many definitions exist. The one that fits this work most closely comes from the Flexible Learning National Evaluation Team based at Leeds University:

*Flexible learning is an approach to the delivery of education and training which emphasises adaptation to the varying learning needs of students and the promoting of their learning autonomy, within a framework of appropriate support. (Tomlinson and Kilner 1990)*

Such definitions are always heavily loaded and need to be unpacked if they are to be properly understood. The important word in this definition is *autonomy*. Against the backdrop of a complex, and rapidly changing, society it is more important than ever to equip pupils with the ability to be

independent, and to be capable of making decisions for themselves. The educational phrase is *taking responsibility for their own learning*. However it is important to realise that this does not mean pupils working in complete isolation, struggling on their own. Indeed, as the quote suggests, they are to work *within a framework of appropriate support*. Support for the secondary pupil may be available from many sources, family, friends, peers and teachers.

This framework demands a highly structured approach which requires clear planning by the teacher, explicit instructions for the pupil and effective monitoring. Therefore, rather than giving pupils complete freedom to do as they wish, as has sometimes been suggested, this style of teaching creates opportunities for pupils to take responsibility for their own learning within a clearly defined programme.



Many teachers would argue that pupils have always been given a degree of responsibility for their own learning. This is correct but flexible learning can take the process much further. The benefits to the pupil of a purposefully flexible approach can be clarified in the following example of two very different ways of teaching a unit on Islamic prayer.

Mary arrives at the RE class. The teacher introduces the class to a Muslim guest. Mary watches as the Muslim demonstrates, in front of the class, the rituals associated with Islamic prayer. At the end, Mary is invited to ask questions of the guest. When the guest has gone, pupils have time in small groups to reflect upon what they have seen. The teacher asks Mary to choose an aspect of Islamic worship for investigation. Mary then proceeds to write an action plan with her own targets over the next four weeks. Mary carries out her own research making use of all the resources available in the school. During this time, Mary spends five minutes reporting back to the teacher on her progress. In Mary's group they decide they are going to share their material with the rest of the class through a role play. At the end of the work, Mary looks at her targets to see whether they have been achieved. The groups evaluate their work asking themselves questions such as: 'How effectively have we worked together?' 'How well did we communicate what we had learned to the class?'

Ian arrives at his class. The teacher outlines the main points of Islamic prayer. Ian is handed a text book and told to read pages 100-102 and then complete the questions on Islamic worship. During the next four weeks the chapter in the text book is worked through.

These two cameos are offered as caricatures to illustrate extreme diversity of practice. The details of lessons will naturally vary but the principle is exemplified. Flexible learning has been adopted by Mary's teacher which allowed her greater responsibility for her own learning. Mary has more choice and control over her work than Ian.

## ***How can the needs of individual pupils be met?***

As well as autonomy, the Tomlinson and Kilner definition refers to *adaptation to the varying needs of students*. One of the strongest arguments for a flexible learning approach is the possibilities it offers for a range of different abilities in the classroom. In the examples of the two approaches to teaching an aspect of Islamic worship, the first method gives pupils access to a range of resources, making it more likely they will find something suitable to meet their individual needs. Ian in the second example is limited to one source of material.

Eight areas have been identified that support the flexible learning approach:

- \* Counselling and guidance
- \* Individual action plans/profiles
- \* Study skills training
- \* Active learning approaches
- \* Tutorial support
- \* Use of Library/Learning Resources Centre
- \* Management of private study
- \* Use of technology

Many of these techniques for support have been utilised in the exemplar units of work. Two of the examples, *Christian Worship* and *The Authority of the Qu'ran* are worked through in considerable details to cover all aspects of the process. Two further units, *Pesach* and *Justice for All* are given in outline only, with task sheets for pupils. The work on *Pesach* would provide teachers with a simplified opportunity through which

pupils could be introduced to the approach. Differentiation is built into the range of task sheets in all units.

The learning objectives for the unit on Christian worship are to give pupils opportunities to:

- know about an aspect of Christian worship and understand its significance in the lives of believers
- reflect on their own experiences in relation to aspects of Christian worship
- work effectively on individual and group tasks appropriate for their ability.

The five task sheets which structure the group investigation are differentiated across a continuum of ability levels from groups 1 and 2 (lower ability) to groups 4 and 5 (highest ability).

The work required of groups 1 and 2 in terms of knowledge, and understanding of concepts is at a lower level. Similarly the quantity and depth of work is greater for groups 4 & 5. As with the whole unit of work the topic sheets should be evaluated and changed to increase the differentiation if deemed necessary.

When the group work begins and pupils discuss who is going to work on each task it is important they are realistic about the abilities of their peers. The task of the teacher is to offer help to each group in this respect. It is hardly appropriate that a pupil who finds difficulty with reading and writing should be given a task of wading through a GCSE text! In this way there is the opportunity for differentiation within the group itself.

It is envisaged that at an early stage of the group work, the teacher will spend time with the lowest ability groups who naturally may require greater support. It may be appropriate that further resource sheets for groups 1 & 2 may be made available eg a chart that helps pupils outline the difference between churches beliefs and practices of Holy Communion.

## *Pupils' Responses*

In determining the effectiveness of any approach to learning, it is worth seeking the responses of pupils who have experienced it. As part of the formal evaluation procedure, pupils were interviewed. The following represent a sample of their comments. These comments came from pupils in year 7 who were interviewed after completing three lessons of the unit of work on Islam. They were asked the simple question: *"What do you think about the way you have been working?"*

Annette: *"I think it's quite good actually working in groups on different tasks; you're not racing against each other; you can work at your own pace doing different tasks."*

Ben: *"It's more friendly; you can work together and ask for help; some people do less work as they depend on others to do it."*

Cheryl: *"You ask other people in the group for the best ideas. You don't keep going to the teacher."*

Darren: *"You can share information. There's more communication. If you're working from a text book you can't share ideas."*

Ellen: *"If you were working on your own you would get more done quicker but like in groups you get more quality."*

Teacher: *"What do you mean more quality?"*

Ellen: *"Because you've got more ideas coming into your own work and not just your own ideas. You get a better presentation."*

Faith: *"I didn't like working in groups. I prefer to work on my own."*

Gary: "You feel a part of things. You've got to get the work done or you're letting the group down. It puts you under pressure, but at the same time it's pretty helpful."

The responses quoted here show a range of reactions, but throughout the group the majority were positive and the increased level of motivation apparent in pupils' work was evidence of their enjoyment. For a minority of pupils, group work is not a preferred way of learning. Their needs must be taken into account in planning a varied approach to teaching styles over a year.

## ***A Note on Assessment***

The most appropriate form of assessment, consistent with the flexible learning approach, is the use of a pupil profile which enables pupils to set and evaluate their own targets. The profile serves three purposes:

- \* It provides a process by which pupils can monitor their own progress and reflect on their own ideas.
- \* It provides a record of evidence.
- \* It contributes to the process of reporting regularly to parents.

The third purpose can be met if pupils take home their profile form at the end of each substantial topic or unit for parents to see and initial. The profiles can be kept with the pupils work in their folders or attached in their books. From this, parents can have an up to date picture both of what pupils have done in RE and what they have achieved through it. They may not easily absorb the overview of RE contained in the school's curriculum statement or programme, but they can gain a quick impression from a regular profile of what is happening and what their children have gained from the experience. Many teachers have found that making time and space for this exercise has brought considerable rewards in terms of parental awareness and interest. The profile does not need to be elaborate or repetitive, but if it is used carefully, pupils, teachers and parents can value it as a way of keeping each other informed. The pupil's effort grade and attainment level can also be recorded on the profile.

## ***Completing the Pupil Profile***

If pupils are not used to keeping profiles then teacher guidance is necessary. It may be appropriate to share as a class some of the ideas and concepts to be learned, understood and thought about. Where pupils are not experienced in the approach, it is important to do this before they have the task sheets. The use of profile sheets to identify learning objectives helps pupils to understand they are learning about more than one dimension of *Christian Worship* or *Muslim Belief*. Alternatively, pupils may plan on the basis of their task sheet.

Profiles can be kept by the pupils as they progress through their work. At the end of the work, ie after the presentations, the profile is completed and kept by pupils in their folders or exercise books. In this way, the profile remains as a record of the pupil's work and is accessible to pupil, parents and the teacher. The profile sheet is used first at the beginning of a unit when pupils are at the planning stage, when targets are set.

## ***Resourcing Flexible Learning***

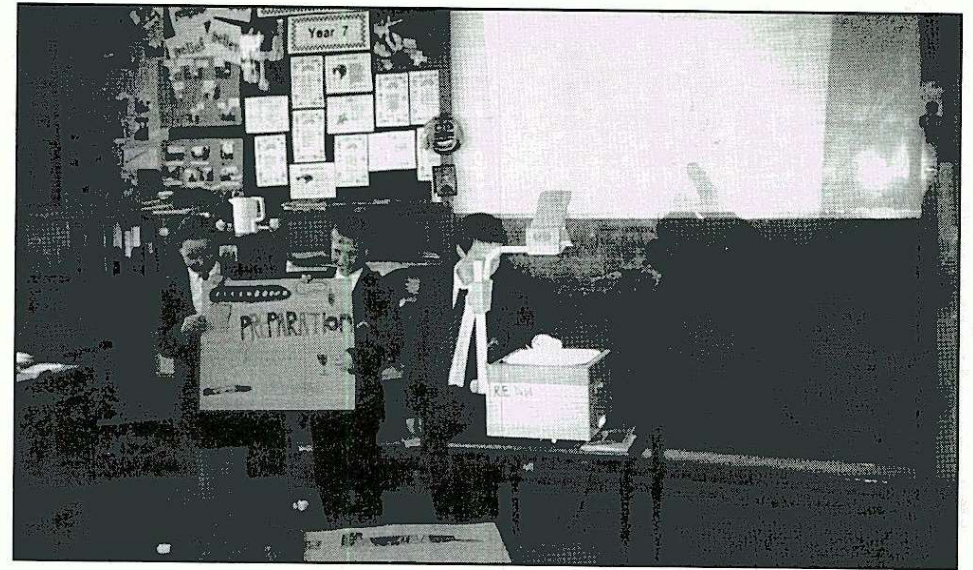
The package is designed to promote the use of a wide range of resources by pupils. It is not necessary to have an exhaustive amount of material; it may be better to have fewer but more accessible and specific resources rather than a mass of complex and possibly confusing ones. It is hoped that all RE departments would have some text books as a starting point. However it is the nature of the package that all the different resources available in the classroom and within the school should be accessible to pupils.

The task sheets provide the principal resource because these are going to be the basis of pupils' work and therefore the presentation of these sheets is important. The layout should be interesting and, at best, the sheets could be laminated for protection. It is helpful to pupils and teachers if the task sheets for each group are colour coded for easy recognition.

It is vital that the pupil understands the language. Tasks should be interesting and appropriate to the pupil's ability. It is not the task itself that

is important, it is the learning experience it offers. Each task should allow the pupil to increase his or her knowledge or understanding or provide an opportunity for reflection.

Flexible learning takes place most effectively in a flexible classroom. Furniture needs to be portable with an ideal arrangement offering 5 group bases around a central resources' table, or desks around the perimeter of the room, giving space for pupils to work alone. It is also desirable if pupils can have the opportunity to work elsewhere, especially if they are preparing a role play. Sometimes there is a corridor that can be used if it does not disturb others. This obviously raises the question of the supervision of pupils, which will have to be in line with school policy. It also depends on the maturity of pupils and how far they can be trusted.



# PUPIL PROFILE

NAME \_\_\_\_\_

TOPIC \_\_\_\_\_

## PLANNING: *we are hoping to*

*learn about* .....

*understand* .....

*think about* .....

## WORKING: *How I went about it:*

## REFLECTION:

*I have enjoyed* .....

*I have found difficulty with* .....

*I need to work on* .....

## OUTCOME: *How well I understood the topic*

1.  2.  3.  4.  5.

1 = Not very well

5 = Very well

TEACHER'S COMMENT

PARENT'S SIGNATURE

## Mapping the Unit

|  |                                 |   |
|--|---------------------------------|---|
| <b>Year: 9</b>   | <b>Title: Christian Worship</b> | <b>Time: 6 x 70 mins</b>  |
| <b>Purpose:</b> <ul style="list-style-type: none"> <li>• Provide pupils with interesting and stimulating resources.</li> <li>• (See sheet)</li> </ul>  |                                 | <b>Notes:</b><br>This flexible learning unit of work is designed to last six lessons and homeworks. The total running time of this unit of work is approximately 9 hours including homeworks.<br><br><b>Role of the Teacher</b><br>If pupils are to take more responsibility for their own learning then the teachers' role is redefined, as one of facilitator. The teacher will spend time helping pupils to access resources, advising them on approaches to their presentations, observing them during group work, monitoring class work and homework tasks, and responding to individual needs. Pupils should relate their work to their targets on their pupil profile and keep a record of their work in their exercise books.<br><br>During the presentation of work by the group, at the end of the six weeks pupils will complete a record form allowing them to keep notes from each group's presentation. |
| <b>Outline of lessons:</b><br><br><ol style="list-style-type: none"> <li>1. Pupils are shown a demonstration of the actions of Holy Communion, followed by a time for questions and reflection. Pupils are put into groups and shown the task sheets. On the basis of their task sheets they complete the first section of their pupil profile.</li> <li>2. Teacher explains the expectations of pupils during the group work, and the role which the teacher will play, eg facilitator. The available resources are outlined and how they can be accessed. Pupils begin work on their tasks in these groups.</li> <li>3. Group work continued.<br/>Teacher spends time with groups and individuals discussing their classwork and homework. During this time teachers can begin to assess pupils' knowledge and understanding and ability to reflect.</li> <li>4. Group work continued.<br/>Pupils prepare presentations for class.</li> <li>5. 2 groups present their work to the class. Includes question and answer session. Pupils begin work on record form (see attached sheets).</li> <li>6. 2/3 groups report back - Pupils complete pupil record forms and pupil profile - teacher signs - parent signs - profile retained by pupil</li> </ol> Copies available of:<br>pupil profile<br>pupil record form<br>teacher record form<br>levels of attainment<br>Teacher grades pupils on effort and attainment based on written levels.<br>Teacher completes teacher record forms. |                                 |   |



**LESSON PLAN:****Year: 9****Unit: Christian Worship****Lesson: 1**

|   |   |
|---|---|
| <p><b>Focus:</b></p> <p>Pupils to be challenged to raise questions about an aspect of Christian Worship</p>   | <p><b>Procedure/Organisation:</b></p> <p>Pupils are introduced to the sacrament of the Eucharist through the exploration of a chalice and paten.</p> <p>Story of the Last Supper told to the whole class.</p> <p>Discussion of the story as the source of the celebration. Questions to be raised about the symbolism of the ritual.</p> <p>Introduction to the flexible learning package.</p> <p>Learning objectives discussed and set through the pupil profile.</p> <p>Groups organised according to ability and task sheets distributed.</p> <p>NB This may take more than one lesson, especially if the stimulus for the work includes a visit to a church or input from a member of the clergy.</p> |
| <p><b>Targets:</b></p> <p>Pupils are to:</p> <ul style="list-style-type: none"> <li>• investigate an aspect of Christian Worship</li> <li>• use a variety of sources for gathering information and the time to record their findings and report back to the class</li> <li>• evaluate and reflect upon how their work on Christian Worship impinges upon their own lives</li> </ul> | <p><b>Homework:</b></p> <p>Produce a written and illustrated account of Holy Communion explaining its significance to some Christians</p>   |
| <p><b>Resources:</b></p> <p>A visit to a church where the vicar demonstrates Holy Communion</p> <p>Vicar/priest invited into the class to demonstrate</p> <p>Teacher role plays the Last Supper with the class pupils eating bread and grapefruit juice etc.</p> <p>Video - Holy Communion Believe It or Not Central ITV, videos No. 1 and 3</p>                                    |   |

## Group 1

# CHRISTIAN WORSHIP: Holy Communion

As a group read through the tasks very carefully. Discuss how you are going to work together in order to complete them. You have THREE lessons and homeworks in which to finish all the tasks. The following lesson you will be presenting your work to the class. Remember to think of interesting ways of presenting your material: posters, quizzes, role play, demonstrations, video etc.

Task 1 Here are some of the names given to Holy Communion:

*The Lord's Supper, The Eucharist, Mass*

Try to find out more about the meaning of these words and be ready to explain them.

Using a role play or interview explain what happens during Holy Communion. Explain why it is so important to some Christians.

Task 2 Holy Communion is an outward sign or action that a person belongs to the Christian faith. Sometimes this is called a SACRAMENT.

Task 3 Make a display of all the other Christian signs and actions that are used during worship eg kneeling, shaking hands etc.....

Task 4 Carry out a survey to find out where, and with whom, pupils in the class eat their meals at home. Why do some people argue that it is important to eat together with friends, or as a family?

Task 5 Jesus used the words: "Do this in memory of me".

Prepare a talk on an occasion you remember well, eg a wedding or birthday. What things exist that remind you of the occasion?

How would you like to be remembered by your friends?

TASK  
SHEET  
YEAR  
9

## Group 2

# CHRISTIAN WORSHIP: Prayer

As a group read through the tasks very carefully. Discuss how you are going to work together in order to complete them. You have THREE lessons and homeworks in which to finish all the tasks. The following lesson you will be presenting your work to the class. Remember to think of interesting ways of presenting your material: posters, quizzes, role play, demonstrations, video etc.

Task 1 There are different types of Christian prayer. Find out what they are and explain them.

Task 2 Choose two or three lines from the Lord's Prayer, explain what they mean, and the reasons you chose them.

Task 3 Look at some rosary beads and explain how Christians may use them to help them pray. What is an *icon*? Draw one and be ready to explain what it is.

Task 4 Explain the way a Christian child may be taught how to pray.

Task 5 Carry out a survey to find out why Christians pray.

Task 6 Find out how far pupils in the class believe in the power of prayer.

Task 7 Many people like to have some time on their own to be quiet and peaceful; a time to think and reflect. Do you have a time like this? What are the reasons people may give for wanting such time?

TASK  
SHEET  
YEAR  
9

### Group 3

## CHRISTIAN WORSHIP: Ritual

As a group read through the tasks very carefully. Discuss how you are going to work together in order to complete them. You have THREE lessons and homeworks in which to finish all the tasks. The following lesson you will be presenting your work to the class.

Remember to think of interesting ways of presenting your material: posters, quizzes, role play, demonstrations, video etc.

Task 1 Find out the definition of the words *worship* and *ritual*.

Task 2 What is hero-worship? Explain by giving some examples. What is your opinion about it?

Task 3 Many objects inside a church are used for worship. Choose 5 and explain what they are and how they are used.

Task 4 Who or what do Christians worship? Is it God or Jesus? Be ready to explain your answers.

Task 5 Give 2 examples of Christian rituals. What are the rituals in your own lives? Perhaps you can produce a mime for your presentation.

Task 6 Christians use music and dance in worship. Find a hymn or carol and explain what it teaches. Write your own song or poem based on Christian beliefs.

Task 7 Is there anything in your life that you worship? What must something be like in order for it to be worshipped by you or the group?

TASK  
SHEET  
YEAR 9

## Group 4

# CHRISTIAN WORSHIP: *Belief*

As a group read through the tasks very carefully. Discuss how you are going to work together in order to complete them. You have THREE lessons and homeworks in which to finish all the tasks. The following lesson you will be presenting your work to the class.

Task 1 Find out what the Apostles' Creed is. Why is it important in Christian worship?

Task 2 Choose THREE lines from the creed and explain their meaning.

Task 3 Some Christians believe Jesus is the "Son of God". Why do some Christians believe that God sent his son into the world?

Task 4 Find out what the word "Trinity" means. Draw a large diagram and try to explain it.

Task 5 What do Christians mean by the Holy Spirit? What do they believe it can do? What symbol is sometimes used by Christians to represent the Holy Spirit?

Task 6 What do Christians believe about creation and the world? Why are so many people including Christians concerned about the way the earth is being treated?

Task 7 Think back to when you were 5 or 6 years old. Have any of your beliefs changed? Did you believe in things then that you don't anymore? What were they? Why have they changed? Now write down 5 things that you believe in, that are really important for you today.

Remember to think of interesting ways of presenting your material; posters, a quiz, role play, demonstrations, video etc.....

TASK  
SHEET  
YEAR  
9

## Group 5

# CHRISTIAN WORSHIP: The Bible

As a group read through the tasks very carefully. Discuss how you are going to work together in order to complete them. You have THREE lessons and homeworks in which to finish all the tasks. The following lesson you will be presenting your work to the class. Remember to think of interesting ways of presenting your material: posters, quizzes, role play, demonstrations, video etc.

Task 1 Which part of the Bible is most important to Christians? Why?

Task 2 Explain how the Bible is used and treated. What do Christians mean by saying that the Bible is *alive*?

Task 3 Find out and explain why the Christian day of worship is a Sunday. Investigate the way Sunday has changed by comparing the experience of parents/grandparents with that of pupils.

Task 4 Many Christians believe that Sunday should remain a Holy Day (holiday). Do you think Sunday should be a day of rest? Do you think shops should be closed? Explain both sides of the argument using an interview with a shopkeeper and priest.

Task 5 Some Christians believe that they can worship God or Christ through the way they act eg helping the poor. Give examples from Jesus' life when he acted to help others. Find out about a Christian, or a Christian group, that acts to help others today.

Task 6 For Christians the Bible is a source of authority and inspiration, can you think of anything or anyone in your life that is a source of inspiration? eg Who or what sets you a good example?

Task 7 Christians turn to the Bible for guidance in the way they live. Make up a list of rules that you believe would help create the best kind of world. Be prepared to explain them.

TASK  
SHEET  
YEAR  
9

## Potential C.A.S.E. Developments

### **Knowledge: CHRISTIAN TEACHING, INFLUENCE OF RELIGION**

| <i>Concepts</i>   |  |  | <i>Attitudes</i>   |  |   |
|---|--|--|--|--|---|
| BELIEFS   | UNIVERSALITY OF RELIGION   | COMMITMENT   | INTEGRITY  | ENQUIRY  | TOLERANCE   |
| Christians believe: <ul style="list-style-type: none"> <li>• God is to be worshipped</li> <li>• they can communicate with God</li> <li>• Jesus is the Son of God</li> <li>• they can worship God through their treatment of others</li> </ul> | Religion gives: <ul style="list-style-type: none"> <li>• people a sense of identity</li> <li>• guidelines by which to live their lives</li> <li>• duties to perform</li> </ul> | Christians: <ul style="list-style-type: none"> <li>• try to worship God/Jesus regularly</li> <li>• follow the example of Jesus in worshipping God and helping others</li> <li>• meet together for worship</li> </ul> | valuing: <ul style="list-style-type: none"> <li>• respect for others</li> <li>• commitment</li> <li>• friendship</li> <li>• believing</li> </ul> | Is anything worthy of worship?<br><br>What are the important rituals in my own life? | People have a right to: <ul style="list-style-type: none"> <li>• commit themselves publicly to what they believe</li> <li>• their ways of worshipping God</li> <li>• their beliefs about God/Jesus</li> </ul> |

### **CHRISTIAN WORSHIP**

| <i>Skills</i>                                 |   |   | <i>Exploration of Human Experience</i>   |  |
|---|---|---|--|--|
| USE OF LANGUAGE                               | USE OF SOURCES  | REFLECTION  | SPIRITUAL EXPERIENCE   | DAILY EXPERIENCE   |
| Trinity<br>Eucharist<br>Holy Spirit<br>Ritual | Ability to use a variety of primary and secondary sources<br><br>Encourage use of religious artefacts, with sensitivity | Who or what is important in life?<br><br>How have my beliefs changed since I was younger?<br><br>How important is it to me to find time to reflect on my decisions? | of: <ul style="list-style-type: none"> <li>• finding comfort</li> <li>• trust</li> <li>• having faith</li> </ul> | It is natural to: <ul style="list-style-type: none"> <li>• need to focus the mind</li> <li>• share your belief with others</li> <li>• need guidance</li> </ul> |

**YEAR: 9**

## *Christian Worship Pupil Record Sheet*

### **Group 1**

#### **Holy Communion**

1. Give THREE different names used for Holy Communion

A. \_\_\_\_\_ B. \_\_\_\_\_

C. \_\_\_\_\_

2. Name ONE Church and explain its beliefs about Holy Communion

Name of Church \_\_\_\_\_

They believe that \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

3. A sacrament is \_\_\_\_\_

4. Name 2 other Christian sacraments A. \_\_\_\_\_

B. \_\_\_\_\_

5. Describe how your family remembers ONE important occasion.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

EXTRA NOTES: \_\_\_\_\_

\_\_\_\_\_

Pupil record sheets are designed to be used by individual pupils to record the presentations by their own and other groups of pupils. In this way pupils all have account of the subject matter of each group's work. They can be completed at any time during or after the presentation.



## ***Christian Worship Pupil Record Sheet***

### **Group 2**

### **Prayer**

1. Name 2 different types of prayer and say what they mean
  - A. \_\_\_\_\_ Meaning \_\_\_\_\_
  - B. \_\_\_\_\_ Meaning \_\_\_\_\_
2. What is an ICON? \_\_\_\_\_
3. How do some Christians use rosary beads? \_\_\_\_\_
4. Some people close their eyes to pray. Why? \_\_\_\_\_
5. Give TWO reasons why Christians pray.
  - A. \_\_\_\_\_
  - B. \_\_\_\_\_
6. Describe a time when you have wanted to be on your own so that you had time to think or reflect.  
\_\_\_\_\_  
\_\_\_\_\_

## ***Christian Worship Pupil Record Sheet***

### **Group 3**

### **Ritual**

1. The word worship means \_\_\_\_\_
2. Name 2 objects from a church used in worship
  - A. \_\_\_\_\_ B. \_\_\_\_\_Explain how they are used \_\_\_\_\_
3. Christians worship \_\_\_\_\_
4. Hero - worship means \_\_\_\_\_
5. Holy Communion is a ritual. Describe another Christian ritual.  
\_\_\_\_\_  
\_\_\_\_\_
6. Make a note of a ritual in your life and explain why you do it  
\_\_\_\_\_  
\_\_\_\_\_
7. Can you name anything that you worship? Explain your answer.  
\_\_\_\_\_  
\_\_\_\_\_

Extra Note: \_\_\_\_\_

## ***Christian Worship*** ***Pupil Record Sheet***

### **Group 4**

### **Belief**

1. The Apostles' Creed is \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
2. Some Christians believe that God sent his son into the world because \_\_\_\_\_  
\_\_\_\_\_
3. What is the Holy Spirit? \_\_\_\_\_  
What symbol is sometimes used to represent the Holy Spirit?  
\_\_\_\_\_
4. In the Apostles' Creed it says "*I believe in God, the Father Almighty, maker of Heaven and Earth*". Should Christians be concerned with the future of the planet? \_\_\_\_\_  
Why? \_\_\_\_\_  
\_\_\_\_\_
5. There are simple benefits we have eg *I believe that pizza is better than chips*. There are also more important beliefs. Write down three beliefs that are important to you.
  - 1) I believe \_\_\_\_\_  
\_\_\_\_\_
  - 2) I believe \_\_\_\_\_  
\_\_\_\_\_
  - 3) I believe \_\_\_\_\_  
\_\_\_\_\_

## ***Christian Worship*** ***Pupil Record Sheet***

### **Group 5**

### **The Bible**

1. Tick the part of the Bible that is most important to Christians  
Old Testament \_\_\_\_\_ New Testament \_\_\_\_\_
2. What do some Christians mean by saying that the Bible is *alive*?  
\_\_\_\_\_
3. Sunday is the Christian day of worship because  
\_\_\_\_\_  
\_\_\_\_\_
4. Sunday should be a special day. Do you agree? \_\_\_\_\_  
Explain your views \_\_\_\_\_  
\_\_\_\_\_
5. Describe ONE story where Jesus acted to help others \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
6. Name someone you look up to or admire. Explain why.  
\_\_\_\_\_  
\_\_\_\_\_
7. Write down at least TWO rules to help make the world a better place.
  - 1) \_\_\_\_\_
  - 2) \_\_\_\_\_

Listed below are some recommended resources although not all essential.  
A \* denotes resources that are essential.

### Text Books

A Bible \*

|                    |   |                    |
|--------------------|---|--------------------|
| Owen Cole          | <i>The Christian Bible</i>                | Heinemann          |
| Read Rudge Howarth | <i>Christians, Westhill Project</i>       | M Glasgow          |
| Robson             | <i>Christians, Interpreting Religions</i> | Heinemann          |
| Alan Brown         | <i>The Christian World</i>                | Simon & Schuster   |
| Sue Penney         | <i>Christianity</i>                       | Heinemann          |
| Jenkins            | <i>Christianity Examining Religions</i>   | Heinemann          |
| J&M Thomson        | <i>Many Paths of Christianity</i>         | Hodder & Stoughton |
| Holm/Ridley        | <i>Growing up in Christianity</i>         | Longman            |
| R Hughes           | <i>Christianity Themes in Religion</i>    | Longman            |

### General Reference

|                    |                                     |                    |
|--------------------|-------------------------------------|--------------------|
| Collinson & Miller | <i>Believers</i>                    | Hodder & Stoughton |
| Olivia Bennett     | <i>Worship - Exploring Religion</i> | Bell & Hyman       |
| David Simmonds     | <i>Believers All</i>                | Nelson             |
| David Self         | <i>Living a Faith</i>               | Macmillan          |
| Mercier & Fageant  | <i>Skills in Religions Book 2</i>   | Heinemann          |

### Artefacts

Chalice \* Unleavened Brad (Matzos) \* Rosary Beads \* Icon - Stature of Mary \*

### Audio - Visual

TV Video Tape Player OHP REAP Poster pack No 2 CEM (poster of Chalice & Paten)

Christian Worship Believe It or Not Central ITV Videos No 1 & 3

Tel: 0121 643 9898

### Library/Resource Centre

Ideally pupils should be given access to the resource centres within the school. IT facilities can be used to enhance the presentation of work or as an aid to research.

IT programmes to help with this package are: Aspects of Religions.

## Mapping the Unit

|  |   |  |
|--|---|--|
| <b>Year: 7</b>   | <b>Title: The Authority of the Qur'an</b> | <b>Time: 7 x 70 mins</b>   |
| <p><b>Purpose:</b></p> <p>To give pupils opportunity to:</p> <ul style="list-style-type: none"> <li>• understand the significance of the Qur'an as a source of authority for Muslims</li> <li>• undertake supported self-study</li> <li>• work at a level appropriate to their individual ability using interesting and stimulating resources</li> </ul>   |   | <p><b>Notes:</b> As in the other examples, task sheets are differentiated with the work for group 1 being presented in a way which is accessible for less able pupils.</p> <p>All pupils, regardless of ability, tend to need support in completing the pupil profile, especially in setting targets. They also need to be trained to be reflective in Year 7. This can usefully be done through a whole class approach.</p> |
| <p><b>Outline of lessons:</b></p> <ol style="list-style-type: none"> <li>1. Pupils introduced to the Qur'an. The Story of the Revelation of the Qur'an to Muhammad.<br/>Introduction of flexible learning package and pupil profile. Groups organised and task sheets distributed.</li> <li>2. Beginning of group work. Principles behind flexible learning reiterated by teacher, emphasising need for responsibility; resources explained.</li> <li>3+4 Group work following task sheets in preparation for presentation to rest of class. With tutorial support.</li> <li>5+6 Presentation and completion of pupil portfolio.</li> <li>7. Completion of pupil profile.</li> </ol> |   | <p>Where it is necessary for the teacher to discuss work with individual pupils, this would be facilitated in the last lesson, where the focus is on group evaluation of individuals' portfolio records.</p>   |
| <p><b>Resources:</b></p> <p>Qur'an<br/>         Qur'an stand<br/>         lamp<br/>         appropriate music<br/>         range of reference material</p>   |   |  |

**LESSON PLAN:****Year: 7****Unit: Authority of the Qur'an****Lesson: 1**

|   |  |
|---|--|
| <p><b>Focus:</b></p> <p>Pupils to be engaged through an experience which introduces them to the Qur'an</p>  | <p><b>Procedure/Organisation:</b></p> <p>Before pupils come into the classroom the blinds are drawn (if possible), and a copy of the Qur'an is placed on a stand on a high shelf and covered. Appropriately evocative music is used to create a mysterious atmosphere.</p> <p>The pupils are told the story of the Revelation of the Qur'an in its most dramatic form.</p> <p>A lamp or a candle is used during the story to heighten the impact.</p> <p>After washing his or her hands the teacher unwraps the Qur'an and shows it to the pupils.</p> <p>Pupils are invited to ask questions about the book, the language, the presentation etc.</p> <p>The lesson finishes with an introduction to the pupil profiles.</p> |
| <p><b>Targets:</b></p> <p>Pupils are to:</p> <ul style="list-style-type: none"> <li>• know how the Qur'an was revealed to Muhammad</li> <li>• understand that for Muslims the Qur'an is the word of Allah and the source of all authority in their lives</li> <li>• begin to understand the concept of revelation</li> <li>• begin to work collaboratively in groups, following the differentiated task sheets</li> </ul> | <p><b>Homework:</b></p> <p>Pupils write their own account of the Revelation of the Qur'an based on reflection and their emotional response to the story using key words like: revelation, terror, power, angel.</p>  |
| <p><b>Resources:</b></p> <p>Qur'an<br/>         Qur'an stand<br/>         bowl of water and towel<br/>         lamp or candle<br/>         cassette of appropriate music</p>  |  |

## *Group 1*

# ***THE AUTHORITY OF THE QUR'AN: The Teaching of the Qur'an***

### Objectives:

1. To find out what the Qur'an teaches about how a Muslim should live his or her life.
2. To understand the importance of the Qur'an in the life of a Muslim.

Task 1 Using the resource books, find out what the 5 pillars are. Choose ONE pillar and either on your own or with a partner find out as much information about it as you can. Write notes and use drawings to explain to the class what the 5 pillars are and why each of them is so important to Muslims.

Task 2 Be prepared to explain to the class why pillars are so important to buildings and why Islam depends on each of the 5 pillars.

Task 3 Explain 5 things that are really important in your life. Demonstrate to the class how your life would be different if one was missing; use a role play.

TASK  
SHEET  
YEAR  
7

## Group 2

# ***THE AUTHORITY OF THE QUR'AN: The Treatment of the Qur'an***

### Objectives:

1. To understand what it means to respect someone or something.
2. To explore how Muslims show respect towards the Qur'an.

Task 1 Find out what the word *respect* means and be ready to explain its meaning. Give five examples of people who are respected by your group and say why.

Task 2 Find a treasured possession to bring into school (keep it small!). Explain to your group what it means to you and how you look after it.

Task 3 Using the resource books, find out how Muslims treat the Qur'an and the reasons why it is treated in this way.

Task 4 Using the information gathered, prepare a demonstration to explain how the Qur'an is treated and why.

Resource - You may use the Qur'an and Qur'an stand.

TASK  
SHEET  
YEAR  
7

### Group 3

## ***THE AUTHORITY OF THE QUR'AN: The Qur'an in Worship***

### Objectives:

1. To understand the concept of worship.
2. To find out how Muslims use the Qur'an in worship of Allah.

Task 1 (a) Make a list of people you admire.  
(b) Explain in a few sentences why you admire them.

Task 2 *Homage or service paid to God, adoration felt or shown for person or principal. Honour with religious ritual. A definition of worship.*

- (a) Try to think of some reasons why some people might worship God.
- (b) Why is worshipping God different from admiring someone?

Task 3 Listen to a tape recording of the Call to Prayer. Who was the first Muslim to call people to prayer? Find out his story and prepare an appropriate presentation of it.

Task 4 Find out what the role of the Muezzin is today? Why is the Call to Prayer so important?

Task 5 How many names are used for Allah? Investigate what connection you can make between Allah's names and the prayer beads.

Your findings will be presented to the class in a variety of ways.

TASK  
SHEET  
YEAR  
7



## Group 4

# ***THE AUTHORITY OF THE QUR'AN: The Use of the Qur'an in the Madrasah***

### Objectives:

1. To understand the importance of the Qur'an in the lives of young Muslims.
2. To find out what the Madrasah is and the role of the Imam.

Task 1 Find out and be ready to explain why young children learn the Qur'an in Arabic.

Task 2 Produce a leaflet or an interview on tape about the Madrasah; include:-

- (a) a timetable,
- (b) an interview with the Imam,
- (c) an interview with a pupil at the Madrasah.

Task 3 Design a poster with some examples of what children might learn at the Madrasah. You could try to find some passages written in Arabic and use them in your presentation.

Your findings will be presented to the class in a variety of ways.

Resource - Use the videos:

- (a) Islam: Believe it or Not
- (b) Recitation of the Qur'an.

Calligraphy pens are available for you to use.

TASK  
SHEET  
YEAR  
7

## Potential C.A.S.E. Developments

| <b>Knowledge: SACRED WRITINGS, FOUNDERS OF FAITH, PRAYER, MORALITY</b>   |  |  |   |   |   |
|--|--|--|---|---|---|
| <b>Concepts</b>  |  |  | <b>Attitudes</b>  |   |   |
| <b>BELIEFS</b>   | <b>COMMITMENT</b>  | <b>UNIVERSALITY</b>  | <b>RESPECT &amp; SELF RESPECT</b>                                       | <b>TOLERANCE</b>  | <b>ECOLOGICAL RESPONSIBILITY</b>  |
| Muslims believe the Qur'an: <ul style="list-style-type: none"> <li>• is the word of Allah</li> <li>• is God's final revelation</li> <li>• is the supreme authority in their lives</li> </ul> | Muslims commit themselves totally in submission to the will of Allah.<br><br>They learn a sacred language. | For Muslims, questions of morality are subject to the authority of the Qur'an.   | A sacred book deserves to be respected by all, irrespective of beliefs. | The right of Muslims to hold Allah central to their lives and to live by the Qur'an must be recognised. | According to the Qur'an, the world belongs to Allah and believers have a responsibility towards it. |
| <b>AUTHORITY OF THE QUR'AN</b>   |  |  |   |   |   |
| <b>Skills</b>  |  |  | <b>Exploration of Human Experience</b>                                  |   |   |
| <b>USE OF LANGUAGE</b>   | <b>USE OF SOURCES</b>  | <b>EVALUATION</b>  | <b>SPIRITUAL LIFE</b>   | <b>PEOPLE OF FAITH</b>  | <b>DAILY EXPERIENCE</b>   |
| Qur'an<br>Revelation<br>Allah<br>Authority<br>Sacred   | independent use of a variety of resource materials   | What is the place of the Qur'an? What does it mean to live by the authority of a book?<br><br>Why is treatment of the book so important? | For Muslims, the Qur'an reveals God and underpins all that they do.     | Mohammad<br>Muslims   | For Muslims, every waking minute is spent with Allah in mind.                                       |

**YEAR: 7**

## ***The Authority of the Qur'an*** ***Pupil Record Sheet***

Listen carefully to the presentations of each group and try to write down the answer to each of the questions.

Use a PENCIL at first. You will then have an opportunity to write up your answers neatly in PEN.

### **1. The Teaching of the Qur'an**

A. List the 5 Pillars. By the side of each pillar write 2 sentences about each one.

1. \_\_\_\_\_ .....  
.....
2. \_\_\_\_\_ .....  
.....
3. \_\_\_\_\_ .....  
.....
4. \_\_\_\_\_ .....  
.....
5. \_\_\_\_\_ .....  
.....

B. Suggest ONE reason why they may be called PILLARS.

.....  
.....

## ***The Authority of the Qur'an*** ***Pupil Record Sheet***

Listen carefully to the presentations of each group and try to write down the answer to each of the questions.

Use a PENCIL at first. You will then have an opportunity to write up your answers neatly in PEN.

### **1. The Treatment of the Qur'an**

A. There are various ways that Muslims honour the Qur'an. Under the TWO headings below list the ways in which this respect is shown.

Before reading or touching the Qur'an:

.....  
.....  
.....

While the Qur'an is being read:

.....  
.....  
.....

B. Name someone you respect in your life. How do you show this respect?

.....

Name something which is precious to you and say how you treat it.

.....

## ***The Authority of the Qur'an*** ***Pupil Record Sheet***

Listen carefully to the presentations of each group and try to write down the answer to each of the questions.

Use a PENCIL at first. You will then have an opportunity to write up your answers neatly in PEN.

### **1. The Qur'an in Worship**

A. Explain in a few words what the role of the Muezzin is.

.....  
.....

B. Who was the first MUEZZIN? Write a short paragraph about him.

.....  
.....  
.....

C. How do Muslims use prayer beads?

.....  
.....

D. Why is the Qur'an important in the worship of Allah?

.....  
.....

## ***The Authority of the Qur'an*** ***Pupil Record Sheet***

Listen carefully to the presentations of each group and try to write down the answer to each of the questions.

Use a PENCIL at first. You will then have an opportunity to write up your answers neatly in PEN.

### **1. The Use of the Qur'an in The Madrasah**

A. Explain in a few words why the Qur'an is learnt in Arabic.

.....  
.....

B.

1. What is an Islamic school called?.....

2. Write a short paragraph to explain what happens there.

.....  
.....  
.....

3. In a few sentences explain who the Imam is and what he does?

.....  
.....  
.....

## Mapping the Lessons

|  |               |  |
|--|---------------|--|
| Year: 7  | Title: Pesach | Time allocation: 4 x 70 minutes  |
| <p><b>Purpose:</b></p> <p>To give pupils the opportunity:</p> <ul style="list-style-type: none"> <li>• to understand the festival of Pesach and what it means to a Jewish person</li> <li>• to undertake supported group study</li> </ul>  |               | <p><b>Notes:</b></p> <p>This is a simple, structured opportunity for Y7 pupils to work independently as part of the unit on Pesach. It will give the teacher an idea of the extent of pupils' previous experience of working in this way and may provide a useful introduction to flexible learning as it is described earlier.</p>  |
| <p><b>Outline of lessons:</b></p> <ol style="list-style-type: none"> <li>1. Introduction to Pesach through investigation and discussion of a Seder Plate. Setting up group tasks using prepared question sheets. Preparation for collaborative work.</li> <li>2. Group investigation.</li> <li>3. Preparation of presentation.</li> <li>4. Presentation from each group and evaluation.</li> </ol>             |               | <p>The task for each group is basically the same but the questions are different, becoming progressively more challenging. Group 7's question would, therefore, be most appropriate for an able group.</p> <p>Pupils may need some help in organising themselves and in working collaboratively.</p> <p>The evaluation in lesson 4 might involve the completion of a prepared sheet based on learning objectives or take the form of a piece of writing either about the way of working or about Pesach itself and what has been learned.</p> <p>The unit could be concluded with a re-enactment of the Passover meal and the opportunity to listen to a believer talking about what Pesach means to him or her.</p> |
| <p><b>Resources:</b></p> <p>A selection of texts about Pesach appropriate to the range of abilities in the class. Of particular use to Group 7 would be:</p> <p>Wood et al, <i>Dimensions in Religion: Movement and Change</i> Nelson p. 54</p> <p>Other useful texts include:</p> <p>CEM: <i>Teaching RE: 11-16, Judaism</i></p> <p>Cole: <i>Spirituality in Focus</i> Heimemann (also for the more able)</p> |               |  |

**Group 1:** Your group's task is to answer the question:

## *Why do Jewish people celebrate Pesach?*

You have a collection of information from a variety of sources to help you answer your question. You will have 2 lessons for this task altogether, including preparing a report to the rest of the group about your research. Your presentation should take between 5 and 10 minutes.

Decide before you start how you are going to organise yourselves to ensure you make the most of the time. To help you, there are four lines of enquiry for you to follow. You will need to talk together about the last one when you have done your research.

Find out all you can about:

- the historical background to the festival.
- the story it recalls.
- the significance of the time of year when it is celebrated.
- the most important ideas in a Jewish person's mind during the celebration.

TASK  
SHEET  
YEAR 7

**Group 2:** Your group's task is to answer the question:

## *How do Jewish people prepare for Pesach?*

You have a collection of information from a variety of sources to help you answer your question. You will have 2 lessons for this task altogether, including preparing a report to the rest of the group about your research. Your presentation should take between 5 and 10 minutes.

Decide before you start how you are going to organise yourselves to ensure you make the most of the time. To help you, there are four lines of enquiry for you to follow. You will need to talk together about the last one when you have done your research.

Find out all you can about:

- the spring cleaning that goes on in every Jewish home before the celebration begins.
- the reasons for all the activity.
- the game that is organised for children before the start of the meal.
- the most important ideas in a Jewish person's mind during the preparation.

TASK  
SHEET  
YEAR 7

**Group 3:** Your group's task is to answer the question:

## *What do Jewish people eat at Pesach?*

You have a collection of information from a variety of sources to help you answer your question. You will have 2 lessons for this task altogether, including preparing a report to the rest of the group about your research. Your presentation should take between 5 and 10 minutes.

Decide before you start how you are going to organise yourselves to ensure you make the most of the time. To help you, there are four lines of enquiry for you to follow. You will need to talk together about the last one when you have done your research.

Find out all you can about:

- the food on the Seder plate.
- what each item represents.
- why bread made without yeast is eaten
- the most important ideas in a Jewish person's mind about the celebration food.

TASK  
SHEET  
YEAR 7



**Group 4:** Your group's task is to answer the question:

## *Why do Jewish people drink wine at Pesach?*

You have a collection of information from a variety of sources to help you answer your question. You will have 2 lessons for this task altogether, including preparing a report to the rest of the group about your research. Your presentation should take between 5 and 10 minutes.

Decide before you start how you are going to organise yourselves to ensure you make the most of the time. To help you, there are four lines of enquiry for you to follow. You will need to talk together about the last one when you have done your research.

Find out all you can about:

- how and why wine is shared.
- the symbolism of the wine.
- the reasons why wine is deliberately spilled.
- the most important ideas in a Jewish person's mind during the celebration.

TASK  
SHEET  
YEAR 7

**Group 5:** Your group's task is to answer the question:

## *What do Jewish people do at Pesach?*

You have a collection of information from a variety of sources to help you answer your question. You will have 2 lessons for this task altogether, including preparing a report to the rest of the group about your research. Your presentation should take between 5 and 10 minutes.

Decide before you start how you are going to organise yourselves to ensure you make the most of the time. To help you, there are four lines of enquiry for you to follow. You will need to talk together about the last one when you have done your research.

Find out all you can about:

- the events of the main celebration.
- the part played by individual members of the family: Mother, Father, the youngest boy.
- the importance of the words that are said and the order in which they are used.
- the most important ideas in a Jewish person's mind during celebration.

TASK  
SHEET  
YEAR 7

Group 6: Your group's task is to answer the question:

## *What gives Jewish people the pattern or order for their celebration of Pesach?*

You have a collection of information from a variety of sources to help you answer your question. You will have 2 lessons for this task altogether, including preparing a report to the rest of the group about your research. Your presentation should take between 5 and 10 minutes.

Decide before you start how you are going to organise yourselves to ensure you make the most of the time. To help you, there are four lines of enquiry for you to follow. You will need to talk together about the last one when you have done your research.

Find out all you can about:

- the book that is used by every Jewish family at the meal.
- why it is a precious book for a family to keep.
- how Jews make sure everyone can understand what it says.
- the most important ideas in a Jewish person's mind about the celebration.

TASK  
SHEET  
YEAR 7

**Group 7:** Your group's task is to answer the question:

## *What do Jewish people hope at Pesach?*

You have a collection of information from a variety of sources to help you answer your question. You will have 2 lessons for this task altogether, including preparing a report to the rest of the group about your research. Your presentation should take between 5 and 10 minutes.

Decide before you start how you are going to organise yourselves to ensure you make the most of the time. To help you, there are four lines of enquiry for you to follow. You will need to talk together about the last one when you have done your research.

Find out all you can about:

- the reasons for the extra place at the celebration meal table.
- why the door is opened.
- why everyone says "Next year in Jerusalem!"
- the most important ideas in a Jewish person's mind during celebration.

TASK  
SHEET  
YEAR 7

## Potential C.A.S.E. Developments

| <b>Knowledge: INFLUENCE OF RELIGION, CEREMONIES AND FESTIVALS</b>  |  |  |  |   |   |
|--|--|--|--|---|---|
| <b>Concepts</b>  |  |  | <b>Attitudes</b>   |   |   |
| <b>BELIEF IN GOD</b>   | <b>SPIRITUAL DIMENSION</b>   | <b>RELIGIOUS SYMBOLISM</b>   | <b>RESPECT AND SELF RESPECT</b>                                      | <b>ENQUIRY AND INTEGRITY</b>  | <b>SENSITIVITY</b>  |
| Jews believe God <ul style="list-style-type: none"> <li>• is part of their lives</li> <li>• listens</li> <li>• saves</li> <li>• is the source of their hope</li> </ul> | The lives of Jewish people are rooted in the past.<br><br>History is present in the living traditions.   | of <ul style="list-style-type: none"> <li>• the Seder Plate</li> <li>• particular food</li> <li>• actions</li> </ul> | Everyone has a right to connect with their personal and shared past. | Valuing: <ul style="list-style-type: none"> <li>• a sense of tradition</li> <li>• the past</li> <li>• marks and celebrations of personal and shared identity</li> </ul> | to: <ul style="list-style-type: none"> <li>• the beliefs and practices associated with Pesach.</li> </ul> |
| <b>PESACH</b>  |  |  |  |   |   |
| <b>Skills</b>  |  |  | <b>Exploration of Human Experience</b>                               |   |   |
| <b>USE OF SOURCES</b>  | <b>EMPATHY</b>   | <b>APPRAISAL</b>   | <b>SPIRITUAL LIFE</b>  | <b>HUMAN QUALITIES</b>  | <b>FUNDAMENTAL QUESTIONS</b>  |
| artefacts<br><br>information presented in a variety of forms<br><br>a believer   | with those who: <ul style="list-style-type: none"> <li>• are in touch with the past</li> <li>• have nothing but the past</li> <li>• live with expectation</li> </ul> | How important is the celebration in the life of a Jew?<br><br>What difference does it make?                          | How does the past impact on my life?<br><br>How do I know who I am?  | faith<br><br>commitment<br><br>hopefulness<br><br>a sense of community  | How does God save today?  |

**YEAR 7**

## Mapping the Unit

|   |                               |  |
|---|-------------------------------|--|
| <b>Year: 8</b>  | <b>Title: Justice for All</b> | <b>Time: 5/6 x 70 minutes</b>  |
| <b>Purpose:</b><br>To give pupils opportunities to: <ul style="list-style-type: none"> <li>• increase their understanding of the relationship between religion and culture</li> <li>• deepen their appreciation of the impact of faith in Jesus for the poor and oppressed</li> <li>• undertake supported but independent group work</li> </ul>   |                               | <b>Notes:</b><br>This example shows how a specific resource can be used to initiate a collaborative learning experience. It offers a structured framework taking pupils, step by step, through the exploration of the resource in a highly focused way. The Lenten Veil presents a particularly powerful set of images expressing Christian belief in justice and God's option for the poor. The story of God's covenant, told in the Old Testament and sealed in the death and resurrection of Jesus is set against the story of the oppressed and the disadvantaged.   |
| <b>Outline of lessons:</b><br><ol style="list-style-type: none"> <li>1. Set up the group investigation by explaining the task sheet and establishing the groups. Give each group the Lenten cloth or a large picture of it. Groups complete task 1 on their given task sheets.</li> <li>2, 3&amp; 4. Groups work through their task sheets, taking responsibility for their own organisation. This should include some work on the individual writing task.</li> <li>5&amp;6. Completion of the writing task. Group feedback to the rest of the class. As a class, complete a 'Justice Tree' with every individual, including the teacher, contributing a statement of hope for justice, written on a leaf shape and attached to the tree.</li> </ol> |                               | The task sheets set out a variety of activities, some of which are common to all groups. The first activity constitutes lesson 1 for all groups but subsequent tasks can be undertaken in any order the group decides. Pupils have the responsibility to make such decisions for themselves and to decide an appropriate homework.<br>The differentiated aspect of the group activity relates to the biblical context. Three suggestions are made which become progressively more challenging (ie Sheet C would be appropriate for the more able). The alternatives could be increased. Pupils will need to have had some experience of looking up references. |
| <b>Resources:</b><br>Lenten Veil<br>Lenten cloths can be purchased from St Paul Multi-Media Productions UK, Middle Green, Slough SL3 6BS or St Paul's Bookshop, 133 Corporation Street, Birmingham B4 6PH, 0121-704 1619<br>Information about Haiti, available from Children's Aid Direct, 01189 584000, Website: <a href="http://www.cad.org.uk">http://www.cad.org.uk</a>   |                               | All groups have to do some research on Haiti. This offers the opportunity to study Christianity from a different perspective and to explore how it transcends racial differences whilst still reflecting a particular cultural context. If the question ' <i>Why is Jesus black?</i> ' comes from pupils, throw it back at them. It is a crucial question. If it does not, then ask it.<br>A similar set of learning experiences could be created using another of the cloths, focusing on either the role of women in India or the Church in South America.   |

## *Justice for All*

## *Task Sheet A*

This cloth is called a LENTEN VEIL. It expresses Christian beliefs in a way that reflects the lives of people in HAITI.

1. Work as a group. Look at the picture and talk about what you can see.
  - *Where is there conflict?*
  - *Where is there suffering?*
  - *How does the artist show life and death?*
  - *What can you say about relationships from the expressions on people's faces?*
  - *What questions does it make you want to ask?*
  - *What does the picture say about justice?*

Find a way to record your discussions.

2. Look together at the picture again.
  - *What does the central image show?*
  - *Who is this and where else in the picture can you see him?*You should be able to find him in five more scenes. Talk about what is happening in each of those scenes.  
Look up the following Bible references and match the stories to the scenes?  
Luke 22:14-20, Luke 22:63, Matthew 27:35, Mark II:15-17.  
These events all happened in the last week of Jesus' life. What do Christians call this week?
  - *How is it celebrated?*Find out what these words mean:  
FORGIVENESS      REMEMBRANCE      PERSECUTION  
*How are these ideas shown in the picture on the cloth?*

3. Find out where Haiti is.

Talk in your group about what the picture tells you about life in Haiti. Find out how close your ideas are to the real situation.

- *How is Haiti ruled?*
- *What is life like for poor people?*
- *What difference does religious belief make?*
- *How might the people relate the religious story to their own lives?*
- *What does the religious story offer them?*
- *What does it say about justice?*
- *What is the artist saying about what life is like for black people?*

4. Talk together about:

- *What surprises you in the picture?*
- *Which of the images do you find disturbing?*
- *If you were in the picture, where do you think you would be?*
- *How would you feel?*

Decide together on a title for the picture.

Now, on your own, produce a piece of writing about the picture on the cloth.

It can take any form, poetry or prose.

It can be from your own perspective, looking in at the scenes... or it can be from the viewpoint of any of the characters in the picture.

Try to include some reference to the theme of JUSTICE.

TASK  
SHEET  
YEAR 8

## *Justice for All*

## *Task Sheet B*

This cloth is called a LENTEN VEIL. It expresses Christian beliefs in a way that reflects the lives of people in HAITI.

1. Work as a group. Look at the picture and talk about what you can see.
  - *Where is there conflict?*
  - *Where is there suffering?*
  - *How does the artist show life and death?*
  - *What can you say about relationships from the expressions on people's faces?*
  - *What questions does it make you want to ask?*
  - *What does the picture say about justice?*

2. Look together at the picture again.
  - *What does the central image show?*
  - *How does it link the Old and New Testaments of the Bible?*The following references will help you:  
Matthew 27:35-40, Genesis 3:1-5.  
Where else are the Old and New Testaments linked? Match the following Bible passages to the scenes in the picture:  
Exodus 20:1-3, Genesis 3:1-13, Genesis 11:1-9  
Genesis 7:1-24 and 9:13-17.
  - *Why do you think the artist has brought these images from the Old Testament into his picture of the Crucifixion?*Find out what these words mean:  
TEMPTATION      SALVATION      COMMANDMENT  
*How are these ideas shown in the picture on the cloth?*

3. Find out where Haiti is.  
Talk in your group about what the picture tells you about life in Haiti. Find out how close your ideas are to the real situation.
  - *How is Haiti ruled?*
  - *What is life like for poor people?*
  - *What difference does religious belief make?*
  - *How might the people relate the religious story to their own lives?*
  - *What does the religious story offer them?*
  - *What does it say about justice?*
  - *What is the artist saying about what life is like for black people?*

4. Talk together about:
  - *What surprises you in the picture?*
  - *Which of the images do you find disturbing?*
  - *If you were in the picture, where do you think you would be?*
  - *How would you feel?*Decide together on a title for the picture.  
Now, on your own, produce a piece of writing about the picture on the cloth.  
It can take any form, poetry or prose.  
It can be from your own perspective, looking in at the scenes... or it can be from the viewpoint of any of the characters in the picture.  
Try to include some reference to the theme of JUSTICE.

TASK  
SHEET  
YEAR  
8



## Justice for All

## Task Sheet C

This cloth is called a LENTEN VEIL. It expresses Christian beliefs in a way that reflects the lives of people in HAITI.

1. Work as a group. Look at the picture and talk about what you can see.
  - *Where is there conflict?*
  - *Where is there suffering?*
  - *How does the artist show life and death?*
  - *What can you say about relationships from the expressions on people's faces?*
  - *What questions does it make you want to ask?*
  - *What does the picture say about justice?*Find a way to record your discussions.

2. Look together at the picture again.
  - *What does the central image show?*
  - *What do these pictures say about people's relationship with God?*Match the following Bible references to scenes in the picture:  
Exodus 20:1-7, Genesis 3:1-14, Genesis II:1-9, Matthew 26:20-29, Mark II: 15-17, Mark 4:35-41.
  - *Why is the Crucifixion the central image?*Find out what the following words mean:  
ATONEMENT REDEMPTION SALVATION COVENANT  
*How are these ideas represented in the pictures on the cloth?*

3. Find out where Haiti is.  
Talk in your group about what the picture tells you about life in Haiti. Find out how close your ideas are to the real situation.
  - *How is Haiti ruled?*
  - *What is life like for poor people?*
  - *What difference does religious belief make?*
  - *How might the people relate the religious story to their own lives?*
  - *What does the religious story offer them?*
  - *What does it say about justice?*
  - *What is the artist saying about what life is like for black people?*

4. Talk together about:
  - *What surprises you in the picture?*
  - *Which of the images do you find disturbing?*
  - *If you were in the picture, where do you think you would be?*
  - *How would you feel?*Decide together on a title for the picture.  
Now, on your own, produce a piece of writing about the picture on the cloth.  
It can take any form, poetry or prose.  
It can be from your own perspective, looking in at the scenes...  
or it can be from the viewpoint of any of the characters in the picture.  
Try to include some reference to the theme of JUSTICE.

TASK  
SHEET  
YEAR  
8

## Potential C.A.S.E. Developments

**Knowledge:** SACRED WRITING, CHRISTIAN TEACHING, FOUNDERS OF FAITH, WORLD PERSPECTIVE, FESTIVALS

### Concepts

### Attitudes

| BELIEF IN GOD   | BELIEFS   | MORALITY   | RESPECT   | ENQUIRY AND INTEGRITY  | ECOLOGICAL RESPONSIBILITY   |
|---|---|--|---|--|---|
| <p>Christians believe God:</p> <ul style="list-style-type: none"> <li>• became man in Jesus</li> <li>• fulfils his promises in Jesus</li> <li>• suffers with them and for them</li> </ul> | <p>Religious beliefs are expressed in a particular cultural context and are related to the situation in which people find themselves.</p> | <p>The wisdom of the world and the culture of the individual are challenged by the Gospel.</p> | <p>Human dignity is a right irrespective of colour, creed or social status.</p> | <p>Valuing:</p> <ul style="list-style-type: none"> <li>• relationships</li> <li>• suffering</li> <li>• culture</li> <li>• religious faith</li> <li>• identity</li> </ul> | <p>Christians believe the earth is God's creation and they have a responsibility to nurture it.</p> |

## JUSTICE FOR ALL

### Skills

### Exploration of Human Experience

| USE OF LANGUAGE   | USE OF SOURCES                                       | EMPATHY  | CREATIVE ARTS  | SPIRITUAL LIFE   | DAILY EXPERIENCE   | MORALITY   |
|---|--|--|--|--|--|--|
| <p>covenant<br/>atonement<br/>redemption<br/>salvation<br/>forgiveness<br/>remembrance<br/>temptation<br/>commandment<br/>persecution</p> | <p>Bible passages - references<br/>Visual images</p> | <p>with those who are:</p> <ul style="list-style-type: none"> <li>• disadvantaged</li> <li>• poor oppressed</li> <li>• illiterate</li> <li>• have no hope</li> </ul> | <p>The artist expresses the prayers and the hopes of the people.</p> | <p>A life of faith offers hope for the poor, the disadvantaged, the oppressed.</p> | <p>Some people have to suffer discriminations and injustice very day of their lives.</p> | <p>What do I believe about justice?<br/><br/>What do I do to make the world a more just place?</p> |

**YEAR: 8**

## *Resources and Further Reading*

Cowie, H, and Rudduck, J. (1990) *Learning from One Another: the Challenge* London: MacIntyre

Cowie, H, and Rudduck, J. (1998) *Learning Together Working Together*, London British Petroleum Education

Entwhistle, N J, (1987) *Understanding Classroom Learning*. London: Hodder and Stoughton

Kilner, S, and Tomlinson, P. (1990) *Flexible Learning, Flexible Teaching - The Flexible Learning Framework and Current Educational Theory*. London: Crown

Kilner, S & Tomlinson, P. (1989) *The Flexible approach to Learning - A Guide*. Nottingham: Employment Department Group.

Kincaid, M (1991) *How to Improve Learning in RE*. London: Hodder and Stoughton

King, J. (1994) *Teaching in RE*. East Sussex: Monarch

Kyriacou, C. (1986) *Effective Teaching in Schools*. Oxford: Blackwell

MacIntyre, J. (1991) *Importance of Power Sharing in the Classroom* Harlow: Longman

Salmon, P and Claire, H. (1984) *classroom Collaboration*. London: Routledge and Kegan Paul

Rainbow, R. (1991) *Supported Self Study* Bath: NEP

Read, G, Rudge, J, and Howarth. (1986) *How do I Teach RE?* London: Stanley Thorne

Rudge, J. (1991) *Assessing Recording and Reporting RE* Birmingham: Newman & Westhill

TVEI Flexible Learning Unit (1990) *Flexible Learning - A Framework for Education and Training in the Skills Decade* Sheffield: Department of Employment Training Agency

Waterhouse, P. (1989) *Flexible Learning - an outline* Bath NEP

Watson, B. (1993) *The Effective Teaching of Religious Education* Harlow: Longman

Wood, D. (1988) *How Children Think and Learn* Oxford: Blackwell



# ***Chapter 7***

## ***Using Religious Artefacts in the RE Classroom***

**This chapter sets out a rationale for the educational use of religious artefacts, objects which reside naturally in the faith and practice of believers, and gives practical examples of how they might enhance pupils' learning in the classroom.**

## *What is a religious artefact?*

Religious people make use of certain objects to express their faith both individually and corporately. Some such objects are intrinsically sacred, others are made so by their use. Sometimes this use is essentially practical; often it is highly ritualistic and frequently it is both.

Religious objects often serve as significant marks of identity, rooting individuals firmly within a tradition and expressing shared beliefs. For many people they offer a source of solace and security. They can provide a focus for worship or a reminder of commitment; some are inspirational, others control. In some traditions, they have a mediating function, offering a place where the worshipper can meet the worshipped. They are charged with an emotional quality and are frequently highly symbolic. In short, they are concrete expressions of human religious meaning. Every one has its natural location in a religious world and many also represent the particular cultural world from which they come.

## *Religious artefacts in the classroom*

The immediacy, the “colourful” nature, the concreteness, sometimes the strangeness of religious artefacts make them exciting to use in the classroom. They are frequently, however, not used to their full potential. Certainly they *can* be used as teaching aids to illustrate a story or bring a festival to life. They *will* brighten up a corner of the classroom or make an interesting focus for a display in the school's entrance hall. But to use them in this way can trivialise their religious meaning and greatly minimise their educational value. It denies the dialogue they invite.

In the faith context the object is at the centre of an interactional process, between believer and God, between believer and believer, between believer and object. In the classroom, although the nature of the process is quite different, the object nevertheless needs to be allowed to stimulate interaction. In this context it will be between pupil and object, pupil and teacher and pupil and pupil.

This can be difficult because in the classroom there is no shared assumption about the object as there is in the faith community. It has no context. Essentially all such objects are mysterious and ambiguous because they cannot express the meaning enshrined within them for themselves. That meaning is often understood at a level which goes far beyond language and is therefore difficult to communicate. Out of their context, then, they are mute. They need to be interpreted and this demands a dynamic process.



## *Unlocking the meaning*

First there has to be an opportunity for a relationship to be formed between pupil and object. The latter must be permitted to raise questions about itself, or have them raised, in order to engage the pupil. The relationship can best be developed through closely focused, but not closed questioning, about the appearance of an object, how it feels in the pupil's hands and how the pupil reacts to it. In the case, for example, of a South American Retablo box depicting a nativity scene which is surrounded by figures of ordinary people in celebration, pupils might be asked:

*What is happening here?*

*How are the people feeling?*

*Who is the most important person in the box?*

*What do you think you would be able to hear if you were there?*

*If you could be someone in the box, who would it be?*

Once pupils' interest is aroused, there is a need to tell them something about the object. Every object has a story or a set of stories which allow pupils to discover more about it. Here the artefact is set into the religious world from which it comes. This offers an opportunity to see it in a wider context and to begin to appreciate what it might mean to the person who wears it or uses it or worships through it.

Finally the process is brought full circle back to the pupil. In the faith context the object is at the centre of a dialogue, through which the believer finds affirmation of beliefs and values and an expression of identity. So too in the classroom, but in an educational rather than a confessional way.

Now the object can be used as a lens through which the individual is invited to reflect on her/himself. The process has raised and answered questions about the artefact; now the artefact raises questions about and

illuminates pupils' own lives. Marks of identity such as a cross or a kara or an OM badge invite the pupil to ask:

*Where do I belong and how do I show where I belong?*

A Hindu shrine figure with many arms or an elephant head begs the question:

*What is my image of God? How do I imagine God?*

A Seder plate stimulates such questions as:

*What is my history? How do I recall it?*

Similarly, a pocket icon of the Madonna and Child invites pupils to reflect on their most precious possessions. The answers may be religious but they need not be. There is no attempt here to make children religious. Instead the religious artefact is used to stimulate self-reflection; every answer is legitimate and of value; every child's contribution can be affirmed.

This approach makes the most productive use of artefacts. It provides a concrete, specific focus; it avoids generalisation and counters the dilution effect to which some religious material is subjected in school. It makes the religious objects available to the child as a resource for his/her own spiritual growth by creating resonances between the religious world and the pupil's own life world; it permits religious material to take the initiative in the process called *Religious Education*.

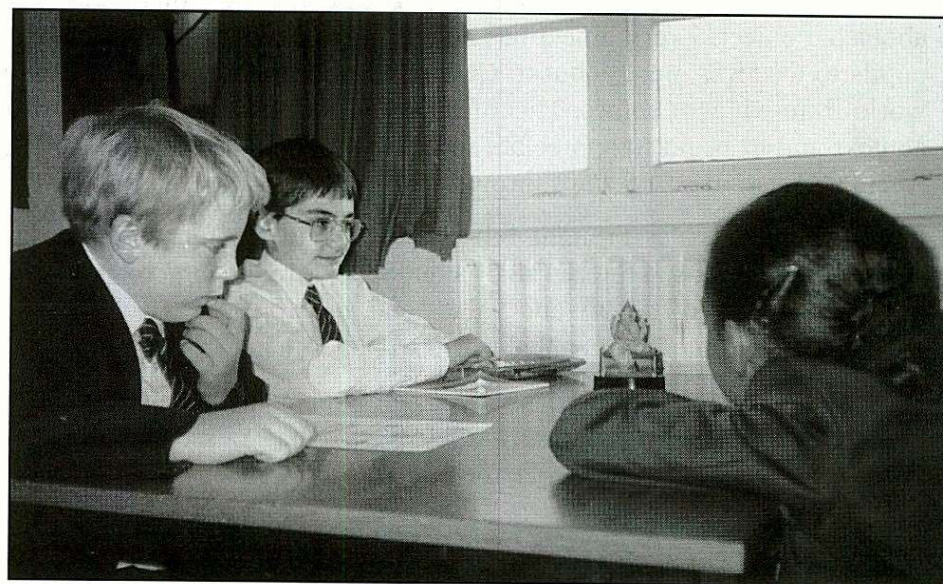
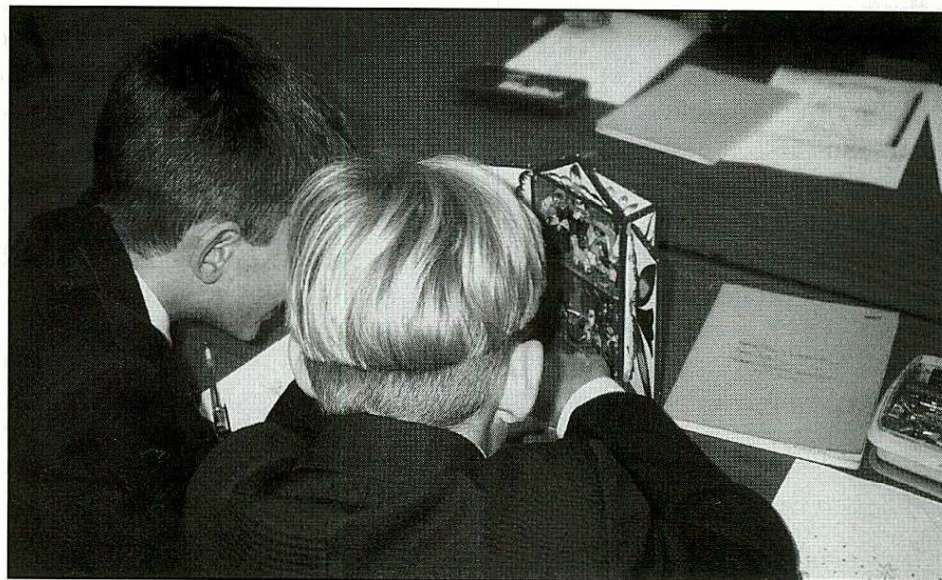
## *Sensitivities*

There are, naturally, sensitivities which must be observed. Although these artefacts are not objects of devotion in the classroom, they nevertheless enshrine human meaning in a most profound sense and must be treated with the greatest respect, whether or not an adherent of the faith is present in the classroom. The way a teacher handles the object will speak volumes to her/his pupils.

It is good to be aware of particular sensitivities. Some Christians might be concerned to see pupils handling communion wafers even though they are not consecrated. The Qur'an should not be left open on a stand in the classroom: hands should be washed and possibly shoes removed and the head covered before it is opened. Usually the Qur'an is kept wrapped. It must be remembered that Hindu shrine figures are also intrinsically sacred; they are representations of the divine and must be handled appropriately. Sikh objects should not be allowed to come into contact with alcohol or tobacco. Some Sikhs would find it offensive to see the kirpan removed from its sheath because it is a weapon of defence and should be drawn only for such a purpose.

The displaying of artefacts in preparation for, or follow-up to, the lessons described here, also demands careful thought. If material from more than one religious tradition is being used, it is better to display Muslim artefacts (or pictures) near to Christian or Jewish ones rather than close to Sikh or Hindu objects. Display any Islamic plaques or posters showing the name of Allah in Arabic above any other material. Teachers should also consider where in the classroom is the best place for such a display because some pupils would not want to turn their backs towards sacred objects from their own tradition. Store religious artefacts in single faith boxes rather than in theme boxes to avoid offence. Remove and replace objects if they become damaged; many are fragile and need careful handling. It is often a better investment to buy fewer, more expensive objects because they are likely to last longer.

It is easy to be discouraged from attempting this kind of teaching because of such sensitivities. However, religious people, parents and children, are usually very pleased to see a teacher interested in something so important to them and they will frequently offer advice and information. This is an opportunity to affirm and encourage pupils and parents and to show how much they and their religious commitments are valued and respected. It is also a very appropriate way to create imaginative and purposeful learning opportunities for pupils.





## Mapping the Unit

|  |                             |   |
|--|-----------------------------|---|
| <b>Year:</b> 7   | <b>Title:</b> Images of God | <b>Time:</b> 8 x 70 minutes   |
| <b>Purpose</b><br>To challenge and develop pupils' thinking about what God might be like<br>To ascertain how much previous experience pupils have of religious material<br>To create an atmosphere of enquiry and encourage pupils to collaborate  |                             | <b>Notes:</b><br>This unit begins with a proliferation of images to stimulate discussion about what God might be like and to address the development of pupils' thinking in this area. It seeks to extend and deepen their thinking while still affirming individual faith.   |
| <b>Outline of lessons:</b><br><ol style="list-style-type: none"> <li>1. Many images, one God: investigation in groups of a Hindu shrine figure. Exploration of Hindu idea that each is a path to the Supreme Reality.</li> <li>2. One image, one aspect of God: exploration of Ganesha through artefact, story and illustrations. Pupils identify and discuss symbolism of group shrine figure.*</li> <li>3. Name of Allah: exploration of plaque of Arabic calligraphy and discussion about the prohibition of images.</li> <li>4. Why images? Story of Moses' meeting with God on the mountain and the golden calf. Discussion about the Israelites' need for an image; link with Ten Commandments.</li> <li>5. The Cross: group work using a variety of crosses. Recording and discussion about what they say about God.*</li> <li>6. The Host: exploration of an image of God which is broken and shared by the community of believers in communion with God and with each other.</li> <li>7. Wind &amp; Fire: exposure to images of God which symbolise God's power through the Holy Spirit. The story of Pentecost.</li> <li>8. Salt in water: group discussion about the difficulty of expressing the invisible and abstract in concrete terms in ways that are comprehensible to human beings. Evaluation of the need for images or lack of it. Assessment Task (see page 347).</li> </ol> |                             | Lessons take pupils from the extremely concrete Hindu images to a consideration of the more abstract ideas of Christianity and finally to some evaluation of the difficulty of imagining the divine.<br><br>In the first lesson, the task needs to be explained first, and a list of questions put on the board,<br>eg: <i>What can you see in this figure?</i><br><i>What particularly attracts your attention?</i><br><i>How do you feel about it?</i><br><i>What are the questions it raises in your mind?</i><br><i>What do you think he/she might be thinking?</i><br><i>What would you like to say to him/her if you could?</i><br><i>Why do you think this object might be important to some people?</i><br><br>The sacredness of the objects and the need for sensitivity in handling them must be emphasised before pupils see the figures themselves. Then the agenda is open and challenges pupils to discuss what can be learned about belief from objects like these and the others to be encountered throughout the unit. |
| <b>Resources:</b><br>Shrine figures<br>Plaque of the name of Allah in Arabic<br>A collection of crosses, Communion wafers<br>Salt (for the story from the Upanishads, see Wood et al, <i>Dimensions in Religion: Movement and Change</i> , Nelson, P70)  |                             | This unit also engages pupils with the business of religious education in a lively, interactive way and serves to inform teachers about the level of pupils' previous learning. It could offer an introduction to a subsequent unit on the Incarnation focusing on Christian experiences of God through sacred writing, Jesus as a revelation of God and the Holy Spirit in the lives of believers today.   |

|  |  |
|--|--|
| <p><b>Focus:</b></p> <p>The symbolism of Hindu images of God.</p>  | <p><b>Procedure/Organisation:</b></p> <ol style="list-style-type: none"> <li>1. Introduction of shrine figure of Ganesha to the whole class. If this was one of the deities used in the previous lesson, involve that group in the presentation.</li> </ol>  |
| <p><b>Targets:</b></p> <ul style="list-style-type: none"> <li>• To stimulate pupils' imagination and broaden further their thinking about what God might be like</li> <li>• To encourage pupils to raise questions for themselves</li> <li>• To focus pupils' exploration of a religious artefact in a particular way</li> <li>• To enable pupils to relate the exploration of a single artefact to Hindu beliefs about God</li> <li>• To help pupils understand the function of a shrine figure as an expression of an aspect of the Supreme Reality</li> </ul> | <ol style="list-style-type: none"> <li>2. Discuss the features of the image with the whole class.</li> <li>3. Tell the story of Ganesha's elephant head.</li> <li>4. Draw out pupils' reactions to the story and its links with the symbolism of the artefact.</li> <li>5. In groups pupils return to the shrine figure they explored in the previous lesson. Using posters to help them, pupils explore further the symbolism of their artefacts.</li> <li>6. Give each group of pupils some information about their particular deity. The task is to find out as much as they can in a limited amount of time and to prepare to share what they have learned.</li> </ol> |
| <p><b>Key Questions:</b></p> <p>What does the image of Ganesha say about what God might be like?</p> <p>How many paths are there to God?</p> <p>How much can humanity know about God?</p>  | <ol style="list-style-type: none"> <li>7. Teacher-led feedback by each group on their discoveries leading to a composite picture of what Hindus believe about God.</li> <li>8. Using the Hindu ideas of many paths leading in the same direction, explain how the multiplicity of images expresses facets of the whole.</li> <li>9. Pupils draw their artefact in one segment of an otherwise empty circle labelled BRAHMAN, under the heading <i>One God, Many Faces</i> and write their own explanation of the relationship.</li> </ol>  |
| <p><b>Resources:</b></p> <p>Shrine figures, eg: Ganesha, Balkrishna, Rama, Shiva, Shiva Nataraja, Lakshmi</p> <p>Selection of posters of these shrine figures</p> <p>For the story of Ganesha's elephant head, see Grimmitt et al, <i>A Gift to the Child</i> Simon and Schuster</p>   | <p><b>Assessment/Homework:</b></p> <p>Pupils to create their own analogy of parts creating a whole, eg: the rainbow or the body.</p>   |

**LESSON PLAN:****Year: 7****Unit: Images of God****Lesson: 5**

|  |   |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |
|--|---|-------------|-----------------|----------|-------------------------|------------|-----------------|----------------------|-----------------|-------------------|--|--------------|--|
| <p><b>Focus:</b></p> <p>The cross and what it shows about God.</p>   | <p><b>Procedure/Organisation:</b></p> <p>1. Display a selection of numbered crosses around the classroom. Explain the task to pupils.</p>   |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |
| <p><b>Targets:</b></p> <ul style="list-style-type: none"> <li>• To develop pupils' imagination and stimulate their thinking about the Cross and what it expresses of a Christian image of God</li> <li>• To encourage pupils to raise questions for themselves about the artefacts</li> <li>• To explore the nature and symbolism of the Cross and its relationship to what Christians believe about God</li> </ul>  | <p>2. Pupils circulate around the room in groups discussing all the crosses individually, focusing on:</p> <ul style="list-style-type: none"> <li>• description, including particular identifying features</li> <li>• the story each one tells</li> <li>• its use</li> </ul> <p>3. In their groups, pupils to record in some way what is intrinsic to the Cross.</p> <p>4. Teacher-led feedback to the whole class.</p>   |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |
| <p><b>Key Questions:</b></p> <p>Why is the Cross important?</p> <p>What does it say about what God might be like?</p> <p>Why are there so many different kinds of crosses?</p> <p>What is its message?</p>   | <p>5. Draw out from pupils what they know of the Crucifixion. Elaborate the story with details that will impact on their imagination.</p> <p>6. Invite discussion about the image of God expressed by the crosses. Explore the idea that the Cross shows an image of a suffering God.</p> <p>7. Pupils draw one of the crosses and record key words around it.</p> <p>8. Draw the lesson together by sharing some of the key words, adding <i>God so loved the world ...</i> John 3:16.</p> |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |
| <p><b>Resources:</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">Rosary</td> <td style="width: 50%;">Latin Cross</td> </tr> <tr> <td>Cross with Dove</td> <td>Crucifix</td> </tr> <tr> <td>Coventry Cross of Nails</td> <td>Palm Cross</td> </tr> <tr> <td>Christ in Glory</td> <td>South American Cross</td> </tr> <tr> <td>Cross and chain</td> <td>St Francis' Cross</td> </tr> <tr> <td></td> <td>Celtic Cross</td> </tr> </table> | Rosary  | Latin Cross | Cross with Dove | Crucifix | Coventry Cross of Nails | Palm Cross | Christ in Glory | South American Cross | Cross and chain | St Francis' Cross |  | Celtic Cross | <p><b>Assessment/Homework:</b></p> <p>Pupils to write individually: <i>What Christians believe the Cross says about God.</i></p> |
| Rosary   | Latin Cross   |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |
| Cross with Dove  | Crucifix  |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |
| Coventry Cross of Nails  | Palm Cross  |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |
| Christ in Glory  | South American Cross  |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |
| Cross and chain  | St Francis' Cross   |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |
|  | Celtic Cross  |             |                 |          |                         |            |                 |                      |                 |                   |  |              |  |

|   |   |
|---|---|
| <p><b>Focus:</b><br/>The action of breaking the wafer and how it unites the believer with God.</p>  | <p><b>Procedure/Organisation:</b></p> <ol style="list-style-type: none"> <li>1. Give each group enough wafers for every pupil to have one to examine. Discuss what it might be. Encourage anyone who can talk about it from experience to do so. Link it with the Eucharist.</li> <li>2. Hold up and break a large wafer. <ul style="list-style-type: none"> <li>• <i>What has happened? What is different?</i></li> <li>• <i>Why might the breaking be important?</i></li> </ul> </li> <li>3. Show pupils a crucifix. <ul style="list-style-type: none"> <li>• <i>Where is the link? What is broken?</i></li> </ul> </li> <li>4. Tell the story of Oscar Romero. <ul style="list-style-type: none"> <li>• <i>Where is the brokenness in the story?</i></li> </ul> <p>(The wafer was broken, with the words 'Broken for you', just before the Archbishop was shot, martyred for a broken people.)</p> </li> <li>5. Writing task, either an acrostic on the words: BROKEN FOR YOU or an explanation of why the wafer or the bread is broken.</li> <li>6. At the end of the lesson, return to the individual wafers. <ul style="list-style-type: none"> <li>• <i>Why are these used? They are not broken but eaten. Why?</i></li> </ul> </li> </ol> <p>Explain how the wafers or the bits of bread bring people <b>together</b>. The breaking unites Christians with God, in Communion.</p> |
| <p><b>Targets:</b></p> <p>To give pupils opportunities to:</p> <ul style="list-style-type: none"> <li>• know something of the significance of the Eucharist</li> <li>• understand that, for Christians, the Crucifixion was not the end</li> <li>• appreciate the symbolic nature of an action</li> </ul> |   |
| <p><b>Key Questions:</b></p> <p>What does the wafer represent?</p> <p>What is it really?</p> <p>Why does such an insignificant object mean so much to so many people?</p> <p>What does it mean to be broken?</p>  |   |
| <p><b>Resources:</b></p> <p>Box of wafers</p> <p>Loaf of bread</p> <p>Crucifix</p> <p>Story of Oscar Romero</p>   |   |
| <p><b>Assessment/Homework:</b></p> <p>Pupils to find out from someone who goes to church what Communion means to him or her.</p>  |   |

## Potential C.A.S.E. Developments

| <b>Knowledge: INFLUENCE OF RELIGION: PRAYER</b>   |  |   |  |  |   |
|---|--|---|--|--|---|
| <b>Concepts</b>   |  |   | <b>Attitudes</b>   |  |   |
| <b>BELIEF IN GOD</b>  | <b>BELIEFS</b>   | <b>SYMBOLISM</b>  | <b>RESPECT AND SELF RESPECT</b>  | <b>ENQUIRY AND INTEGRITY</b>   | <b>TOLERANCE</b>  |
| There are many different ways to see God.<br>God can be represented in objects and actions.<br>God remains a mystery. | Religious people make use of a variety of images to help them focus on the divine.<br>Images are used almost universally in worship. | Religious objects occupy a significant place in the faith of many believers.  | My ideas are valid.<br><br>I can respect those of others.  | Valuing: <ul style="list-style-type: none"> <li>• faith</li> <li>• expressions of belief</li> <li>• sacred objects</li> <li>• mystery</li> </ul> | Everyone has a fundamental right to his/her own ideas about God and to have those ideas respected.  |
| <b>IMAGES OF GOD</b>  |  |   |  |  |   |
| <b>Skills</b>   |  |   | <b>Exploration of Human Experience</b>   |  |   |
| <b>USE OF LANGUAGE</b>  | <b>REFLECTION</b>  | <b>CREATIVE ARTS</b>  | <b>SPIRITUAL LIFE</b>  | <b>FUNDAMENTAL QUESTIONS</b>   | <b>DAILY EXPERIENCES</b>  |
| artefact<br>sacred<br>divine<br>murti<br>image  | What are my ideas of God?<br><br>What are the most powerful images in my life?   | Visual and tactile images: <ul style="list-style-type: none"> <li>• can be sacred</li> <li>• can express human religious meaning</li> </ul> | For some people objects create a channel to God through which they (and they believe God) can communicate. | Does God exist?<br><br>What might God be like?<br><br>Why is God important to some people?   | It is natural for people to: <ul style="list-style-type: none"> <li>• want to worship</li> <li>• need help to worship</li> <li>• focus on concrete objects</li> </ul> |

**YEAR: 7**

## Mapping the Lesson

|  |                    |  |
|--|--------------------|--|
| Year: 7  | Title: The Retablo | Time: 1 x 70 minutes   |
| <p><b>Purpose:</b><br/>To give pupils opportunities:</p> <ul style="list-style-type: none"> <li>• to know more about the celebration of Christmas as a world-wide festival</li> <li>• to understand how the Incarnation is represented visually in a particular culture, reflecting traditional images</li> <li>• to reflect on their own celebrations of Christmas, identifying the difference between religious and cultural elements</li> </ul>   |                    | <p><b>Notes:</b></p> <p>This lesson is based on a brightly coloured South American Nativity Box called a Retablo. The word <i>Retablo</i> is a Spanish word meaning 'altar piece'. The object is used as a focus for worship in homes at Christmas, a treasured possession in even the poorest homes. It originates from Peru.</p> <p>It would be worthwhile exploring why the object's name is Spanish, identifying the cultural features, music, food, clothes etc and discussing how the hopes for the people are exemplified in celebration.</p> |
| <p><b>Outline of the lesson:</b></p> <ul style="list-style-type: none"> <li>• Show pupils the Retablo - what might it be? Discuss the possibilities before opening the box to reveal figures in celebration.</li> <li>• Use posters to give pupils opportunities to examine more closely the contents of a Retablo and discuss their reactions. Invite them to reflect on the sounds and smells of celebration.</li> <li>• Give background information about Peru.</li> <li>• Tell religious story using pan pipes music to create atmosphere. What is it about the story that makes it important worldwide? Explore the phrase <i>multi-cultural</i>.</li> <li>• In groups, brainstorm Christmas and identify the cultural and religious elements in pupils' celebrations.</li> </ul> |                    | <p>Question could include:</p> <ul style="list-style-type: none"> <li>• <i>What is it about this story that makes it important all over the world?</i></li> <li>• <i>What does the Incarnation mean to the poor in South America?</i></li> </ul>   |
| <p><b>Resources:</b><br/>Retablo<br/>Poster of retablo<br/>Recording of pan pipes<br/>All available on loan from the RE Resources Corner, Chapel Fields Centre</p>   |                    |  |

## Potential C.A.S.E. Developments

### **Knowledge: FOUNDERS OF FAITH, WORLD PERSPECTIVE, FESTIVALS**

| <i>Concepts</i>   |  |   | <i>Attitudes</i>   |   |   |
|---|--|---|--|---|---|
| BELIEFS   | SYMBOLISM  | UNIVERSALITY OF RELIGION                                | RESPECT  | ENQUIRY   | SENSITIVITY                               |
| A brightly coloured box can express a people's hopes and faith. | Old traditions are kept alive through the cultural and religious symbols of the Retablo. | People all over the world celebrate the birth of Jesus. | Even the poorest people in the world can express their beliefs and deserve to have them respected. | Why is this story universal? How is it influenced by culture? | A simple box can contain someone's hopes. |

### **THE RETABLO**

| <i>Skills</i>     |   |  | <i>Exploration of Human Experience</i>  |  |
|-------------------|---|--|---|--|
| USE OF SOURCES    | EMPATHY   | CREATIVE ARTS  | SPIRITUAL LIFE  | DAILY EXPERIENCES  |
| artefact<br>music | with those who: <ul style="list-style-type: none"> <li>• are able to celebrate</li> <li>• have nothing to celebrate</li> <li>• are poor but have a treasure.</li> </ul> | A decorated box is a medium of religious expression. | <ul style="list-style-type: none"> <li>• can be expressed in simple objects</li> <li>• can lift people from the harsh reality of their everyday lives.</li> </ul> | A Retablo provides a focus for family worship for some people. |

**YEAR: 7**

## Mapping the Unit

|   |                                 |   |
|---|---------------------------------|---|
| <b>Year: 8</b>  | <b>Title: Windows on Heaven</b> | <b>Time allocation: 6 x 70 minutes</b>  |
| <b>Purpose:</b> <ul style="list-style-type: none"> <li>• To build on pupils' earlier learning about icons and to help them to understand their significance in the history of the Church and in contemporary worship</li> <li>• To increase their repertoire of stories about saints and begin to understand the idea of beatification</li> </ul>   |                                 | <b>Notes:</b> <p>The variety of icons used in this unit gives pupils some experience of this form of religious expression in its historical and contemporary dimensions.</p> <p>Authentic icons can be purchased or borrowed and it would be good to have at least one example. However, for the purpose of the group work, 2 dimensional copies can be used.</p>   |
| <b>Outline of lessons:</b> <ol style="list-style-type: none"> <li>1. Introduce a variety of icons (or copies) and invite each group of pupils to explore one of them, examining it closely and discussing it. Name all the icons.<br/>Invite pupils to investigate stories/information about saints.</li> <li>2.&amp; 3. Use individual icons to introduce stories about particular saints and identify icons.</li> <li>4. Making an icon - exploration and discussion of the process of 'writing' an icon as an act of devotion.</li> <li>5. Battles over icons - early iconography and its development leading to passionate disagreement in early centuries.</li> <li>6. Using icons in worship at home and in Orthodox churches. Discussion of video extracts.</li> </ol> |                                 | <p>Once pupils have some background about the symbolism of iconography, and if time permits during further lessons, they could be invited to make their own icons.</p> <p>Other activities could include creative writing about their responses to them or about their reflections on saintliness;</p> <ul style="list-style-type: none"> <li>• <i>What makes someone a saint?</i></li> <li>• <i>Who are today's saints?</i></li> </ul> |
| <b>Resources:</b> <p>A collection of icons, eg Virgin Mary, St John the Baptist, St James (first Archbishop of Jerusalem) St George, St Anne, St Aidan or St Francis of Assisi (including, if possible, a modern icon in the collection.)</p> <p>Video: <i>Believe It or Not</i> - Orthodox Christianity</p> <p>Slides of St Lazar's Church, Bournville, Birmingham</p>   |                                 |   |



## Potential C.A.S.E. Developments

### **Knowledge: CHRISTIAN TEACHING, WORLD PERSPECTIVE, PRAYER**

| <b>Concepts</b>  |   |  | <b>Attitudes</b>  |  |  |
|--|---|--|---|--|--|
| <b>BELIEFS</b>   | <b>SPIRITUAL DIMENSION</b>  | <b>SYMBOLISM</b>   | <b>ENQUIRY AND INTEGRITY</b>  | <b>SENSITIVITY</b>   | <b>TOLERANCE</b>                               |
| Some Christians believe the Saints communicate their prayers to God. | Icons are an expression of spirituality.<br>Making an icon is an act of devotion. | Use of: <ul style="list-style-type: none"> <li>• colour</li> <li>• perspective</li> <li>• names</li> <li>• images</li> </ul> | Valuing <ul style="list-style-type: none"> <li>• the visual</li> <li>• the ancient</li> <li>• sacred objects</li> </ul> Why have people argued about icons? | How do I respond to unusual images?<br>What do I believe about saints? | For some people icons are precious and sacred. |

### **WINDOWS ON HEAVEN**

| <b>Skills</b>   |  |   | <b>Exploration of Human Experience</b>                                 |  |  |
|---|--|---|--|--|--|
| <b>USE OF LANGUAGE</b>  | <b>REFLECTION</b>  | <b>CREATIVE ARTS</b>                              | <b>SPIRITUAL LIFE</b>  | <b>PEOPLE OF FAITH</b>   | <b>HUMAN QUALITIES</b>                                       |
| Exploring: <ul style="list-style-type: none"> <li>• legend</li> <li>• poetry</li> <li>• allegory</li> </ul> | What makes a saint?<br>Who do I know who might be called a saint?<br>How might I be a saint? | Icons express profound religious truths visually. | Icons are a central focus for prayer and devotion for many Christians. | Virgin Mary<br>St John the Baptist<br>St James<br>St George<br>St Anne<br>St Aidan<br>St Francis | valour<br>faithfulness<br>commitment<br>constancy<br>courage |

**YEAR: 8**

## Mapping the Unit

|   |                       |   |
|---|-----------------------|---|
| <b>Year: 8</b>  | <b>Title: Shabbat</b> | <b>Time: 7 x 70 minutes</b>   |
| <b>Purpose:</b> <ul style="list-style-type: none"> <li>To deepen pupils' understanding of the significance of Shabbat to Jewish faith and identity</li> <li>To give pupils insight into the significance of symbolic objects in the lives of religious people and their own lives</li> </ul>  |                       | <b>Notes:</b> <p>This unit makes extensive use of Jewish artefacts; four of the six lessons focus specifically on objects. All of them are intrinsic to the celebration but also raise issues of importance to pupils:</p> <ul style="list-style-type: none"> <li><i>How do I use/abuse time?</i></li> <li><i>When do I feel vengeful?</i></li> <li><i>How is my joy sometimes spoilt?</i></li> <li><i>What are my struggles and who supports me?</i></li> <li><i>What am I prohibited from doing and how do I react?</i></li> <li><i>Where is the 'sweetness' in my life and how do I preserve it and recall it?</i></li> <li><i>What keeps me together and tells me who I am? What are my important objects?</i></li> </ul> |
| <b>Outline of lessons:</b> <ol style="list-style-type: none"> <li>Sacred time - suspend ordinary time and light candles; tell a Holocaust story of the celebration of Shabbat. Use photographs from Yad Vashem, the Holocaust Memorial in Jerusalem.</li> <li>Kiddush - sanctification; symbolism of wine. Rabbinic story of God rebuking the angels at the destruction of Egyptians.</li> <li>Challah cover - remembering the Israelites' struggles in the desert; God's gifts of manna.</li> <li>'You shall do no work' - Biblical roots of Shabbat; Hebrew Creation story.</li> <li>Havdalah - plaited candle and spice box, the sweetness of Shabbat.</li> <li>Jews keeping Shabbat or Shabbat keeping the Jews? - Clip of videos showing celebration in concentration camp and in contemporary family life. What Shabbat means to Jewish people.</li> <li>Assessment.</li> </ol> |                       | <p>These questions - and others - are intended to stimulate reflection and discussion and resource individual creative writing where appropriate.</p> <p>Activities throughout the unit could include:</p> <ul style="list-style-type: none"> <li>pieces of extended writing: <ul style="list-style-type: none"> <li>▷ <i>If I could stop time ...</i></li> <li>▷ <i>How I know where I belong</i></li> </ul> </li> <li>group investigation about the Holocaust</li> <li>a poem: <i>The Sweetness of my Life</i></li> <li>acrostic on the word SHABBAT</li> </ul>   |
| <b>Resources:</b> <p>Shabbat candles, Kiddush cup, Challah cover, Havdalah candle and spice box</p> <p>Videos: <i>Schindler's List</i>. <i>Believe It or Not</i></p> <p>Photographs of monuments in Yad Vashem (available on loan from the RE Resources Corner at Chapel Fields Centre)</p> <p>CEM Teaching RE: 11-16, <i>Judaism</i></p>   |                       |   |

## Potential C.A.S.E. Developments

| <b>Knowledge: SACRED WRITINGS, INFLUENCE OF RELIGION, CEREMONIES AND FESTIVALS</b>   |   |  |  |  |  |
|--|---|--|--|--|--|
| <b>Concepts</b>  |   |  | <b>Attitudes</b>   |  |  |
| <b>BELIEF IN GOD</b>   | <b>SPIRITUAL DIMENSION</b>  | <b>RELIGIOUS SYMBOLISM</b>   | <b>RESPECT</b>   | <b>ENQUIRY AND INTEGRITY</b>   | <b>TOLERANCE</b>   |
| For Jews, God <ul style="list-style-type: none"> <li>• gives rules</li> <li>• gives rest</li> <li>• re-souls the world every Shabbat.</li> </ul>                       | There is more to life than work.<br><br>There is rhythm and pattern and providence in God's time. | of <ul style="list-style-type: none"> <li>• candles</li> <li>• wine</li> <li>• bread</li> <li>• washing</li> <li>• spices</li> </ul> | for a worldwide community that knows its identity and lives by it.   | What sustains people through hardship?<br><br>Where is the value of a day of rest? | Jewish people order their lives around the commandment to keep Shabbat.                                    |
| <b>SHABBAT</b>   |   |  |  |  |  |
| <b>Skills</b>  |   |  | <b>Exploration of Human Experience</b>   |  |  |
| <b>EMPATHY</b>   | <b>REFLECTION</b>   | <b>EVALUATION</b>  | <b>SPIRITUAL LIFE</b>  | <b>HUMAN QUALITIES</b>   | <b>DAILY EXPERIENCES</b>   |
| with those who <ul style="list-style-type: none"> <li>• celebrate</li> <li>• remember</li> <li>• can never forget</li> <li>• find sweetness in their faith.</li> </ul> | Where is the sweetness in my life?<br><br>How do I use my time?<br><br>How do I know who I am?    | What has kept the Jews faithful through their many persecutions?   | can be expressed in one day of: <ul style="list-style-type: none"> <li>• re-freshment,</li> <li>• re-focusing</li> <li>• re-newal</li> </ul> | faithfulness<br><br>hope<br><br>obedience<br><br>rejoicing.                        | Jewish people share a common understanding of the sacredness of Shabbat and it becomes part of their life. |

**YEAR: 8**

## Mapping the Unit

|   |                                 |  |
|---|---------------------------------|--|
| <b>Year:9</b>   | <b>Title: Alms for a Living</b> | <b>Time: 6 x 70 minutes.</b>   |
| <b>Purpose:</b> <ul style="list-style-type: none"> <li>• To engage pupils with a particular object and to encourage reflection and discussion</li> <li>• To give pupils the opportunity to know about the life in community of a committed religious person</li> <li>• To challenge pupils' assumptions in a materialistic culture</li> </ul>   |                                 | <b>Notes:</b> <p>This unit explores the beliefs and practices of Buddhism through a specific focus on the cherished possession of a Buddhist Monk, his alms bowl. Through it much of the foundations laid down by the Buddha are exemplified and lived out in the rigours of the religious community.</p> <p>The bowl symbolises a renunciation of choice and freedom - the monk can only eat what is actually put into the bowl - and challenges pupils' thinking about themselves, growing up in a highly acquisitive, materialistic culture where the brand name means everything and image counts for all.</p> |
| <b>Outline of lessons:</b> <ol style="list-style-type: none"> <li>1. The alms bowl - a symbol of commitment and renunciation; the alms round. Guided fantasy and discussion. Writing task: acrostic on THE ALMS BOWL.</li> <li>2. The Buddhist Monk - ordination; the gift of the alms bowl. Video of ordination. Looking inside myself. Individual task: Creating a symbolic description of oneself.</li> <li>3. Promises and struggles - no money, no possessions except the alms bowl and a set of robes. Identity and anonymity. The Eightfold Path. Writing task: 'Giving up the World'.</li> <li>4. Life in a Buddhist Monastery - meditation and work. Suffering and self-denial. Role of the lay community. Group tasks: Collage - DENYING THE SELF.</li> <li>5. Following a teacher's example - the story of Siddhartha Gautama.</li> <li>6. The alms bowl - reflections on a way of life; symbols of life. 'All you need' visualisation and discussion. Assessment task.</li> </ol> |                                 | <p>It raises such questions as:</p> <ul style="list-style-type: none"> <li>• <i>What would I miss most if I gave up my way of life?</i></li> <li>• <i>How would it feel to be dependent?</i></li> <li>• <i>If I had only one possession, what would it be?</i></li> <li>• <i>What rules do I live by?</i></li> <li>• <i>What is the point of self-denial?</i></li> <li>• <i>Whose example do I/would I follow?</i></li> <li>• <i>What object symbolises my way of life?</i></li> <li>• <i>What would make me a better person?</i></li> </ul>   |
| <b>Resources:</b> <p>Buddhist alms bowl, picture of monks on alms round</p> <p>Video: <i>Believe It or Not: Buddhist Monk</i></p> <p>Shrine figure of the Buddha</p> <p>For background, see: Wright <i>Buddhism for Today</i> OUP</p>   |                                 | <p>This unit outline can be augmented with two fantasy journeys (see <i>RE and The Imagination</i>). The medium term planning sheet for the unit and an assessment activity can be found in the section on <i>Planning and Assessment: Curriculum Examples</i>.</p>  |

## Potential C.A.S.E. Developments

### **Knowledge: INFLUENCE OF RELIGION, FOUNDERS OF FAITH, MORALITY**

| <b>Concepts</b>  |   |  |   | <b>Attitudes</b>   |  |  |
|--|---|--|---|--|--|--|
| <b>BELIEFS</b>   | <b>COMMITMENT</b>   | <b>MORALITY</b>  | <b>SYMBOLISM</b>  | <b>ENQUIRY AND INTEGRITY</b>   | <b>SENSITIVITY</b>   | <b>ECOLOGICAL RESPONSIBILITY</b>   |
| For the Buddhist monk, religious belief is expressed in renunciation and discipline. | Faith demands: <ul style="list-style-type: none"> <li>• sacrifice</li> <li>• personal discomfort</li> <li>• suffering</li> <li>• concentration</li> </ul> | It is moral to live in community together and to demand nothing for oneself. | The alms bowl is a symbol of the monk's life of discipline and of his relationship with the Buddha. | Valuing: <ul style="list-style-type: none"> <li>• commitment</li> <li>• renunciation</li> <li>• sacrifice</li> <li>• endurance</li> <li>• community life</li> <li>• concentration</li> </ul> | Religious commitment can be expressed in many different ways | Taking a 'middle way' preserves the integrity of creation and avoids abuse of resources. |

### **ALMS FOR A LIVING**

| <b>Skills</b>   |   |   | <b>Exploration of Human Experience</b>  |                                      |   |
|---|---|---|---|--------------------------------------|---|
| <b>EMPATHY</b>  | <b>REFLECTION</b>   | <b>EVALUATION</b>   | <b>SPIRITUAL LIFE</b>   | <b>PEOPLE OF FAITH</b>               | <b>FUNDAMENTAL QUESTIONS</b>                          |
| with those who: <ul style="list-style-type: none"> <li>• live a disciplined life;</li> <li>• have no discipline;</li> <li>• are corrupted by constant striving.</li> <li>• are totally focused</li> </ul> | What could I not bear to give up?<br>What would make me a better person?<br>When do I concentrate completely? | What good is self-denial?<br>How can renouncing the world make someone a better person? | of: <ul style="list-style-type: none"> <li>• meditation</li> <li>• inner calm</li> <li>• the middle way.</li> </ul> | The Buddhist monk Siddhartha Gautama | What causes suffering?<br>Where is peace to be found? |

**YEAR: 9**

## Mapping the Unit

|  |                                   |   |
|--|-----------------------------------|---|
| <b>Year: 9</b>   | <b>Title: A Case of Honouring</b> | <b>Time: 6 x 70 minutes</b>   |
| <b>Purpose:</b> <ul style="list-style-type: none"> <li>• To extend pupils' awareness of what it might mean to hold a religious faith</li> <li>• To explore the meaning of the phrase 'to honour'</li> <li>• To deepen pupils' understanding of the place of symbolic objects in the lives of believers</li> </ul>  |                                   | <b>Notes:</b> <p>The concept of honouring is familiar to many religious people. It comes short of worship, but represents veneration or reverence of someone whose place is central to the faith. The honour bestowed is a recognition of that person's significance. It is usually accompanied by a sense of awe but also affection.</p>   |
| <b>Outline of lessons:</b> <ol style="list-style-type: none"> <li>1. Introduce Mary through exploration and discussion of statues of Virgin Mary (eg Our Lady of Lourdes, Medjugorje, Virgin and child). Creative writing task.</li> <li>2. Use variety of pictures of Mary (Queen of Heaven, icons, images from other cultures) to explore idea of honouring in worship. Writing task on the rosary.</li> <li>3. Tell one of the 'vision' stories (Walsingham, Lourdes) and discuss why Mary is revered and honoured. Look at the Magnificat.</li> <li>4. Honouring an example - Muhammad. No images. Revered by Muslims and honoured with "Peace be upon him" (PBUH).</li> <li>5. Use Sikh garlands to broaden the focus - these represent honouring teachers. More than a decoration.</li> <li>6. Honouring a memory. Discussion about the sacredness of precious memories, of individuals, of a nation (Remembrance Day).</li> </ol> |                                   | <p>The four contexts for 'a case of honouring' in this unit give pupils some understanding of the meaning of 'honouring' in a religious and a personal sense. The lessons could inspire questions like:</p> <ul style="list-style-type: none"> <li>• <i>How would it feel to be honoured?</i></li> <li>• <i>Who is the most important person in my life?</i></li> <li>• <i>Who honours me?</i></li> <li>• <i>What is a vision?</i></li> <li>• <i>Who deserves to be honoured?</i></li> <li>• <i>What makes an image important?</i></li> <li>• <i>Whom do I honour/whose memory do I honour? How is that expressed?</i></li> </ul> |
| <b>Resources:</b> <p>Statues of Mary<br/> Pictures of Mary<br/> Rosary<br/> Sikh garlands</p>  |                                   |   |

## Potential C.A.S.E. Developments

| <b>Knowledge: CHRISTIAN TEACHING, INFLUENCE OF RELIGION, WORLD PERSPECTIVE</b>   |  |   |  |  |   |
|--|--|---|--|--|---|
| <b>Concepts</b>  |  |   | <b>Attitudes</b>   |  |   |
| <b>BELIEFS</b>   | <b>THE SPIRITUAL DIMENSION</b>                 | <b>SYMBOLISM</b>  | <b>ENQUIRY AND INTEGRITY</b>   | <b>SENSITIVITY</b>   |   |
| Some people are revered because of their importance to a faith.  | Honouring is setting aside and making special. | Use of: <ul style="list-style-type: none"> <li>• statues</li> <li>• pictures</li> <li>• garlands.</li> </ul>      | Valuing: <ul style="list-style-type: none"> <li>• memories</li> <li>• stories</li> <li>• inexplicable experiences</li> </ul> | to: <ul style="list-style-type: none"> <li>• others' devotion, however unfamiliar</li> </ul> |   |
| <b>A CASE OF HONOURING</b>   |  |   |  |  |   |
| <b>Skills</b>  |  |   | <b>Exploration of Human Experience</b>   |  |   |
| <b>EMPATHY</b>   | <b>REFLECTION</b>                              | <b>EVALUATION</b>   | <b>SPIRITUAL LIFE</b>  | <b>PEOPLE OF FAITH</b>   | <b>DAILY EXPERIENCES</b>                        |
| with those who: <ul style="list-style-type: none"> <li>• honour someone</li> <li>• have precious memories</li> <li>• are honoured</li> </ul> | Whom do I honour?<br>Whose memory is sacred?   | Why is Mary so important to some Christians?<br>What is the significance of an image?<br>How is honour expressed? | Those who are honoured are seen as a way to God.   | Mary<br>Muhammad<br>Sikh Gurus   | Everyone has some cherished, honoured memories. |

**YEAR: 9**

## *Resources and Further Reading*

Religious artefacts can be purchased from:

- Articles of Faith  
Resource House, Kay Street  
Bury BL9 6BU, 0161 763 6232
- Religion in Evidence  
TTS, Monk Road  
Alfreton, Derbyshire DE55 7RL, 0800 318686, 0800 137525 (Fax)
- Gohil's Emporium  
366 Stratford Road, Sparkhill  
Birmingham B11 4AB, 0121 772 3844
- M S Sohal & Sons  
155 Soho Road, Handsworth  
Birmingham B21, 0212 554 1635
- Paigham Islam  
423 Stratford Road, Sparkhill  
Birmingham B11, 0121 773 8301
- St Paul's Centre  
133 Corporation Street  
Birmingham B4 6PH, 0121 236 1619
- The Book Room  
Carrs Lane  
Birmingham B5 7SX, 0121 643 9235



## ***Chapter 8***

# ***Religious Education and the Imagination***

This chapter considers the use to which a particular technique for developing the imagination might be put in the classroom and gives examples of specific opportunities, supported by pupils' work and accounts of their reactions.

## ***Why use the imagination in RE?***

*Imagination is what gives rationality life, colour and meaning.*

K.Egan 1988

Religious education in secondary schools works best when there is colourful and lively learning taking place by pupils and staff. Using the imagination gives meaning and understanding to the rational, cognitive dimensions of religious education. Encouraging pupils to develop and use their imagination enables them to grow spiritually and deepen their understanding of the religious concepts being studied. Using the imagination allows pupils to fully participate in classroom activities through an experiential approach to learning. Of the different ways to stimulate imagination the use of "guided imagination journeys or visualisation" is the most successful..

## ***What is the imagination?***

There can be no doubt that a duty of the educational system is to provide society with imaginative people who can suggest effective and novel insights and solutions to the issues facing the world. But what is an imaginative person? Indeed, what is the imagination?

Often the word *imagination* is used as a synonym for words like sensitive, creative, inventive or reflective. Frequently in schools, perhaps, imagination is seen as a negative characteristic in pupils by staff. One staff member remarks that such a pupil has a vivid imagination while a

colleague points out that he or she day-dreams throughout lessons! Imagination is certainly not the acquisition of facts or a reflection of brain power. Imagination can, however, only be displayed in and through activities which involve thinking and results in deeper understanding.

There is no difference between an imaginative poet and an imaginative soccer player, an imaginative historian or an imaginative engineer. Each one will adopt an unusual and unique approach to going beyond the ordinary and the immediately apparent by producing an effective solution to a task or problem. In the classroom all pupils have the potential to become imaginative pupils if the imagination is allowed to grow and develop. In Religious Education this involves stimulating the pupils to attempt to treat religious material in an imaginative way.

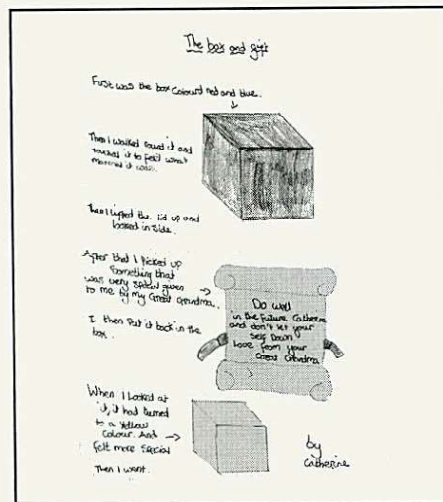
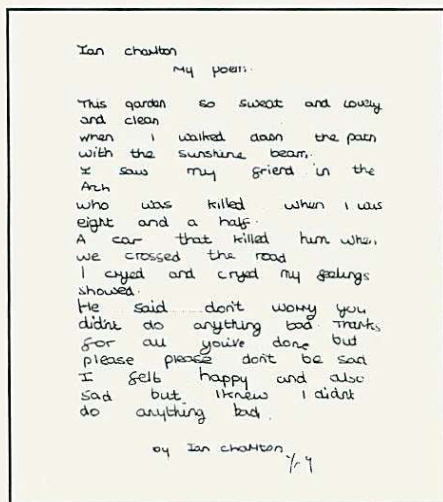
## ***Using the imagination in the classroom***

The use of the imagination can be achieved directly and indirectly in the classroom, through the explicit use of guided or scripted imagination exercises, or by introducing pupils to much that is unfamiliar so that they have to use their imagination in order to begin to understand and make sense of it for themselves. If religious education is taught in an imaginative way then indirectly the pupils will begin to learn in a similar fashion. This will only succeed if the teacher places value on the display of the imagination as much as on the logical work expected from pupils. Naturally this has implications for the type of tasks set in the RE classroom and activities involving drama, role-play, story, metaphor, empathy, artwork, poetry writing and mind or concept mapping will go towards promoting an imaginative learning environment. Importantly these activities create an experiential opportunity which more didactic and formal approaches neglect. This movement away from always needing to know facts may alarm or frighten some teachers at first, but the effect on both the pupils and religious education is often dramatic.

## Guided imagery

The use of guided or scripted imagery or visualisation in religious education has become a popular tool in developing and stimulating pupils' imaginations directly. The technique is sometimes referred to as 'guided fantasy', but some teachers shy away from using the term 'fantasy', fearful of the connotations it conjures up. It must be noted at the outset that while schools are concerned with the spiritual development of pupils the use of guided fantasy does not provide the pupils with a religious experience. While some of the principles are derived from Ignatian and Zen spiritual exercises, there is no attempt to give the pupils, any form of religious indoctrination. The use of fantasy, which is a unique form of imagination flexing, does allow pupils to look within themselves and then outwards to the specific subject content being studied.

Before embarking on using guided imagery with pupils it is essential that teacher and pupils can feel comfortable and relaxed and that relationships in the classroom are sound. The pupils benefit from sharing in the objectives of the exercises beforehand as this can dispel any misconceptions and apprehensions.



The teacher must feel confident using the techniques. It is essential that the exercises are experienced by the teacher first. Occasionally the outcome may be particularly challenging for a pupil and the teacher must be prepared to cope with the possibility of an emotional response. When preparing the pupils it is important that they know that if the experience becomes upsetting in any way, they can opt out of the exercise at any time if they wish. Pupils must always be given the space to reflect on the experience and come back to the teacher on a one-to-one basis if necessary.

## Limbering up exercises

Simple stilling exercises are recommended first to prepare the pupils for guided imagery. These are designed to enable the pupils to be quiet, reflective and comfortable with themselves, within what at first may seem to be incongruous in the classroom environment.

Explain that the pupils are to go on an imaginary journey as part of their RE. Before they can do this, however, they need to practise being still, quiet, relaxed and feeling comfortable in the room with their class mates. At first some will feel very self-conscious and interested in what everyone else is doing.

*"Has everyone closed their eyes except me?"*

There will always be some who giggle too. If several attempts are made with simple stilling exercises and then an introduction to using the imagination, it will be natural for the pupils to do more lengthy guided journeys. Depending on the room available the pupils can sit on chairs or lie on the floor. The seating arrangements could be in a circle, although for the first attempt rows might be more appropriate to reduce self-consciousness. Put a "Do not disturb" notice onto your classroom door!

Invite the pupils to sit comfortably and if it helps them to concentrate on themselves, then to close their eyes. Closing their eyes removes a lot of the distractions and produces the best results, but allow the pupils to experiment with what suits them best. Ask them to listen to themselves breathing. At first one or two will always start to breathe loudly and deeply! Encourage them to listen carefully and slow down their breathing. Sometimes it helps if the teacher counts while the pupils breathe, holding the breath before gently releasing it.

For the first attempt it might be enough to stay relaxed and quiet initially for one minute. The time can gradually be increased as the pupils become more confident with the process. At the end of the time encourage the pupils to come back, focus on the room, and open their eyes.

Once the pupils are comfortable and used to this type of stilling exercise then further developments can be added to encourage the pupils to relax more and begin to focus on developing the imagination. The following are some examples of the type of stilling exercise that could be used to limber up the imagination. Whatever the focus of the exercise, it is important to prepare pupils with a relaxing routine.

*You are going to prepare yourself for a journey in your imagination and need to still yourself. Sit comfortably and close your eyes. To help you relax you need to allow the muscles in your body to unwind and stop being tense. Concentrate on your toes and move them around in your shoes. Let your toes rest. Tense your calf muscles and then relax them. Tense your thighs and then relax them. Raise your shoulders and then slowly let them fall back. Do this several times and feel the tension and tightness disappearing. Stretch your fingers out and then clench your fist tightly. Relax, do this a couple of times leaving your hands feeling relaxed. Listen to your breathing and concentrate on trying to slow your breathing down. Can you hear the air been drawn into your body? And slowly out?*

### ***The Box***

*In your imagination, picture a box with an open lid. Put into the box all the distractions that you are aware of, noises in the classroom, your thoughts and feelings that are whizzing around in your head, conversations from break-time etc. Are all the thoughts in the box? Now gently close the lid on the box. You can go back to these thoughts anytime later. Now that you are still and relaxed I am going to invite you to come on a journey .....*

If some pupils find it hard to visualise a box there are other possibilities which could be tried. A TV screen usually does work! It would be good practice to use different stilling exercises to enable the pupils to engage their imagination as fully as possible. The main aim is to help the pupils move away from the business of the day to the stillness of the moment.

Alternative stilling activities could involve balloons(see below) or water or a floating experience on air or any other gentle images that are easily visualised.

### ***The Balloons***

*Before we go on our imaginary journey you need to still yourself and become relaxed. You need to let go of any worries you might have. Imagine that you are standing in the middle of a large open field holding a bunch of balloons. Look up at the balloons; each one is a different colour against the bright blue sky. Can you see the red one and the green one? Each balloon has a worry, or thought, a feeling or emotion inside it. If there is anything you want to let go of imagine it is in the balloon and slowly unclench your fingers from around the string and watch the balloons fly off into the sky.*

After the exercise, pupils will be excited and wanting to talk about how it felt sitting still and quiet, something few of them do! Encourage this sharing of feelings and reactions in paired and group discussions. In order to help the visualisation process, pupils can be invited to imagine familiar objects. This provides a different kind of limbering up exercise and may be more accessible to pupils who find this kind of activity challenging.

*We are going on an inner journey and we must still ourselves first (use one of the above methods).*

*To go on the journey you are going to leave the classroom and in your imagination travel back to your home. Stand in the middle of your bedroom and look around you. Is it the same as when you left this morning? What might be different? Choose one object that you can see in your bedroom and focus your attention on that.... Look at it carefully.... What does it look like from above? From the side? What colour is it? Hold the object. How does it feel? How heavy is it?... Does it make a noise?*

*Put the object back and take another look around your room. Perhaps something has changed now.*

*It is time to leave your room now and travel back to the classroom.... Travel back the same way as you went and when you are ready, open your eyes, perhaps stretch, but do not talk while others are coming out of their imaginary journeys.*

At this stage it is good to get the pupils to record their experiences without any sharing with others. This allows pupils to settle the images and prevents them from changing their feelings. Different ways can be used to do this; for example they could be asked to draw their object, or answer a few questions:

*How did your room compare to the one you left this morning?*

*Describe the object you chose.*

*How do you feel now that you are back in the classroom?*

After this initial recording stage the pupils can be encouraged to share their journeys with each other. Draw out how it felt to use the imagination to travel in this way. If some pupils found it hard perhaps they can explain why. It should be stressed that if anyone does not want to share their experiences then that is allowed. The teacher must make no attempt to interpret the pupils' experiences but should encourage the pupils to think through the experience for themselves.

Once the pupils have become experienced at stilling themselves and using their imagination with pictures that are familiar, like their bedroom, it should be possible to introduce images and situations which are unfamiliar. It is also possible to encourage the pupils to write their own stilling exercises which could be used by the class.

Using natural objects as a focus for an imagined conversation can help the pupils understand religious symbolism, raise awareness of ecological responsibility and offer an insight into the nature of revelation within religion.

Introduce a collection of natural objects like stones, shells, leaves, flowers and twigs into the classroom. Invite the pupils to come and choose one and to place it in front of them, although some may want to hold it. Explain that they are going to meet their object in their imagination and to prepare themselves by sitting comfortably and begin to still themselves. Go through the initial exercises until the pupils are still and are ready to begin. If it is not possible to bring in natural objects then at this stage invite the pupils to imagine they are standing in a wood or on a beach and choose an object for themselves.

*Close your eyes and think about your object. Perhaps you can picture your object in your imagination.*

*Is it the same as the one in front of you?*

*How is it different?*

*If you listen carefully the object has something to tell you. You are going to ask your object some questions.... Listen very carefully for the answers.*

*Ask the object about itself.*

*How old is it? What is its history?... Who else has seen it?*

*Listen carefully to the answers.*

*Ask the object where it has come from and where it is going.....*

*The object wants to tell you something. Listen to what it has to say.*

*Ask the object what it has to say about God.*

*How does the voice of the object sound to you?*

*Is it loud or soft..... musical or harsh ..... young or old?*

*Has the object changed in anyway since you started your conversation?*

*How has it changed?*

*The object wants to tell you that it is something else, listen to what or who the object tells you it is.*

*It is time to leave your object and return to the classroom. Say goodbye and thank the object for the things it has told you.*

The pupils are then invited to return to the classroom, stretch, and before speaking to anyone write answers to questions written on the board, which could include:

*How was the object different from the one in front of you?*

*Describe the voice of the object.*

*What was the object's history? Did it have a story? What was this story?*

*What did the object tell you it was?*

*What did the object tell you about God?*

Pupils could then share their experiences. They are fascinated by the things they have been told separately, especially if some have had similar experiences. If the focus is on religious symbolism then pupils could work on what the object told them it was. The idea is that simple, natural objects can have a deeper more significant, possibly religious understanding. Water is highly symbolic in Christian baptism; words can carry symbolic meaning like the AUM symbol in Hinduism. Pupils could also be encouraged to think about metaphors, linking objects with concepts. If love was an object what would it be? Or death?

If the focus is on the nature of the revelation within religion, then pupils could move on from the object speaking to them to the concept of God speaking to believers in religion or people coming to understand fundamental questions of life. Examples could include the story of Moses and the Burning Bush; the Revelation of the Qur'an to Muhammad and the Enlightenment of Siddhartha Gautama.

If the focus is raising environmental concerns then the object could have been asked how it fits into the natural order. Does it have any worries? Does it say anything to the pupil about his or her responsibility to nature?

## *Going on a journey .....*

The use of guided imaginary journeys lends itself particularly well to the stories within the religious traditions. Using a guided fantasy brings the story to life, promotes greater understanding and develops empathy in the pupils. The experience can then be used to produce role-plays and drama in the classroom.

*A Walk in the Garden* recalls the first Easter morning experience, helping pupils to empathise with Mary. After the *Food for Life* journey, pupils can share their experiences, read the miracle of the feeding story in John 6 and in groups produce a role play drawing on their feelings from the imaginary journey. They could then be encouraged to consider how the sharing of a meal is important in all religions or consider the role and significance of Holy Communion in Christianity.

Besides using the stories from the faith traditions it is also possible to use the sacred places belonging to them. Another guided imagination journey, *A Holy River*, was used with Year 9 pupils studying Hinduism. The pupils had already encountered Hindu puja, the beliefs of dharma and karma, and seen images of Hindu deities. The imaginary journey was intended to help revision and make them aware of Hindu pilgrimage to Varanasi. The use of slides or posters of Varanasi helped pupils to imagine the scene.

As pupils are given the opportunity to use their imagination through guided imaginary journeys they will begin to develop a sense of openness and enquiry about religion and religious expression, deepening their capacities for reflection. They will also have the opportunity to ask fundamental questions about themselves and their experiences. Maria Harris in the *British Journal of Religious Education* 1987 Vol 10 p.14 describes the benefits of using guided fantasy: "*instead of being a delivery of content and subject matter from outside, (it) issues in the delivery of human beings to the themselves,*".

### *My Journey through the Garden*

The Garden was still  
No sound to be heard  
The path was of glass  
And my life was upset.

The walk through the garden  
was like walking in hell,  
My life seemed demolished  
A feeling I know well.

As I followed the path  
a stranger I met  
As he spoke his first words  
My troubles were eased.

The words he spoke  
Proved true in my life  
It made me think  
It was true what he said.

As I walked back through the garden  
The whole scene had changed,  
The garden was full  
of colour and life.

I am confident now  
of what I can achieve,  
If I remember what he said  
I'm sure I can survive.

## Mapping the Lesson

|   |                 |   |
|---|-----------------|---|
| Year: 7   | Title: The Gift | Time: 1 x 70 minutes  |
| <p><b>Purpose:</b></p> <ul style="list-style-type: none"> <li>To give pupils an opportunity to engage their imagination through a guided fantasy journey.</li> <li>To allow pupil to reflect upon the nature of a gift.</li> </ul>  |                 | <p><b>Notes:</b></p> <p>This lesson is used in the unit <i>God's Gift</i> which explores the theological beliefs underpinning the Incarnation. The guided imaginative journey allows the pupils to develop their imaginative skills. It may be that this is the first time they have encountered this form of learning experience, so it is important to prepare them thoroughly.</p> <p>The nature of a gift can be explored from the pupil's own experiences. This will then lead into a discussion on the nature of the gift that Christians believe God gave to the world.</p> <p>The pupils will be introduced to another box in a later lesson when they meet the Retablo.</p> <p>Questions which could be used:</p> <ul style="list-style-type: none"> <li><i>What was your gift?</i></li> <li><i>How will it help you?</i></li> <li><i>Why was this gift special to you?</i></li> <li><i>What makes a good gift?</i></li> <li><i>What attitude should the giver of a gift have?</i></li> <li><i>What gift would you want to give?</i></li> <li><i>What gift do Christians believe God gave?</i></li> <li><i>Why is God's gift so important to believers?</i></li> </ul> |
| <p><b>Outline of lesson:</b></p> <ul style="list-style-type: none"> <li>Pupils are stilled and relaxed.</li> <li>Pupils are invited to take part in the guided imagination journey - <i>The Gift</i>.</li> <li>Pupils record their journey using words and/or images.</li> <li>In pairs, pupils share their experiences.</li> <li>Discussion about the nature of a gift.</li> </ul> |                 |   |
| <p><b>Resources:</b></p> <p><i>The Gift</i> Fantasy Script</p> <p>Suitable music to play in the background</p>  |                 |   |



## The Gift

### Relax

*Be aware of your breathing. Let it settle. Gently close your eyes.*

*I would like you to imagine a box. Create the picture of the box in your mind. It is your box and it can be any size, small or large.*

*Look closely at the box. What colour is it? What is it made of?*

*I wonder what the surface of your box would feel like if you touched it.*

*If you want to, you can stretch out your fingertips and rest them gently on the lid... move them over it... feel the edges and corners.*

*Perhaps you can walk round your box and look at it from different angles. Perhaps your box is small enough to pick up and hold.*

*Are the sides all the same?*

*The box contains a gift for you. It is the best gift you could have... perhaps it will make you a better person... perhaps it will help you to achieve what you want in your life... perhaps it is a gift you have always wanted.*

*Perhaps it will be a surprise.*

*It may be an object.*

*It may be a gift that can't be seen at all.*

*It's the most precious gift you could have...*

*and it's inside the box.*

*If you want to, you can open the box. How does the lid feel in your hand?*

*Open it and look inside.*

*If your box is very big, you might want to climb inside. It's quite safe. You can look around inside.*

*Perhaps you can touch your gift...*

*Maybe you can take it out and hold it in your hands.*

*Perhaps you just know it's there.*

*How does it make you feel?*

*Imagine how it might change your life.*

*It is just for **you**... look at it and remember it.*

*Now it is time to leave your gift.*

*If you've taken it out of the box, gently put it back.*

*If you climbed inside your box, climb out slowly and carefully.*

*Close the lid gently.*

*Your gift is very safe.*

*You can come back to it anytime you want.*

*Take a last look at your box.*

*Now turn away and leave it. Think about where you are in this room and when you are ready, open your eyes and come back to the classroom.*

*Stretch slowly but don't talk.*

## Potential C.A.S.E. Developments

| <b>Knowledge: CHRISTIAN TEACHING, FOUNDERS OF FAITH, CEREMONIES AND FESTIVALS</b> |  |   |   |   |  |
|---|--|---|---|---|--|
| <b>Concepts</b>   |  |   | <b>Attitudes</b>  |   |  |
| <b>BELIEF IN GOD</b>  | <b>THE SPIRITUAL DIMENSION</b>   | <b>SYMBOLISM</b>  | <b>RESPECT AND SELF-RESPECT</b>                                     | <b>ENQUIRY AND INTEGRITY</b>  | <b>SENSITIVITY</b>   |
| Christians believe God gave his son, Jesus, as the ultimate gift.                 | Giving includes: <ul style="list-style-type: none"> <li>• love</li> <li>• losing oneself</li> <li>• sacrifice</li> <li>• cost</li> </ul> | Gifts can be symbolic of the nature and attitude of the giver.                      | Everybody has the right to give and receive.                        | What makes a good gift?<br>What attitude should the giver of a gift have? | By being still it is possible to reflect on religious ideas and beliefs.   |
| <b>THE GIFT</b>   |  |   |   |   |  |
| <b>Skills</b>   |  |   | <b>Exploration of Human Experience</b>                              |   |  |
| <b>USE OF SOURCES</b>   | <b>EMPATHY</b>   | <b>REFLECTIONS</b>  | <b>HUMAN QUALITIES</b>  | <b>EMOTIONS</b>   | <b>DAILY EXPERIENCE</b>  |
| A guided imagination journey.   | Through the use of the imagination, empathy with those who give and receive.   | What gift would I most like to receive?<br><br>What gift would I most like to give? | To give without counting the cost and expecting anything in return. | joy<br>surprise<br>curiosity<br>gratefulness<br>thankfulness              | Everyone: <ul style="list-style-type: none"> <li>• wants to be valued</li> <li>• needs to give and receive gifts.</li> </ul> |

**YEAR 7**

## Mapping the Lesson

|  |                                  |  |
|--|----------------------------------|--|
| Year: 7  | Title: Journey Through the Stars | Time: 1 x 70 minutes   |
| <p><b>Purpose:</b></p> <p>To give pupils opportunities to engage and develop their imagination and to think deeply about the mystery of creation. To inspire them to ask questions for themselves and to reflect their own relationship to the created world, with a sense of awe and wonder.</p>  |                                  | <p><b>Notes:</b></p> <p>The guided fantasy experience is intended to engage pupils with the universe in a way that emphasises its vastness and gives them a chance to contemplate the inexplicable nature of it so that they might come to understand, in subsequent lessons, the importance of religion in helping people make sense of the mystery.</p> <p>Pupils' spiritual development is directly addressed as they are invited to reflect on their place in the universe and their responsibility to the world.</p> <p>Discuss questions to prepare pupils for the writing task.</p> <ul style="list-style-type: none"> <li>• <i>What are the questions that creation raises for you?</i></li> <li>• <i>What does infinity mean?</i></li> <li>• <i>How significant is the Earth?</i></li> <li>• <i>Where do you fit into the whole, enormous picture?</i></li> </ul> |
| <p><b>Outline of lesson:</b></p> <ul style="list-style-type: none"> <li>• Pupils are stilled and relaxed</li> <li>• They are invited to take part in the guided imagination journey - <i>Journey through the Stars</i></li> <li>• They record their journey in some way and share their reactions</li> <li>• Discussion in preparation for the writing task: <i>How Little I am in it all</i></li> </ul> |                                  | <p><b>Homework:</b></p> <p>Find a Creation story and research the meaning of the word 'myth', or look at the night sky and find out the names of three of the constellations.</p>  |
| <p><b>Resources:</b></p> <p>Script for the fantasy journey and gentle, relaxing music</p>  |                                  |  |

## ***Journey Through the Stars...***

*Now you are still I would like to invite you to come on an imaginary journey.*

*Image you are rising out of your seat and floating up towards the ceiling of the classroom.*

*Look down on the classroom. Perhaps you can see where you were sitting?*

*If you want to you can keep going, through the ceiling until you can look down onto the school. Perhaps you can see playing fields, the playground? Look at the different coloured cars on the car park.*

*You can keep going higher if you like, so that soon you will see Solihull from above. The school is beginning to get smaller, as are the people on the ground.*

*If you want to you can keep going higher and higher, through the clouds and out towards space. Up and up you go. Below you the school has disappeared completely.*

*Soon you will be out into space and the earth is a blue and green sphere surrounded by darkness.. Up and up and up, further and further ... Your body has no weight now; you are floating... the earth gets smaller and smaller until it is a tiny ball, very far way.*

*You are surrounded by the deepest blackness you can imagine but this is friendly darkness. It wraps itself around you like a thick, soft blanket.*

*Perhaps you can just enjoy that floating feeling and, if you look about you, you can see, clear and sharp, millions of stars, shimmering and twinkling, millions and millions of stars...*

*How does it feel to be in the middle of the universe?*

*Where did it all come from?*

*What does it mean?*

*How do you feel amongst these great stars in the endless expanse of space?*

*How does it feel to imagine that you could travel on for ever...*

*There is no end...*

*But you can't travel on forever. It is time to leave this vast, mysterious world and to come back to earth.*

*Take a last look around the universe you've found...*

*Now feel your body slowly getting heavier...*

*The earth is getting closer and bigger.*

*You can begin to see the shapes of different countries.*

*You are over Great Britain and now you can see Solihull again.*

*Perhaps you can see the school and as you get closer you can see the playing fields and the cars in the car park.*

*Start to come back into the classroom and find your seat.*

*When you are ready, come back into the classroom. You might want to stretch and open your eyes.*

## Potential C.A.S.E. Developments

| <b>Knowledge: SACRED WRITINGS</b>  |   |   |  |   |   |
|--|---|---|--|---|---|
| <b>Concepts</b>  |   |   | <b>Attitudes</b>   |   |   |
| <b>BELIEF IN GOD</b>   | <b>THE SPIRITUAL DIMENSION</b>  | <b>UNIVERSALITY OF RELIGION</b>   | <b>ENQUIRY AND INTEGRITY</b>   | <b>SENSITIVITY</b>  | <b>ECOLOGICAL RESPONSIBILITY</b>  |
| Some people believe God created the Universe and people are a part of the created order. | Creation is: <ul style="list-style-type: none"> <li>• wonderful</li> <li>• awesome</li> <li>• vast</li> <li>• a mystery</li> <li>• an expression of the Divine</li> </ul> | People have always attempted to explain Creation and explore their place in it. | How vast is the Universe?<br>Where does the Universe end?<br>What is infinity? | By being still it is possible to reflect on religious beliefs and questions.    | Everyone shares the Creation and has a responsibility towards preserving it.  |
| <b>JOURNEY THROUGH THE STARS</b>   |   |   |  |   |   |
| <b>Skills</b>  |   |   | <b>Exploration of Human Experience</b>   |   |   |
| <b>USE OF SOURCES</b>  | <b>EMPATHY</b>  | <b>REFLECTION</b>   | <b>EMOTIONS</b>  | <b>FUNDAMENTAL QUESTIONS</b>  | <b>DAILY EXPERIENCES</b>  |
| A Guided Imagination Journey.  | Through the use of imagination, empathy with those who search for meaning in Creation.  | What is my place in Creation?<br>What is my responsibility to Creation?         | awe<br>wonder<br>curiosity<br>fascination<br>fear                              | Where does the Universe come from?<br>What is humanity's place in the Universe? | Everyone: <ul style="list-style-type: none"> <li>• wonders</li> <li>• searches for meaning</li> <li>• needs an explanation</li> </ul> |

**YEAR 7**

## Mapping the Lesson

|  |                                     |   |
|--|-------------------------------------|---|
| Year: 8  | Title: A Holy River/The Sacred Wall | Time: 1 x 70 minutes  |
| <b>Purpose:</b> <ul style="list-style-type: none"> <li>To give pupils an opportunity to engage their imagination through a guided fantasy journey</li> <li>To allow pupils to reflect upon the sacredness of certain places</li> </ul>   |                                     | <b>Notes:</b> <p>This guided fantasy journey is used in a unit on pilgrimage and draws ideas from the Jewish and Hindu traditions. It explores the sacredness of certain places and allows pupils to visit such places in their imagination. There is a choice of scripts and this is to allow for the personal preference of the teacher.</p>  |
| <b>Outline of lesson:</b> <ul style="list-style-type: none"> <li>Pupils are stilled and relaxed.</li> <li>Pupils are invited to take part in the guided imagination journey, either <i>A Sacred Wall</i> or <i>a Holy River</i>.</li> <li>Pupils record their journey using words and/or images.</li> <li>In pairs, pupils discuss their experiences.</li> <li>Whole class discussion on the sacredness of certain places and the importance of pilgrim centres to religious followers.</li> </ul> |                                     | <p>The experience can be used to enhance pupils' understanding of why religions have pilgrimage centres and what makes a place sacred.</p> <p>The pupils can reflect upon their own experiences and evaluate their own special places.</p> <p>Questions which could be used to stimulate discussion include:</p> <ul style="list-style-type: none"> <li><i>How can a river be holy?</i></li> <li><i>How can a wall be sacred?</i></li> <li><i>How did you feel standing at the wall/in the river?</i></li> <li><i>How do you feel now after doing the imagination journey?</i></li> <li><i>Where is your own spiritual place?</i></li> <li><i>What makes it spiritual?</i></li> </ul> |
| <b>Resources:</b> <p><i>A Sacred Wall</i> or <i>A Holy River</i> guided fantasy scrip</p> <p>Suitable music to play in the background</p>  |                                     | <p>It may be necessary to unpack the word 'spiritual'.</p> <p>It would not be anticipated that both fantasy scripts would be used.</p>  |

## ***A Holy River***

*Imagine you are walking through narrow streets...*

*Small, fragile buildings crowding in on either side,  
dust underfoot...*

*The air is hot and humid...*

*Listen to the sound of your footsteps on the dry path...*

*round corners, an old city...*

*more narrow streets,*

*until suddenly you come out into sunlight*

*wide steps leading down to a river, a wide, dark river flowing past and  
hundred of tiny figures clustered across the steps and in the water...*

*Perhaps you would like to step into this scene...*

*You can walk down the wide steps into the crowd*

*people seem to be walking towards the water*

*You can go with them if you want to... closer to the river...*

*Stop at the water's edge and look at this vast river...*

*Look down into the dark water...*

*Perhaps you would like to put your hands into the water*

*How does it feel?*

*Let it run through your fingers...*

*Watch the ripples...*

*There are people everywhere...*

*all round you...*

*they are washing and praying...*

*letting this holy water flow right over them...*

*making them clean and pure,*

*taking away all their wrong-doing.*

*This is a sacred place.*

*If you want to, you can step into the water*

*You can let the water flow over you.*

*Think about what you would like this water to wash away...*

*Watch it as it flows on and on...*

*let it take away whatever you want it to... away...  
away.*

*Now it is time to leave this holy river*

*Step out of the water...*

*and up the steps...*

*between the people...*

*into the narrow street and the dusty paths of the old city.*

*Think about where you are in this room and when you are ready, open  
your eyes and come back to the classroom.*

## *The Sacred Wall*

*Imagine you are walking through narrow streets...  
stone buildings crowding in either side...  
cobblestones underfoot...  
listen to the sound of your footsteps...  
round corners, an old city...  
more narrow streets,  
until suddenly you come out into sunlight and the wide open space of a  
huge square, paved and full of sunlight...  
look at the paving stones and the huge boulders of the wall in the  
distance...  
golden in the hot sun.  
What a contrast from the cobbled streets.  
Now you can take in the whole scene...  
Golden stones across the square...  
and hundreds of tiny figures clustered across it, black against the paving  
stones and the wall...  
Perhaps you would like to step into this scene...  
You can walk across the open space... into the crowd  
People seem to be moving towards the wall.  
You can go with them if you want to...  
closer to the wall...  
Now you can see the huge, yellow stones, ancient and timeless  
Look up and see them tower above you against the deep blue sky.*

*It's hot, but there is a little shade in the wall's shadow.  
If you want to, you can join the people who are standing there facing the  
wall...  
You can go really close...  
You can reach out your hand and touch these ancient stones.  
How do they feel?  
Around you, people are praying,  
some silently, some just loud enough to be heard, gently...  
softly  
This is a sacred place...  
In the cracks in the wall, there are small pieces of paper...  
written prayers,  
people's joys and sorrows,  
hopes and fears.  
If you want to, you can put your thoughts onto a small piece of paper...  
think about what you will write.  
Now you can fold it and squeeze it into a tiny crevice between the stones.  
You can leave a bit of yourself in this holy wall...  
Now it is time to leave it  
Take a last look up, touch it for one last time.  
Walk across the square, through the crowds  
and once more out of the sunlight into the narrow little streets of the old  
city.  
Think about where you are in this room and when you are ready, open  
your eyes and return to the classroom.*



## Potential C.A.S.E. Developments

### *Knowledge:* INFLUENCE OF RELIGION, CEREMONIES AND FESTIVALS

#### *Concepts*

#### *Attitudes*

| THE SPIRITUAL LIFE  | COMMITMENT  | UNIVERSALITY OF RELIGION  | RESPECT AND SELF-RESPECT                          | ENQUIRY AND INTEGRITY  | SENSITIVITY  |
|---|---|---|---|--|--|
| Pilgrimage involves: <ul style="list-style-type: none"> <li>• spiritual journeying</li> <li>• forgiveness</li> <li>• commitment</li> <li>• peace</li> <li>• transformation</li> </ul> | For some people pilgrimage is a vital aspect of their religious life. | People have always believed some places are sacred and have visited such places hoping for transformation of the spiritual and physical life. | Everyone has the right to their own sacred place. | Why are some places sacred?<br>Why do people go on pilgrimage?<br>What is spiritual? | By being still it is possible to reflect on religious beliefs and practices. |

### YOUR OWN PLACE - A SACRED WALL/A HOLY RIVER

#### *Skills*

#### *Exploration of Human Experience*

| USE OF SOURCES                | EMPATHY   | REFLECTION   | HUMAN QUALITIES  | FUNDAMENTAL QUESTIONS                          | DAILY EXPERIENCES  |
|-------------------------------|---|--|--|--|--|
| A guided imagination journey. | Through the use of the imagination empathy with those who make pilgrimages. | What is my special place like?<br>Where is my spiritual place?<br>What is sacred in my life? | <ul style="list-style-type: none"> <li>• commitment</li> <li>• hopefulness</li> <li>• devotion to a religious tradition</li> <li>• steadfastness.</li> </ul> | What is sacredness?<br>Where can God be found? | Everyone: <ul style="list-style-type: none"> <li>• needs their own place</li> <li>• has a spiritual dimension</li> </ul> |

**YEAR 8**

## Mapping the Unit

|   |                      |   |
|---|----------------------|---|
| Year: 8   | Title: Food for Life | Time allocation: 6 x 70 minutes   |
| <p><b>Purpose:</b></p> <ul style="list-style-type: none"> <li>• To develop pupils' imagination</li> <li>• To deepen their understanding of Christian beliefs in Holy Communion</li> </ul>   |                      | <p><b>Notes:</b></p> <p>The imagination exercise is used to introduce the unit on the sacrament of the Eucharist. It moves pupils from ideas in the story to the notion of symbolic bread as Jesus describes himself as 'Bread of Life'.</p> <p>Questions to stimulate discussion could include:</p> <ul style="list-style-type: none"> <li>• <i>What makes you think something amazing might have happened?</i></li> <li>• <i>How did you feel in the presence of the man?</i></li> <li>• <i>How might the experience have changed you?</i></li> </ul> |
| <p><b>Outline of Lessons:</b></p> <ol style="list-style-type: none"> <li>1. Guided Imagination Journey 'Food for Life'. Pupils record their experiences.</li> <li>2. Pupils study the miracle of the feeding in John 6. Produce role plays.</li> <li>3. Pupils introduced to a chalice and paten; discussion of their purpose and meaning to Christians.</li> <li>4. &amp; 5 Pupils study the variety of practice of Holy Communion in Christianity and begin to interpret the different beliefs associated with the symbolism of Bread and Wine.</li> <li>6. Discussion of the importance of Communion to Christians as a sustainer of faith.</li> </ol> |                      | <p>Along with the use of a chalice and paten later, this first lesson engages pupils in a concrete way and prepares them to think about abstract theological concepts.</p> <p>The Eucharist is explored in a variety of contexts, emphasising the multi cultural nature of Christianity. (Include in the video extracts, celebration from the Orthodox, Black Pentecostal).</p>   |
| <p><b>Resources:</b></p> <p>Script '<i>Food for Life</i>'</p> <p>Chalice and Paten</p> <p><i>Believe it or Not</i> videos of Communion Services: Eastern Orthodox, Roman Catholic, Church of England, Baptist, Black Pentecostal, Caribbean, Roman Catholic and Methodist</p>   |                      |   |

## ***Food for Life***

### ***Jesus said "I am the Bread of Life",***

#### ***John 6:35***

*We are going on a journey to a country far away. This country looks quite different from our own.*

*Imagine you are walking along a path by the side of a lake. Look down at the path, what is it like? Stop for a moment by the water. It is very still and clear and you can look into it. What can you see?*

*It is time to carry on with the journey, so keep walking along the path.*

*What can you see around you? Perhaps you feel the sun shining on your face? Perhaps there are noises? Birds singing... water lapping over the stones... the wind rustling the trees.*

*As you walk along the path you can see a group of people in the distance.*

*Walk towards these people.*

*How do you feel as you get closer to them? Do you recognise any of them? What are they doing?*

*As you get closer you see that there are lots of people, hundreds of people, all sitting quietly listening to one man who is talking to them. Listen very carefully to what he is saying. Can you hear him?*

*If you want to, you can walk closer to him. He is smiling at you. Perhaps you can see his face?*

*What does he look like? How do you feel? Are you smiling back?*

*You see that you are carrying a bag in your hand. Does your arm feel heavy having carried it for so long?*

*Look in the bag, what sort of food is there? What colour is the food? Does it smell nice?*

*The man who is smiling at you holds out his arm and you can put some of the food into his hand. He then lifts the food up for all the people to see. What are the reactions on the people's faces? The man starts to break the food and give it to the people. What does the food look like now? Has it changed?*

*You can ask the man one question, if you like. Listen carefully for the answer... He thanks you for the food.*

*It is time to leave the crowd of people. Say goodbye to the man and begin to walk back through the crowd.*

*You are back on the path walking to the lake. Has the path changed in any way?*

*Have one last look into the water and then return to the classroom.*

*You might want to stretch, open your eyes and focus on the realness of the sounds and sights in the room.*

## Potential C.A.S.E. Developments

| <b>Knowledge: CHRISTIAN TEACHING: FOUNDERS OF FAITH</b>  |   |   |   |   |  |   |
|--|---|---|---|---|--|---|
| <b>Concepts</b>  |   |   |   | <b>Attitudes</b>  |  |   |
| BELIEFS  | COMMITMENT  | FORGIVENESS   | RELIGIOUS SYMBOLISM   | INTEGRITY   | FORGIVENESS  | SENSITIVITY   |
| Christians believe: <ul style="list-style-type: none"> <li>• Jesus gave himself for others.</li> <li>• Jesus instituted the Celebration of the Eucharist.</li> </ul> | Christians: <ul style="list-style-type: none"> <li>• regularly receive Holy Communion</li> <li>• celebrate the sacrament regularly in remembrance of Jesus.</li> </ul>      | Christians believe: <ul style="list-style-type: none"> <li>• Jesus died to forgive their sins.</li> </ul> | For some Christians the bread and wine symbolise: <ul style="list-style-type: none"> <li>• Jesus' body and blood</li> <li>• Jesus' sacrifice</li> <li>• Jesus' presence</li> <li>• remembrance</li> </ul> | Valuing: <ul style="list-style-type: none"> <li>• remembering</li> <li>• celebrating</li> <li>• sharing</li> <li>• symbolism</li> </ul> | Christians believe that because they are forgiven they should forgive. | to: <ul style="list-style-type: none"> <li>• religious practices</li> <li>• sacred objects</li> </ul> |
| <b>FOOD FOR LIFE</b>   |   |   |   |   |  |   |
| <b>Skills</b>  |   |   | <b>Exploration of Human Experience</b>  |   |  |   |
| USE OF LANGUAGE  | EMPATHY   | REFLECTION  | SPIRITUAL LIFE  | EMOTIONS  | DAILY EXPERIENCES  |   |
| Holy Communion<br>Eucharist<br>Liturgy   | With those who: <ul style="list-style-type: none"> <li>• feel loved</li> <li>• rely on grace</li> <li>• need forgiveness</li> <li>• find it difficult to forgive</li> </ul> | What sustains me?<br>How do I remember someone important?<br>When do I need forgiveness?                  | Some people experience God in bread and wine.   | For some people, an experience of the presence of God can be overwhelmingly emotional.  | For some Christians Holy Communion daily sustains their faith.         |   |

**YEAR: 8**

## Mapping the Unit

|  |                               |   |
|--|-------------------------------|---|
| Year: 9  | Title: God's Promise - Easter | Time: 6 x 70 minutes  |
| <b>Purpose:</b> <ul style="list-style-type: none"> <li>To develop pupils' imagination</li> <li>To deepen their understanding of the Christian beliefs in the Resurrection and hope of new life</li> </ul>  |                               | <b>Notes:</b> <p>It is expected that pupils will already have a knowledge of Easter from earlier work in RE.</p> <p>This unit is to engage their imagination to help them understand the meaning of Easter for Christians.</p>  |
| <b>Outline of unit:</b> <ol style="list-style-type: none"> <li>Guided imagination journey <i>A Walk in the Garden</i>. Pupils record their experiences.</li> <li>Tell the story of Mary Magdalene's walk in a garden. John 20:11-18. Empathy work on Mary's reactions.</li> <li>Pupils to compare their walk with Mary's; produce poem or prose or art-work to express the Christian belief in resurrection.</li> <li>An Orthodox Christian experience of Easter; an exploration of what it means to believe in the Resurrection.</li> <li><i>I am the Resurrection and the Life</i>. The Paschal Candle as a symbol of hope and New Life, at Baptism/Easter.</li> <li>God's promise: <i>He who believes in me, even though he perish, shall have eternal life</i>. - Christian funerals and beliefs about life after death. Bring in elements from previous lessons. What do I believe happens when I die?</li> </ol> |                               | <p>The guided journey often enables pupils to give very emotional responses to their experiences and situations which might not normally be possible in the classroom and the teacher has to be prepared for this. The follow-up work on Christian understanding of death and Resurrection can aid some pupils to contextualise their feelings.</p> <p>In an earlier draft of this unit, the Stations of the Cross were used and could still be incorporated as a substitute for lesson 4. However, if this unit builds on the work on suffering: <i>If God is Good, why?</i> the Stations would be more appropriate there.</p> |
| <b>Resources:</b> <p>Script <i>A Walk in the Garden</i><br/> <i>Believe it or Not</i> - Orthodox Christianity<br/>         - Birth, Marriage, Death<br/>         Paschal Candle</p>  |                               | <b>Assessment</b> <p>"Death is the end, nothing happens afterwards." How might a Christian respond to this statement? What difference might Easter make? What is your opinion? Make sure you explain your answers.</p>  |

|   |   |
|---|---|
| <p><b>Focus:</b></p> <p>Pupils to experience a guided imagination journey with emphasis on life.</p>  | <p><b>Procedure/Organisation:</b></p> <ol style="list-style-type: none"> <li>1. Once the class is in the room, place a "Do not disturb" notice outside.</li> <li>2. Inform pupils that they are going on a guided journey and they need to begin to still themselves.</li> <li>3. Do a short stilling exercise.</li> <li>4. Use music to create a still atmosphere.</li> <li>5. Read <i>A Walk in the Garden</i>.</li> <li>6. As pupils return to the classroom ask them to record the journey before sharing it with others. Some questions on the board/OHP might help:<br/>Describe your garden: <ul style="list-style-type: none"> <li>• <i>What did you see?</i></li> <li>• <i>What colours were the flowers?</i></li> <li>• <i>What sounds did you hear?</i></li> <li>• <i>How did you recognise the person?</i></li> <li>• <i>Who was it?</i></li> <li>• <i>What did they say?</i></li> <li>• <i>Was the Garden different afterwards?</i></li> <li>• <i>How do you feel now?</i></li> <li>• <i>Write down any words which are in your mind.</i></li> </ul> </li> <li>7. Pupils to share their walk in pairs and fours. While each is distinctive, are there any common threads? Allow for some pupils not to comment if they wish.</li> <li>8. Pupils to begin recreating their garden in art or poetry to be added to after next lesson.</li> </ol> |
| <p><b>Targets:</b></p> <ul style="list-style-type: none"> <li>• to develop pupils' imagination</li> <li>• to allow pupils the opportunity to express their own feelings about life</li> </ul> |   |
| <p><b>Key Questions:</b></p> <p>What effect does a garden have on those who experience it?</p> <p>Where am I able to go in my imagination?</p>  |   |
| <p><b>Resources:</b></p> <p>Script for <i>A Walk in the Garden</i></p>  |   |

## *A Walk in the Garden*

*Picture a garden. You are standing in the garden. It can be a garden you know or an imagined one. It is a beautiful garden.*

*Start walking through the garden along a path. Look down to see the path. What is the surface of the path made from? Perhaps you can feel it beneath your feet?*

*Listen to the noise you make as you walk along the path. Keep walking along the path..... Can you hear any other noises in the garden? Can you hear the birds singing?*

*Look around you; there are flowers everywhere. What colours can you see?.. Reach out and touch one of the flowers..... Feel the texture of the petals against your finger tips. Breathe in the perfumed scent. What does it remind you of?*

*A butterfly flies past in front of you. What colours are its wings?*

*Through a gap in the trees the bright yellow sunlight comes down and shines on you. Look up into the light.... Feel the light on your face. How does it make you feel bathing in the sun? Can you feel the warmth and life-giving nature of the sun?*

*The sunlight picks out the figure of a person further along the path. It's somebody you don't recognise but feel drawn towards.*

*How do you feel as you go to meet this stranger?*

*If you want to, you can keep walking along the path until you are standing next to the person.*

*What colour are the stranger's clothes? Look into the person's eyes and ask your question.*

*Listen carefully for the answer....*

*What is the answer?*

*As the person speaks, you recognise the person...*

*It is somebody you love dearly and have been wanting to see. How do you feel meeting this person?*

*Listen carefully to what the person says to you.*

*You must leave your friend now.... Say goodbye.*

*Turn around and begin to walk back along the path.*

*Does it feel the same under your feet? As you walk along the path look around the garden again.*

*See the flowers and butterflies.... Feel the sun on you.*

*Keep walking along the path. Can you still hear the birds singing and smell the perfume of the flowers? Is anything different?*

*Keep walking along the path until you leave the garden and come back into the classroom.*

*When you are back in the classroom stretch and open your eyes.*

*Record your journey before sharing it with somebody. Remember people may still be in their garden, so try not to disturb them.*

|  |  |
|--|--|
| <p><b>Focus:</b></p> <p>The Resurrection story of Jesus appearing to Mary Magdalene</p>  | <p><b>Procedure/Organisation:</b></p> <ol style="list-style-type: none"> <li>1. Introduce the story of Mary by referring back to the pupils' walk in a garden. Tell them that they are going to hear the story of somebody who had a life-changing experience on such a walk. Before the telling of the story ask the pupils to imagine how Mary was feeling at various stages.</li> <li>2. Tell the story of Mary's Walk in the Garden, John 20:11-18.</li> <li>3. Pupils try to list Mary's emotions/feelings in small groups: before meeting the gardener, talking to the gardener, when Jesus says "Mary", when she goes to the other disciples.</li> <li>4. Explore the meaning of this story and beliefs about the nature of Jesus' Resurrection, according to different interpretations, the nature of Jesus' Resurrected Body. <ul style="list-style-type: none"> <li>• <i>How might the garden have looked before and after the meeting?</i></li> <li>• <i>What had changed?</i></li> <li>• <i>What made this a life-changing experience?</i></li> <li>• <i>When have you ever experienced something that changed you or your life or the way you think?</i></li> </ul> </li> </ol> |
| <p><b>Targets:</b></p> <ul style="list-style-type: none"> <li>• to develop the pupils' imagination</li> <li>• to develop the pupils' empathy skills</li> <li>• to deepen pupils' understanding of the Easter story</li> </ul>                                  |  |
| <p><b>Key Questions:</b></p> <p>What could the walk in the garden have been like for Mary?</p> <p>How could the resurrection have happened as it did in the story?</p> <p>How could it have happened at all?</p> <p>Does it matter what actually happened?</p> |  |
| <p><b>Resources:</b></p> <p>Bible John 20:11-18</p>  |  |



## Potential C.A.S.E. Developments

### **Knowledge: SACRED WRITINGS, CHRISTIAN TEACHING, FOUNDERS OF FAITH, PRAYER, FESTIVALS**

| <b>Concepts</b>   |  |   | <b>Attitudes</b>   |   |  |
|---|--|---|--|---|--|
| <b>BELIEF IN GOOD</b>   | <b>BELIEFS</b>   | <b>SPIRITUAL DIMENSION</b>                            | <b>RESPECT AND SELF RESPECT</b>                            | <b>ENQUIRY &amp; INTEGRITY</b>  | <b>FORGIVENESS</b>   |
| Christians believe that God gives eternal life to people who accept Jesus as their Saviour. | Christian believe in: <ul style="list-style-type: none"> <li>• The resurrection of Jesus.</li> <li>• Eternal life.</li> <li>• The Easter message of hope.</li> </ul> | That there is more to life than an earthly existence. | Everyone has the right to a belief about life after death. | Does the way I live this life affect what happens after I die?<br>What was the Resurrection of Jesus? | The Easter story tells Christians that their wrong-doings are forgiven by God. |

### **GOD'S PROMISE: EASTER**

| <b>Skills</b>  |   |  | <b>Exploration of Human Experience</b>                          |   |                              |
|--|---|--|---|---|------------------------------|
| <b>EMPATHY</b>   | <b>REFLECTION</b>   | <b>APPRAISAL</b>   | <b>PEOPLE OF FAITH</b>  | <b>EMOTIONS</b>                           | <b>FUNDAMENTAL QUESTIONS</b> |
| with those who: <ul style="list-style-type: none"> <li>• mourn</li> <li>• hope</li> <li>• celebrate</li> <li>• have faith</li> </ul> | What do I believe happens when I die?<br>Where is my garden?<br>What gives me hope? | How important is a belief in the Resurrection to Christians?<br>Does it matter what actually happened? | Jesus<br>Mary Magdalene<br>Orthodox Christians<br>All believers | sadness<br>despair<br>joy<br>thankfulness | Is there life after death?   |

**YEAR 9**

## Mapping the Lessons

|  |                                 |   |
|--|---------------------------------|---|
| Year: 9  | Title: The Alms Bowl/All I Need | Time: Part of 2 lessons   |
| <b>Purpose:</b> <ul style="list-style-type: none"> <li>To engage pupils' imagination; to help them to appreciate what life is like for a Buddhist monk and to consider what is really important in their lives.</li> </ul>   |                                 | <b>Notes:</b> <p>These two fantasy journeys focus on the alms bowl and use it to engage pupils in the life of the Buddhist monk and all that he has renounced. The first invites pupils to experience the bowl as the monk does, exploring how it would feel to eat only what is put into the bowl. The second imaginary journey turns the bowl into the focus of all that the individual could not relinquish. This symbol of renunciation is a direct challenge to pupils who live in an acquisitive, materialist culture.</p> <p>The two texts could be used to introduce and conclude respectively a unit on Buddhism. Questions might include:</p> <ul style="list-style-type: none"> <li><i>When do you <b>really</b> concentrate?</i></li> <li><i>How often are you in touch with what is in your mind?</i></li> <li><i>How far are you the product of what you own/wear?</i></li> <li><i>Which object more than any other tells you who you are?</i></li> </ul> <p>These two fantasy journeys are designed to complement each other, but each could be used on its own in the context of work on the Buddhist monk.</p> |
| <b>Outline of the lesson:</b> <ul style="list-style-type: none"> <li>Prepare pupils for the fantasy journey by doing a stilling exercise.</li> <li>Read the guided fantasy script.</li> <li>Invite pupils to record their imaginary journeys in some way.</li> <li>Allow pupils to share their responses to the experience if they want to.</li> <li>Draw the discussion together with questions.</li> </ul> |                                 |   |
| <b>Resources:</b> <p>Texts of the fantasy journeys</p>   |                                 |   |

## ***The Alms Bowl***

*Now you are relaxed, I would like to invite you to imagine that you have in your hands a bowl. This is quite a heavy bowl, with deep sides and a lid. Imagine that you can feel it, feel its weight in your hands. It is smooth and cold.... and quite heavy.*

*As you look at the bowl that you are holding perhaps you can imagine someone else putting some food into it. Perhaps, first of all, there is a spoonful of rice. It is put carefully into the bottom of your bowl .... the spoon does not touch the sides and there is no sound. Maybe you can see the grains of rice sitting in the bottom of your bowl..... Now I would like to invite you to imagine some vegetables which have been cooked. What are your vegetables? Perhaps they are favourite ones.... whether you like these vegetables or not, they will be put gently into your bowl and in a little while you will eat them.*

*Imagine that you move with your bowl along the line of people who are serving food. Each one of them reaches out and puts something into your bowl for you to eat. You make no decisions... you simply hold your bowl.*

*What can you see going into your bowl? There will be some fruit, there may be something sweet. Whatever there is, you accept it.*

*What can you smell? You are very hungry indeed.....it is 24 hours since your last meal and this will be the only meal that you will have today.*

*Hold your bowl very carefully.... this food is precious. Imagine that you are carrying your bowl to the place where you will eat your food.... perhaps there is a mat on the floor for you. Put down your bowl on its stand and slowly and thoughtfully sit down behind it and look into your bowl. How are you feeling?.... take a moment to linger over the sight and the smell and be calm.*

*If you would like to, you can begin to eat what is in your bowl. Savour every mouthful and concentrate as you eat. Don't rush but don't spend longer than you need on your meal.*

*When your bowl is empty take it to the sink and let the tap run into it so that you can clean it, purposefully and with concentration... watch the water as it splashes on to your bowl inside and outside and listen to the sound it makes. Now dry your bowl carefully, concentrating all the time. Put your bowl to one side.... you will not need it until tomorrow.*

*In your own time, when you are ready, leave your bowl and come back to the classroom.*

## ***All I Need....***

*Now you are relaxed, breathing easily, perhaps you would like to close your eyes. I am going to invite you to imagine that you are holding a bowl.... it is quite a large bowl with high sides and it is smooth and cold to the touch.*

*It's the Monk's alms bowl. Look into the bowl.... it is completely empty.*

*In your imagination, put something into the bowl that you simply could not live without....*

*It can be anything.... something that is so important to you that without it you feel you would not be yourself.*

*Whatever its size imagine putting it gently into the bowl and look at it there.*

*This must be important to you. This is what makes you, you.*

*Perhaps there is something else that you need to put into the bowl.... Think about the really important things in your life, the things that you could not live without, and put them one by one into the bowl.... do it gently.*

*Take time to make sure that you leave nothing out.... but do not put anything into the bowl that is not really important to you.*

*When you feel that you have everything that you need in the bowl put the lid on and take it in your hands and hold it.... perhaps this is where your treasure is....*

*Find somewhere to rest your bowl.... you can come back to it whenever you need to because these are things that tell you who you are.*

*They are safe.... take one last look at your bowl and know what it has inside. Now it is time to leave your bowl and its treasures and to come back to the classroom. When you are ready, open your eyes.*

## Potential C.A.S.E. Developments

| <b>Knowledge: INFLUENCE OF RELIGION, FOUNDERS OF FAITH, MORALITY</b>  |   |   |   |  |  |  |
|---|---|---|---|--|--|--|
| <b>Concepts</b>   |   |   |   | <b>Attitudes</b>   |  |  |
| BELIEFS   | COMMITMENT  | MORALITY  | SYMBOLISM   | ENQUIRY AND INTEGRITY  | SENSITIVITY  | ECOLOGICAL RESPONSIBILITY  |
| For the Buddhist monk, religious belief is expressed in renunciation and discipline.  | Faith demands: <ul style="list-style-type: none"> <li>• sacrifice</li> <li>• personal discomfort</li> <li>• suffering</li> <li>• concentration</li> </ul> | It is moral to live in community together and to demand nothing for oneself.            | The alms bowl is a symbol of the monk's life of discipline and of his relationship with the Buddha.                 | Valuing: <ul style="list-style-type: none"> <li>• commitment</li> <li>• renunciation</li> <li>• sacrifice</li> <li>• endurance</li> <li>• community life</li> <li>• concentration</li> </ul> | Religious commitment can be expressed in many different ways | Taking a 'middle way' preserves the integrity of creation and avoids abuse of resources. |
| <b>THE ALMS BOWL/ALL I NEED</b>   |   |   |   |  |  |  |
| <b>Skills</b>   |   |   | <b>Exploration of Human Experience</b>  |  |  |  |
| EMPATHY   | REFLECTION  | EVALUATION  | SPIRITUAL LIFE  | PEOPLE OF FAITH  | FUNDAMENTAL QUESTIONS  |  |
| with those who: <ul style="list-style-type: none"> <li>• live a disciplined life;</li> <li>• have no discipline;</li> <li>• are corrupted by constant striving.</li> <li>• are totally focused</li> </ul> | What could I not bear to give up?<br>What would make me a better person?<br>When do I concentrate completely?   | What good is self-denial?<br>How can renouncing the world make someone a better person? | of: <ul style="list-style-type: none"> <li>• meditation</li> <li>• inner calm</li> <li>• the middle way.</li> </ul> | The Buddhist monk Siddartha Gautama  | What causes suffering?<br>Where is peace to be found?        |  |

**YEAR: 9**

## *Resources and Further Reading*

Beesley Michael, *Space for the Spirit*, Salisbury Diocesan Board of Education.

Beesley Michael, *Stilling*, Salisbury Diocesan Board of Education.

Development Education Project, *Values and Visions*, Hodder & Stoughton, 0-340-64412-5.

Hammond John et al., *New Methods in RE Teaching*, Oliver & Boyd, 0-05-004303-X.

Stone Mary K, *Don't Just do Something, Sit There*, RMEP, 1-85175-105-X.

Williams Veronica, *Reflections*, CEM.

CEM *British Journal of Religious Education*  
Vol 10 No 1: 'Religious Education Through Fantasy'

CEM *Teaching RE: 11-16, Sacred Writings* p7

Music for guided fantasy, eg:

Ludovico Einaudi, *Stanze* BMG Entertainment 1997 74321 454642

*Sound of Silence* Sony 1997 46361 01 046361 10

# *Chapter 9*

## *Art in the RE Classroom*

This chapter explores the rich resource open to teachers from the world of religious art and suggests ways of engaging pupils through firsthand experience of both religious art and their own creative responses.

## Introduction

Throughout history art has been a traditional and natural form of expression and communication and, before writing was developed, a vital one. Art is both traditional and contemporary. The whole history of human thought and feelings has been recorded in art, in both secular and religious contexts. This makes it one of the richest and most beautiful resources for the classroom.

Art is also an expression of a variety of specific contexts including the historical and the cultural. It can speak particularly powerfully within its culture but it can elicit the same intensity of response from people of all cultures and ages and it cuts across language barriers. In making use of this varied resource, the teacher of religious education is continuing the tradition of using art both to teach religion and culture and to promote it as a valid mode of expression for pupils in the classroom.

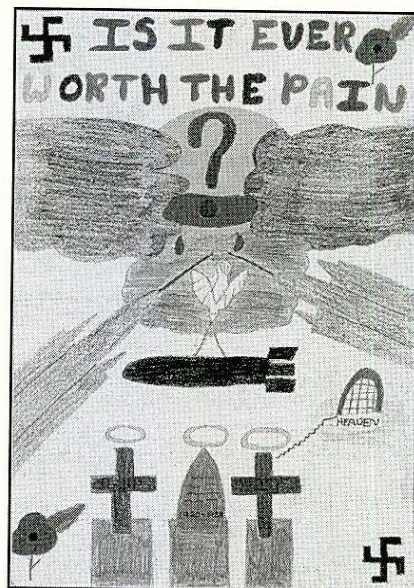
## What is Religious Art?

The variety of religious art which is available to the RE teacher is too diverse to be covered in this publication. However, particular examples of visual material which have a place in the expression of religious beliefs can be gathered together and categorised roughly into five groupings. The distinctions between them are not clearly defined nor are the suggestions exhaustive.

### 1. Iconography

The word *icon* means image. Iconography is the drawing of images to express ideas symbolically. Many religious traditions express ideas in this way.

There is a rich variety of icons associated principally with the Orthodox Church. The images are highly symbolic with particular use of colour, form, and a reversed perspective to indicate the transcendent nature of the world represented. Such icons provide the worshipper with a *window on heaven*. In themselves they are not worshipped but provide a channel through which the believer reaches that which is worshipped. Jesus is believed to be the first icon and is represented with the Virgin Mary, the Cross, in resurrected form and in risen glory. Saints are also represented in iconographic form, frequently providing a focus for devotion both in the home and in the church. An Orthodox Church in a Russian, Greek or Serbian community is usually highly decorated, with the walls frequently completely covered with icons.



My picture symbolises the suffering that war brings. The graves symbolise the pain and the dark clouds symbolise the darkness people feel. The weapons are impressions of the tactics that are used to harm innocent people, and the gates to heaven represent the peace that the people will find when they die. Although it should never have happened, the sun and the dove of peace holding up the bomb resemble the removing of the weapons and darkness when peace has come. But it is too late. The poppies and swastikas are symbols of the second world war.



In its broadest sense, iconography features in other Christian traditions, principally the Roman Catholic and some Anglican churches. It must be recognised, however, that there are also Christian communities where such images would not be used and those buildings remain simple and unadorned.

One of the most ancient forms of iconography is found in the Hindu traditions. A plethora of images express the variety of Hindu beliefs about God. The earliest Hindu images were carved into the walls of temples; now they are represented in statue form, as three dimensional shrine figures or in pictures, providing points of focus for worship in the mandir and the home. Interpretations of the images vary amongst the peoples who are now called Hindu. Some see the images as concrete but vastly inadequate expressions of the divine, necessary to help the worshipper who is limited by his or her humanity; others hold profound beliefs about the intrinsic sacredness of the images themselves. Whatever the particular beliefs, images are treated with extreme care and devotion. Much can be learned about the beliefs which uphold the divine images from the symbolism presented through them.

Sikhs also adorn their homes and gurdwaras with images. These are usually representations of the ten living Gurus and are used to keep the mind of the believer focused on their teachings which reveal the divine. Although these are representations of historical people, they are often presented with similar features as a sign of the authority passed from one to the next through the succession.

There are often recognisable elements, particular to specific traditions, which are associated with individual images. A saintly figure holding a lily is likely to be the Angel Gabriel; a figure of a young man with blue skin and a flute can usually be identified as Krishna; among the Sikh Gurus, the pacifist is Guru Nanak while the soldier-saint is Guru Gobind Singh.

## 2. Fine Art

This is the expression of narrative on canvas. As a category, it would include the great works of biblical art from the Judaeo-Christian traditions which were painted as personal expressions of faith and provide a rich commentary on the Old and New Testaments. These reflect a wide variety of historical contexts, presenting famous stories as though they happened in Renaissance Italy or Northern Europe in the Middle Ages.

One of the scenes painters have been and continue to be drawn towards and fascinated by is the Crucifixion. It has become the central image in Christian art. Features of the paintings have changed through the centuries as the artists reflected contemporary religious thinking. Although the cross became a recognised symbol under the Emperor Constantine, it was not until the 6th Century that it was first presented with a figure of Jesus.

For hundreds of years the image was of a triumphant Christ, alive and very alert. The dying figure, emaciated and suffering, appeared first in the 11th Century. The crown of thorns was added in the mid 13th Century. Much of the symbolic richness of medieval crucifixion paintings was lost in the huge narrative canvases of the Renaissance and the simple meditative works of post Reformation art.

Close examination of a variety of such paintings in the classroom confronts pupils with the horror and the pain of the death of Jesus. The power of the visual image creates an immediacy which is startling and goes beyond the written description. Paintings can be used to develop pupils' capacities to empathise and identify with the characters in the visual narrative, each captured in the split second and interpreted in a particular way.

- How might **this** Judas be feeling at **this** Last Supper or what is Mary thinking in this encounter with the Angel Gabriel?
- How would you feel if you were Peter in this painting?
- What does the expression on Simeon's face tell you about what he might be feeling?

The great stories of the Old Testament can be given the same treatment.

The struggles of Christians against persecution all over the world are reflected in contemporary art. One expression of this outcry is the development of the Lenten Veil or Hunger Cloth. These pieces of fabric printed from original paintings show the religious and political struggles of people in a particular world context. The theology which is expressed in such paintings can be accessed by pupils through direct observation and questioning, revealing the relevance of the religious event to the lives of those people today. This takes the pupil beyond the event itself.

### 3. Calligraphy

The art of beautiful writing is used particularly in the Islamic traditions. Since there is no iconography or representation of the human form, much use is made of Arabic calligraphy to glorify Allah. Such calligraphy is found on the walls of homes and mosques, sometimes presented in the most intricate designs. The Ka'aba at the heart of the Great Mosque in Mecca is covered with a beautiful black cloth woven with golden calligraphy of Qur'anic texts. To be a calligrapher is considered by Muslims to be a great honour because of the opportunities it offers for service to God.

Every copy of the Jewish sacred writing, Sefer Torah, is painstakingly and meticulously written by hand by a scribe in the way it has been done since ancient times. The Hebrew letters have individual significance and characteristics which evoke moods; they are in themselves living entities. The Sofer, who is the custodian of the tradition, works within certain rituals and a prescribed set of rules regarding layout and materials. The completion of a Torah scroll can take up to a year.

Calligraphy is used much less frequently now within the Christian traditions than it used to be. Illuminated Mediaeval manuscripts of biblical texts are preserved in various museums and churches. The most famous of these include The Book of Kells, The Book of Hours, The Lindisfarne Gospels and The Lichfield Gospels. Facsimiles of all of this work can be obtained and used to engage pupils with the beauty of the finished work,

its enduring quality and the commitment of the individuals for whom it was a life's work.

### 4. Patterns

Extensive use is made of pattern in a number of traditions both as a form of celebration and decoration. In Islam where images are prohibited, Arabesque and geometric patterns are often found on decorated prayer mats, mosque walls and domes and in the most beautiful Qur'ans. Muslims believe that there must always be a small error in such a pattern to ensure that nothing except Allah is represented as perfect because nothing besides Allah can be perfect.

Frequently pattern is associated with celebration. Hindus create patterns on their doorstep to welcome Lakshmi at Diwali; many traditions paint hands and feet with mendhi when there is a celebration such as a wedding or a festival.

Patterns are sometimes used as an aid to meditation. These are mystical patterns which direct the devotee's mind deeper into the self in the Buddhist tradition, or towards the divine in Hinduism.

### 5. Symbols

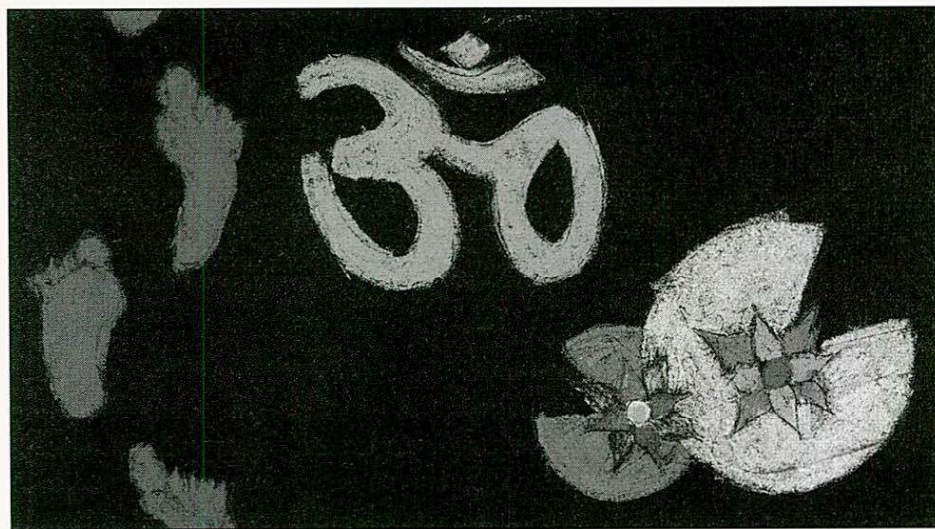
Every religion has its recognised symbols. The Cross and the Ichthus in Christianity, the Aum in Hinduism, the Magen David in Judaism, the Crescent Moon and Star in Islam, the Kandha in Sikhism, the wheel in Buddhism and many more symbols are found in books, buildings, homes and on the person of the believer. Artefacts are also frequently three dimensional symbols of a faith. The Seder Plate used by Jews at Passover, for instance, enshrines much of the history, as well as the contemporary celebration of the festival.

All such objects present a visual image of the faith. Some traditions make a great deal of this potential. Painted crosses from El Salvador often tell stories which relate to the story of the cross. One such is the Gómez Cross. Maria Cristina Gómez was a primary teacher working in San Salvador and a member of the Baptist Church. One day in 1989, as she left

school, she was dragged into a van and driven away. Later that night her body was found by the roadside, showing signs of beatings and gunshot wounds. The painted cross, commissioned by her colleagues and friends celebrates her life and faith and symbolises all that the people hope for in the Resurrection.

## *Interrogating the Material*

Using religious art can prompt responses from pupils of all ages and abilities. Many pupils learn best when they can see and touch something sacred. In a subject which is about what cannot be seen, it is useful for pupils to have something concrete to stimulate their thinking and engage their imaginations. Any visual material can be used to increase pupils' engagement at the level of observation, aesthetic appreciation, symbolic understanding or simply curiosity. The process is one of asking rather than telling and can best be described as an interrogation of the material. At this stage, there are no right answers.



Pupils can be invited to raise their own questions about a particular object or painting:

- *Why are there six points in the Star of David arranged around a central shape?*
- *Why can't the name of God ever be erased from a Torah when a mistake is made?*
- *What would the person in the icon say to me if he/she could talk?*
- *Can I find the deliberate mistake?*
- *What can I see (or hear) in this painting if I concentrate for long enough?*

Engagement at this level stimulates discussion between pupils, enriches their emotional repertoires and creates the interest for further learning.

## *Using Art as a Response*

The visual expression of ideas is powerful in any context. One has only to look at the impact of the visual image in the business of advertising to recognise the power of this form of expression. Giving pupils the opportunity to communicate their own ideas graphically stimulates the imagination in a way that sometimes goes beyond words.

For the pupil who has difficulty with linguistic expression, the opportunity to communicate visually can liberate and encourage. For those who are articulate and find verbal communication easy, there can be an added challenge in being asked to present ideas visually with the same, or greater, impact.

Encouraging pupils to respond through art can help them to understand religious concepts and challenge them to think more deeply about religious beliefs and ideas. It may help some pupils to express their own ideas and their feelings as well as communicating what they know and understand about religion.

## Mapping the Lessons

|   |                      |  |
|---|----------------------|--|
| Year: 7   | Title: Hindu Deities | Time allocation: 2 x 70 minutes  |
| <p><b>Purpose:</b></p> <p>To make use of Hindu iconography to help pupils to:</p> <ul style="list-style-type: none"> <li>• understand the concept of deity in Hinduism</li> <li>• explore the variety of symbolism used to express it</li> </ul>  |                      | <p><b>Notes:</b></p> <p>Pupils should be encouraged to design symbols to use in their picture - and to use existing ones.</p> <p>Pupils need to be aware of the use of symbolism in religion and therefore, the task works best during or after a unit of work on symbolism.</p> <p>Alternatively,</p> |
| <p><b>Outline of lessons:</b></p> <p>1. In pairs or groups pupils are shown a variety of pictures of Hindu deities and encouraged to describe and discuss the symbolism in what they see.</p> <p>Encourage pupils to talk about the use of symbolism in the pictures and their reactions to it. This needs to be done in an open way, leaving room for individual responses.</p> <p>Direct pupils to choose one symbol from the picture, eg the cobra or the lotus flower or the colour of Krishna's skin and create an explanation of what it might mean.</p> <p>Give pupils the opportunity to find out what it does represent, or tell them.</p> <p>Invite pupils to think of a quality which is very important to them today, ie love, peace .... then to design a symbol that best expresses that quality.</p> <p>2. Complete task</p> |                      | <p>the context could be the work on <i>Images of God</i> where this would be a challenging task, either for a lesson or for homework.</p>  |
| <p><b>Resources:</b></p> <p>Pictures of Hindu Deities</p> <p>A3 paper</p> <p>Art materials</p>  |                      |  |

## Potential C.A.S.E. Developments

| <b>Knowledge: INFLUENCE OF RELIGION, PRAYER, MORALITY</b>   |   |  |  |   |   |
|---|---|--|--|---|---|
| <b>Concepts</b>   |   |  | <b>Attitudes</b>   |   |   |
| <b>BELIEFS</b>  | <b>THE SPIRITUAL DIMENSION</b>  | <b>SYMBOLISM</b>   | <b>RESPECT AND SELF RESPECT</b>  | <b>SENSITIVITY</b>  | <b>ECOLOGICAL RESPONSIBILITY</b>  |
| For Hindus. God can be: <ul style="list-style-type: none"> <li>represented iconographically and colourfully</li> <li>approached through an image</li> <li>understood in part through symbols</li> </ul> | Eternal, spiritual values can be expressed in symbols which are rooted in a cultural context.   | Hindus seek: <ul style="list-style-type: none"> <li>to express the incomprehensible through concrete images</li> <li>to understand the divine through symbols</li> </ul> | Hindus believe everyone: <ul style="list-style-type: none"> <li>can approach the divine</li> <li>has something of the divine in him/herself</li> </ul> | Hindus express their beliefs about God in images which can seem startling at first. | The symbolism of Hindu iconography reflects a belief in a creating deity. |
| <b>HINDU DEITIES</b>  |   |  |  |   |   |
| <b>Skills</b>   |   |  | <b>Exploration of Human Experience</b>   |   |   |
| <b>USE OF LANGUAGE</b>  | <b>EVALUATION</b>   | <b>CREATIVE ARTS</b>   | <b>SPIRITUAL LIFE</b>  | <b>MORALITY</b>   | <b>DAILY EXPERIENCES</b>  |
| Deity<br>Iconography  | What is the place of deity figures? Why are they important to Hindus?<br><br>What do they express?<br><br>How far can they be intrinsically holy? | Some people make use of elaborate, traditional images to express what could not otherwise be expressed.  | For Hindus the focus of prayer and meditation is a concrete image of the divine.   | What are the values I would want to express in symbolic form?                       | For many Hindus, worship is a daily happening.                            |

**YEAR: 7**

## Mapping the Lesson

|   |                                   |  |
|---|-----------------------------------|--|
| <b>Year: 7</b>  | <b>Title: Christian Symbolism</b> | <b>Time allocation: 1+ lesson (70 minutes)</b>   |
| <b>Purpose:</b><br>To help pupils to understand more about the nature of symbolism in the context of Christianity and to use a variety of symbols in a purposeful way   |                                   | <b>Notes:</b><br>This would be most effective after a visit to a church when pupils have been directed to look for symbols and have been introduced to the vestments worn by clergy during worship.  |
| <b>Outline of lessons:</b> <ul style="list-style-type: none"> <li>• Make a collective list of Christian symbols seen in the church (or researched independently by pupils).</li> <li>• Discuss the symbolism of vestments, particularly the stole. Look at a modern stole or a catalogue of vestments. What would the purpose be of the design? What must it achieve?</li> <li>• Make sure pupils go beyond the most obvious Christian symbols and explore the meaning of, eg: the Alpha and Omega, the Lamb.</li> <li>• Discuss the nature and purpose of symbolism.</li> <li>• Invite pupils, in pairs, to discuss and then design a stole. They can work one on each end and may be able to go on and make the article in fabric.</li> <li>• When they are complete, invite pupils to explain their designs and the thinking that went into them.</li> </ul> |                                   | Alternatively it could follow a lesson of individual research on a variety of Christian symbols, building on pupils' earlier learning about the Cross and the Ichthus.<br><br>The task can be completed fully if there is time or can be given as one of a number of homework tasks from which pupils make their own choice. Lack of availability of suitable fabrics may prevent some pupils from being able to make the stole but everyone can design one. Alternatively one design could be chosen and made up and presented to the church. |
| <b>Resources:</b><br>Paper for designs and either strips of substantial paper or fabric for finished stole<br><br>Selection of paint, coloured paper and/or fabric for designs  |                                   |  |

## Potential C.A.S.E. Developments

| <b>Knowledge: CHRISTIAN TEACHING, WORLD PERSPECTIVE</b>                        |   |  |   |   |  |
|--|---|--|---|---|--|
| <b>Concepts</b>  |   |  | <b>Attitudes</b>  |   |  |
| <b>BELIEFS</b>   | <b>RELIGIOUS SYMBOLISM</b>  | <b>UNIVERSALITY OF RELIGION</b>  | <b>ENQUIRY AND INTEGRITY</b>                                      | <b>COMMITMENT</b>   | <b>TOLERANCE</b>   |
| Beliefs can be expressed with great impact in symbols.                         | Symbols can: <ul style="list-style-type: none"> <li>• decorate</li> <li>• inform</li> <li>• challenge</li> <li>• remind</li> <li>• provide a focus</li> <li>• say more than words</li> <li>• be worn</li> </ul> | Symbols always communicate the heart of the message.                                       | Where is the power of the symbol?<br>How does it impact on faith? | Symbolic dress can be used as a sign of commitment.                   | Religious worship has its own mode of dress and a repertoire of symbols rooted in history and the faith which may seem outdated now. |
| <b>CHRISTIAN SYMBOLISM</b>   |   |  |   |   |  |
| <b>Skills</b>  |   |  | <b>Exploration of Human Experience</b>                            |   |  |
| <b>USE OF SOURCES</b>  | <b>EVALUATION</b>   | <b>CREATIVE ARTS</b>   | <b>SPIRITUAL LIFE</b>   | <b>PEOPLE OF FAITH</b>  | <b>DAILY EXPERIENCES</b>   |
| Church visit<br>Vestments<br>Member of the Clergy<br>Information about symbols | How important: <ul style="list-style-type: none"> <li>• is symbolic dress</li> <li>• are symbols themselves to the life of the church and its members?</li> </ul>   | Religious ideas can be communicated decoratively and used as a focus.<br>They can be worn. | Symbols express a reality beyond the physical.                    | Religious people sometimes wear distinctive clothes to identify them. | For some people religious symbolism is an accepted dimension of everyday life.   |

**YEAR: 7**

## Mapping the Lessons

|   |              |   |
|---|--------------|---|
| Year: 8   | Title: Icons | Time allocation: 3 x 70 minutes   |
| <b>Purpose:</b><br>To engage pupils with the beauty and mystery of Christian icons and to produce a collective piece of work for display  |              | <b>Notes:</b><br>A variety of materials is required to do this properly.  |
| <b>Outline of unit/lesson:</b><br>Pupils are given a variety of icons or pictures of icons and invited to discuss how they were made. After an explanation by the teacher, pupils are invited to paint their own icons. These are then mounted as if creating an iconostasis, either as a free-standing screen or a wall display. |              | Some pupils might like to use egg and tempera colour as in the traditional method and work on wood. Although it is not authentic, pastels provide a rich depth of colour. It is important to talk about the symbolism of form and colour in the icons and look at slides or photographs of the interior of an Orthodox Church to appreciate the beauty of the iconostasis.<br><br>At some time during the process, it is important to consider how the activity pupils are engaged in differs from that of the iconographer for whom the creation of an icon is an act of faith.<br><br>When the art work is complete, pupils can use it as the focus for a discussion about prayer, particularly the use of icons. <ul style="list-style-type: none"> <li>• <i>How far are these 'windows on heaven'?</i></li> <li>• <i>How might they help the worshipper who is praying?</i></li> <li>• <i>Why would the worshipper light a candle in front of the icon?</i></li> <li>• <i>How are they different from other pictures?</i></li> <li>• <i>What would make an icon holy?</i></li> <li>• <i>Why might icons be a cause of disagreement among Christians?</i></li> <li>• <i>What were your thoughts as you made your icon?</i></li> <li>• <i>What do you do in 'faith'?</i></li> </ul> |
| <b>Resources:</b><br>Icons<br>Slides or photographs of an Orthodox Church<br>Cartridge paper or wood<br>Variety of mark-making materials  |              | Faith must be interpreted here in the broadest sense as well as, where appropriate, in a religious context.<br><br>This activity could be used as the climax to some work on the saints or to begin a unit on prayer.   |



## Potential C.A.S.E. Developments

### Knowledge: CHRISTIAN TEACHING, WORLD PERSPECTIVE, PRAYER

| <i>Concepts</i>   |   |  | <i>Attitudes</i>  |   |
|---|---|--|---|---|
| BELIEFS   | THE SPIRITUAL DIMENSION   | SYMBOLISM  | ENQUIRY AND INTEGRITY   | SENSITIVITY   |
| For some Christians, icons: <ul style="list-style-type: none"> <li>• are intrinsically holy</li> <li>• are a window on heaven</li> <li>• provide a focus for prayer</li> <li>• are channel for their prayers</li> </ul> | In the world of faith there is another reality which transcends the physical world. | Icons are highly charged and sacred images.<br><br>Everything about an icon, its form, colour, perspective, is symbolic. | Valuing: <ul style="list-style-type: none"> <li>• the sacred</li> <li>• the creative</li> <li>• inspiration</li> <li>• faith</li> </ul> | Prayer is a very personal activity.<br><br>Some people believe icons focus their attention and take their prayers to God. |

### ICONS

| <i>Skills</i>                                       |  |   | <i>Exploration of Human Experience</i>                         |  |                                       |
|---|--|---|--|--|---------------------------------------|
| USE OF SOURCES                                      | REFLECTION   | CREATIVE ARTS   | SPIRITUAL LIFE   | HUMAN QUALITIES                                    | FUNDAMENTAL QUESTIONS                 |
| Icons or photographs of icons<br><br>Art materials. | What makes something holy?<br><br>What do I do 'in faith'? | Writing a holy icon is believed to be: <ul style="list-style-type: none"> <li>• an act of devotion</li> <li>• a sacrament</li> <li>• a response to a calling</li> <li>• a form of ministry</li> </ul> | Icons are essentially concrete expressions of spiritual ideas. | patience<br>artistic skills and expertise<br>faith | Is there a reality beyond this world? |

**YEAR: 8**

## Mapping the Unit

|  |                  |   |
|--|------------------|---|
| Year: 8  | Title: Just War? | Time allocation: 3 x 70 minutes + homework time   |
| <p><b>Purpose:</b></p> <p>To give pupils opportunities to explore the issue of violent as opposed to non-violent resolution of conflict and to express their ideas visually</p>  |                  | <p><b>Notes:</b></p> <p>This task could be used as an assessment after a series of lessons on war and the ethical dilemmas it raises or on non-violent forms of protest.</p> <p>The task is to present the pupil's own views about the justification of war in visual form, with an explanation on the reverse of the work, setting out his/her thinking.</p> <p>Pupils are free to respond to the task in any style, including abstract art but they should be discouraged from simply drawing war scenes.</p> <p>The challenge of the non-violent response would be emphasised by the use of John Lennon's song <i>Give Peace a Chance</i> which could be played in lesson 3. This lesson might also draw on Buddhist teaching of non-violence and the Hindu commitment to <i>Ahimsa</i>.</p> |
| <p><b>Outline of Lessons:</b></p> <ol style="list-style-type: none"> <li>1. Is war ever right? Brainstorm the issues associated with war. Invite pupils in groups to identify questions war raised. Newspaper headlines could be used to stimulate discussion. Set up the individual task which is a visual response to the question:<br/><i>Is war ever right?</i></li> <li>2. Lesson time to complete the task.</li> <li>3. Use a variety of quotes to illustrate religious responses of non-violence, including some of the sayings of Jesus. Invite pupils in groups to identify examples of practical situations where the religious ideas might make a difference.</li> </ol> <p>Writing Task:</p> <p>How effective can a non-violent response be?</p> |                  |   |
| <p><b>Resources:</b></p> <p>Newspaper cuttings</p> <p>Texts including teaching of Jesus:<br/>Luke 6:27-38</p> <p>Variety of art materials</p>  |                  |   |

## Potential C.A.S.E. Developments

| <b>Knowledge: INFLUENCE OF RELIGION, MORALITY</b>   |  |   |   |   |   |
|---|--|---|---|---|---|
| <b>Concepts</b>   |  |   | <b>Attitudes</b>  |   |   |
| <b>BELIEFS</b>  | <b>MORALITY</b>  | <b>UNIVERSALITY OF RELIGION</b>   | <b>ENQUIRY AND INTEGRITY</b>  | <b>TOLERANCE</b>                              | <b>ECOLOGICAL RESPONSIBILITIES</b>  |
| Some people believe it is justified to fight; others hold beliefs of non-violence because of their faith. | It is right to think about moral issues openly.<br><br>Is it right to fight?<br><br>When might force be justified?                               | Religious people find answers to ethical dilemmas in their religious faith. | Valuing:<br><ul style="list-style-type: none"><li>• commitment</li><li>• passion</li><li>• loyalty</li><li>• courage</li><li>• questions that are difficult</li></ul> | Individual points of view might be respected. | The world is worth defending.<br><br>One's own world might need to be defended.             |
| <b>JUST WAR?</b>  |  |   |   |   |   |
| <b>Skills</b>   |  |   | <b>Exploration of Human Experience</b>  |   |   |
| <b>REASONED ARGUMENT</b>  | <b>EMPATHY</b>   | <b>CREATIVE ARTS</b>  | <b>HUMAN QUALITIES</b>  | <b>EMOTIONS</b>                               | <b>MORALITY</b>   |
| Why do people fight?<br><br>Is war ever right?<br><br>How effective is a non-violent response?            | with those who<br><ul style="list-style-type: none"><li>• have to fight</li><li>• refuse to fight</li><li>• need to battle in some way</li></ul> | I can express my ideas visually and communicate them to others.             | Valuing:<br><ul style="list-style-type: none"><li>• courage</li><li>• determination</li><li>• consistency in the face of pressure</li></ul>                           | fear<br><br>anxiety<br><br>relief             | What do I believe about war?<br><br>Would I fight?<br><br>How can I fight most effectively? |

**YEAR: 9**

## Mapping the Lesson

|   |                             |  |
|---|-----------------------------|--|
| Year: 9   | Title: God Paying the Price | Time allocation: 1 x 70 minutes  |
| <b>Purpose:</b><br>To encourage pupils to reflect on the problem of suffering in the context of Christian beliefs about God, particularly in images of the Crucifixion  |                             | <b>Notes:</b><br>This lesson could contribute to a unit on suffering or work on Easter. The images can be interrogated by pupils in groups:  |
| <b>Outline of lesson:</b> <ul style="list-style-type: none"> <li>• Give groups of pupils a small selection of examples of paintings of the Crucifixion. Invite discussion along the lines of the first four suggested questions.</li> <li>• Draw pupils together and invite them to share their ideas.</li> <li>• Refocus pupils' thinking into the deeper issues explored in the rest of the questions and give them time to discuss them.</li> <li>• Use the quotation from George Macleod, founder of the Iona Community, to round off the discussion and invite pupils to interpret what it might mean.</li> <li>• Creative writing task: Either:             <ul style="list-style-type: none"> <li>&gt; a piece called, <i>'I was there when they crucified Jesus'</i></li> <li>&gt; or an acrostic on an appropriate word ie CRUCIFIED.</li> </ul> </li> </ul> |                             | <ul style="list-style-type: none"> <li>• <i>What can you see in the painting?</i></li> <li>• <i>Why do you think artists have chosen to paint these images?</i></li> <li>• <i>What are the common features in all the paintings?</i></li> <li>• <i>How do the pictures make you feel?</i></li> <li>• <i>If Christians believe Jesus was the Son of God, what do these images say to them?</i></li> <li>• <i>What was the price God paid?</i></li> <li>• <i>If you were God, how would this make you feel?</i></li> <li>• <i>What do these pictures say about the problem of suffering?</i></li> <li>• <i>Why do you think such a horrific image has been remembered for 2000 years and has inspired so many people?</i></li> <li>• <i>What is the ultimate in suffering?</i></li> </ul> <div data-bbox="1120 914 2056 1353" style="border: 1px solid black; padding: 10px; margin-top: 10px;"> <p><i>"I simply argue that the Cross should be raised at the centre of the market place as well as on the steeple of the church. I am recovering the claim that Jesus was not crucified in a Cathedral between two candles, but on a cross between two thieves, on the town's garbage heap, at a cross road so cosmopolitan they had to write his title in Hebrew and Latin and Greek ... where cynics talk smut, and thieves curse and soldiers gamble. Because this is where he died. And that is what He died about. That is where the church ought to be and what the church ought to be about." (George Macleod).</i></p> </div> |
| <b>Resources:</b><br>Sets of examples of fine art representations of the Crucifixion. These can be down-loaded from the Internet. An exemplar set can be borrowed from the RE Resources Corner at Chapel Fields Centre.   |                             |  |

## Mapping the Lesson

### Potential C.A.S.E. Developments

| <b>Knowledge: CHRISTIAN TEACHING, FOUNDERS OF FAITH, SACRED WRITINGS</b>   |   |  |  |  |   |
|--|---|--|--|--|---|
| <b>Concepts</b>  |   |  | <b>Attitudes</b>                                     |  |   |
| <b>BELIEF IN GOD</b>   | <b>BELIEFS</b>  | <b>FORGIVENESS</b>   | <b>RESPECTS</b>                                      | <b>ENQUIRY</b>   | <b>TOLERANCE</b>  |
| Christians believe: <ul style="list-style-type: none"> <li>• God suffered for them in Jesus' death</li> <li>• God suffers with them</li> </ul> | Religious beliefs can be expressed in Fine Art and has been over the centuries  | Christians believe the Crucifixion is an act of eternal forgiveness  | Even in suffering everyone has the right to dignity. | What does the crucifixion say about suffering?<br><br>What is the ultimate in suffering? | The artist uses the crucifixion to express human experience as he or she sees it. |
| <b>GOD PAYING THE PRICE</b>  |   |  |  |  |   |
| <b>Skills</b>  |   |  | <b>Exploration of Human Experience</b>               |  |   |
| <b>USE OF SOURCES</b>  | <b>EMPATHY</b>  | <b>CREATIVE ARTS</b>   | <b>PEOPLE OF FAITH</b>                               | <b>EMOTIONS</b>  | <b>FUNDAMENTAL QUESTIONS</b>  |
| Paintings  | with: <ul style="list-style-type: none"> <li>• Jesus</li> <li>• God</li> <li>• those who suffer</li> <li>• artists</li> </ul> | Fine Art can be used to express the most profound religious ideas.<br><br>The Crucifixion has been represented in Art more than any other subject. | Jesus artists  | horror<br>repulsion<br>amazement   | Why is there suffering?   |

**YEAR: 9**

## Mapping the Lesson

|   |                              |   |
|---|------------------------------|---|
| Year: 9   | Title: Stations of the Cross | Time allocation: 1 - 2 x 70 minutes   |
| <p><b>Purpose:</b></p> <p>To help pupils understand that the narrative of the passion and death of Jesus is universal to Christians but it is portrayed in many different ways and influenced by culture</p>  |                              | <p><b>Notes:</b></p> <p>This task is best as a summing up activity after a series of lessons either on Jesus or on Christian worship or Easter or at the end of the unit on <i>'If God is good, why ...?'</i></p>   |
| <p><b>Outline of lessons:</b></p> <ul style="list-style-type: none"> <li>• The teacher shows pupils pictures from a set of Stations of the Cross. These can be contemporary pictures or traditional ones from a variety of cultural contexts.</li> <li>• Pupils are asked to look carefully at the style of the pictures and discuss what is being portrayed and the significance of cultural differences in images.</li> <li>• Pupils are invited to complete one of the tasks:             <ul style="list-style-type: none"> <li>▷ <i>create an image of your own for one of the Stations to contribute to a class set.</i></li> <li>▷ <i>complete a set of posters of the Stations in a given style or reflecting a particular cultural context.</i></li> </ul> </li> </ul> |                              | <p>Oil Pastels* are suggested as they have very vivid colours to create a very dramatic effect if working from modern-style pictures. More traditional styles would be better with paint or pencil.</p> <p>* Oil pastels are also very cheap!</p> <p>The particular set of Stations of the Cross suggested for use here reflect the South American context in which the images of the religious story are overlayed with issues of suffering and injustice. The artist, Perez Esquivel, is Argentinean and has campaigned throughout South America for human rights since the 1960s. He has been imprisoned and tortured for his outspoken criticism of his own country's record. In 1980 he was awarded the Nobel Peace Prize.</p> |
| <p><b>Resources:</b></p> <p>The Misereor Stations of the Cross, Cafod</p>   |                              |   |

## Potential C.A.S.E. Developments

| <b>Knowledge: FOUNDERS OF FAITH, WORLD PERSPECTIVE, CHRISTIAN TEACHING</b> |  |   |   |   |  |
|--|--|---|---|---|--|
| <b>Concepts</b>  |  |   | <b>Attitudes</b>  |   |  |
| <b>BELIEF IN GOD</b>   | <b>SYMBOLISM</b>   | <b>UNIVERSALITY OF RELIGION</b>   | <b>RESPECT</b>  | <b>ENQUIRY &amp; INTEGRITY</b>  | <b>TOLERANCE</b>   |
| Christians believe Jesus died on the cross for them.                       | Stations of the Cross are a symbolic representation of the death of Jesus, sometimes overlaid by cultural symbols.                         | Christian beliefs are expressed in a rich variety of cultural contexts, because it is a multi-cultural faith. | Personal loss of dignity and self-respect felt by Latin American Christians is mirrored for them in the suffering of Jesus. | Valuing: <ul style="list-style-type: none"> <li>• commitment</li> <li>• faith</li> <li>• self-sacrifice</li> <li>• visual images</li> </ul> | Religion is the only source of hope for some people.                                 |
| <b>THE STATIONS OF THE CROSS</b>   |  |   |   |   |  |
| <b>Skills</b>  |  |   | <b>Exploration of Human Experience</b>  |   |  |
| <b>USE OF LANGUAGE</b>   | <b>EMPATHY</b>   | <b>CREATIVE ARTS</b>  | <b>SPIRITUAL LIFE</b>   | <b>HUMAN QUALITIES</b>  | <b>FUNDAMENTAL QUESTIONS</b>   |
| allegory<br>martyr<br>righteousness<br>Liberation Theology<br>salvation    | with those who: <ul style="list-style-type: none"> <li>• are oppressed</li> <li>• have no hope</li> <li>• suffer</li> <li>• die</li> </ul> | Religious beliefs can be expressed symbolically and visually.<br><br>My ideas can be expressed visually.      | The human struggle of whole nations is reflected in the suffering of Jesus.   | steadfastness<br>determination<br>faith<br>commitment<br>hope   | How might God suffer with the world today?<br><br>And what difference might it make? |

**YEAR: 9**

## *Resources and Further Reading*

Holden *Explaining Icons* Stylite Publishing

Gordana Babic *Icons* Bracken Books

*The Hutchinson Dictionary of Symbols in Art* Helicon

Gombrich E *The Story of Art* Phaidon 1995

Armstrong C *Lives and Legends of the Saints* Frances Lincoln 1995

Welton *Looking at Paintings* Eyewitness Art, Dorling and Kindersley 1994

Graham A *A History of British Art* Dixon 1996

Folens Art Packs:

- *Christianity*
- *Art of Different Cultures*
- *Art of Different Civilisations*

Publications from the Victoria and Albert Museum:

- *Sculpture at the V&A*
- *The Renaissance at the V&A*

*World Religions Through Art*

6 packs, each focusing on one of the principal world religions.

The Goodwill Art Service 01235 831990

Theophilus *An Alchemy of Letters : The Art of Ahmed Moustafa*  
Artizana.



***Chapter 10***

***The Potential  
of  
Religious Story***

This chapter looks at the benefits of using religious stories in the classroom, suggests ways of maximising their potential and gives specific examples of stories and follow-up questions which have proved to be successful.

## *Introduction*

Stories are fundamental to human beings. Everyone has his or her own personal story which relates at different levels to a number of corporate stories. The interaction between the personal and the corporate stories makes a significant and on-going contribution to the development of a sense of identity. For pupils, this development is crucial and influential. Personal stories are strengthened as a result of their interaction with a number of corporate stories, each exerting its particular influence: the family, the school, the peer group and for some children, a faith community or a religious tradition.

A child who is born into a religious family grows into that corporate story at a global, a cultural, a communal and a personal level as he or she assimilates the history, practices and values of the tradition. One of the most effective vehicles for transmitting the faith is the religious story. It tells religious people who they are.

Whilst the impact of such stories is generally recognised within faith communities, not only for the faith development of children, but for adults too, the potential of religious stories to contribute to the development of children outside the tradition is not so well acknowledged, especially in secondary education. Of course, it is not appropriate in an educational context to seek to promote a religious identity for any pupil, except in the voluntary aided sector of schools. However, the power of religious literature can nonetheless be harnessed to nurture the development of every pupil, irrespective of background.

## *Is it true Miss, or is it just a story?*

The phrase 'just a story' reveals something of the way in which a sophisticated, empirically orientated and increasing cynical society views the acquisition of knowledge. Stories are seen as childish, unworthy of comparison with other ways of knowing which are regarded as more legitimate. Stories are devalued currency in the eyes of many teachers and pupils alike. Yet no story is 'just' a story. Stories are **at least** stories but have the capacity to become much more. They are powerful and have the potential to reach parts other words simply do not touch!

'Stories with a meaning' is a heading that sometimes appears in teachers' planning. It is difficult to contemplate what a story **without** a meaning might be. Whether the story is apparently frivolous like the traditional Mulla Nasrudin tales, or profound, mind-bending myths, creating meaning for whole civilisations, stories can never be said to be meaningless. Although it may be necessary to explain the context of a story before it is told, the story itself needs no explanation and is weakened by any attempt at clarification. Pupils do not need to comprehend a belief system to be able to benefit from the stories within its tradition. They speak for themselves.



## *Stories for all*

Stories are sometimes thought of as belonging to the domain of the early years, and indeed one does need to come to stories as young children do, with concentration, prepared to leave behind the world of shared reality for a time and enter another world. Young children enter and leave the world of story frequently and at will. It is a natural context for them, especially if they have had the experience from a very early age of being exposed to stories.

But most individuals of any age respond to a story, if it is well told; even a group of teachers on an in-service training course will enter the story world with the result that there is perceptible change in the atmosphere of the room as it is charged with evocative words and images.

Despite having such a rich resource of stories at their fingertips, some secondary RE teachers seem reluctant to capitalise on its potential. Perhaps it is that by Year 7 (or certainly Year 8) pupils are thought to be too mature for a story and are thus losing the precious gift of being able to become absorbed in one, or at least in a story more profound than their regular TV soap.

In the secondary classroom the telling of stories has to become a legitimate learning activity. Perceptions about the childish nature of story need to be addressed and discussed. Pupils can be helped to understand something of the power of story in the oral tradition of all faiths as the most ancient and a principal learning tool. They can be shown how valuable a learning experience it can be for them too by the use of carefully structured questions and purposeful discussion opportunities in a variety of contexts. Pupils come into secondary school generally with an openness to story and to the activity of listening; this inclination needs to be fostered and developed so that their capacity for reflection can be deepened.

## *Using stories in the classroom*

For best effect and maximum impact, stories do have to be told rather than read. This allows the story to blossom in the telling, in the relationship created between story-teller, listener and the story itself. However, this does involve the teacher in considerable preparation, since the story must be well known. It sometimes helps storyteller and listeners to have a list of names, particularly if they are unfamiliar, on the board beforehand. The list can then be used to contextualise the story for pupils and act as an aide-memoire for the teacher. Any other information which might be necessary should be dealt with before the story, so that the telling is not interrupted. Variations in expression, pitch, timing and the holding of eye contact by the storyteller all serve to deepen the impression on listeners.

It is important to create an atmosphere in the classroom which is conducive to listening. It helps if pupils are not behind desks, with the distractions of stray pencils or rulers, but are seated in a circle in a less formal, more intimate group. They are likely to need quietening or 'stilling' in some way. Simple relaxation techniques can be used effectively: *'Relax and listen to your breathing; be aware of your body supported by the chair ...'*. Once pupils are accustomed to listening, the mention of a story will be enough.

It can be helpful to use a device to focus pupils' attention and enhance the atmosphere. Music or a candle or darkening the room for dramatic effect can serve to heighten anticipation. Sometimes, when appropriate, an artefact can be used to stimulate interest. A shofar creates a context for the story of Abraham and Isaac; a ceremonial Sikh sword engages most pupils in anticipation of the story of Baisakhi.

When pupils are comfortable with stories, they can be involved in spontaneous drama as the story unfolds. The Jewish and Sikh stories mentioned above lend themselves very well to such treatment. However if

the Baisakhi story is being dramatised, teachers need to be aware of the sensitivities associated with representing the gurus. Similarly within any presentation of stories about Muhammad, it would be offensive to Muslims to have someone 'play the part' so other devices, most likely the narrator, have to be used. No such sensitivities need to be considered in the Judeo - Christian or Hindu traditions where the presentation of stories in dramatic form has a long history.

Before using a religious story it is important to analyse it carefully to become aware of the various levels of meaning, although it will always be impossible to predict precisely what any story might say to an individual. It is useful to ask of the story:

- What is its theological meaning? What does it say about God and God's relationship with humanity and how is that relationship worked out?
- What is its context? What do pupils need to know to access it fully?
- What are the issues of concern to the pupil (or to humanity generally) that it raises?

When the teacher **knows** the story, it becomes possible to devise questions and activities which allow pupils to explore it for themselves. The most productive questions are open ended. Nothing kills a story more successfully than a determined approach to a comprehension exercise, probably preceded by an explanation of the story's finer points! However if the story is allowed to affect pupils personally, it can then be used to raise issues of a personal nature. For teachers and pupils for whom this may be a new experience in the classroom, it is worth starting in a small way, with easy stories which can nonetheless be dramatic and memorable. And if it does not work first time.....

## ***What does the religious story offer pupils?***

The ineffable nature of religious material defies conceptual analysis. Religious narrative cannot be interpreted logically or in a literal way. It can only be approached through faith in the case of believers or, in education, through the imagination and the emotions. Religious story offers one of the most effective ways of exploring the affective domain.

Religious stories have a timeless quality which has enabled them to endure. Some, like the story of the Exodus, have a basis in historical events. Others are myths, great meaning-making stories on which whole civilisations rest. These are ancient and profound stories, reflecting the mysteries which puzzle and fascinate the logical mind. Myths attempt to explain the inexplicable; they address universal themes of creation, destruction, good and evil; they are found in the heritage of all the religious traditions. Stories of founders or great religious leaders which have biographical intentions frequently combine features of both kinds of narrative.

### ***SUFFERING***

*SORRY TO ALL PEOPLE WHO SUFFER,  
UNDER STRESS, PAIN AND DEATH,  
FOR ALL CONCERNED IT COMES AS A SHOCK,  
FIGHTING, DYING OR LOSING YOUR FLOCK,  
EVEN WHEN YOU DO SUFFER,  
REMEMBER FAITH IS THERE FOR YOU,  
IN THE TIME OF DARKNESS,  
NEVER GIVE UP HOPE,  
GOD WILL HELP THOSE WHO BELIEVE.*

Religious literature is also rich in legend and allegory. Again there may be elements of historical authenticity in the people of such stories although the narrative is clearly designed for another purpose. The legend of St George is one example. A more humorous example would be Mulla Nasrudin, about whom all manner of tales are told which are simple at face value yet reveal allegorical insights into human nature.

The most unpredictable of religious story is the parable, a form of narrative used most extensively by Jesus who was, according to gospel accounts, a master in the art of story telling. This form of story is short, pithy and punchy. It uses familiar images with which the listener is comfortable and uses them to create challenging and sometimes unnerving experiences. Where myth creates the world, parable undermines and subverts it.

Whatever the origin or nature of religious stories, they express eternal truths which have nothing at all to do with literal truths or historicity. They address fundamental issues of human concern, abiding issues of meaning, of purpose and destiny.

Suffering is seen every where in the world.

Under pressure don't let things get you down.

Friends and Family are there to help you don't shut them out.

Forget, try and forget your suffering and have a good time.

Encourage people when they are ill and help them through bad times.

Rough, when your feeling low to a friend don't keep your problems to yourself.

In pain never give up.

Nothing can prevent suffering every body suffers at some point in their lives.

Good can come of suffering and some people become a better person.

The religious story is frequently dramatic, exciting and sometimes frightening. It is always full of insights about human nature as well as belief in and response to the divine. Such stories extend pupils' repertoires of experiences and feelings and develop empathy and a sense of identification. They raise questions and provide a rich stimulus to generate reflection about personal lives.

Religious stories are many-layered. They reflect surface images, of characters and events and may simply be received at that level. But deeper understanding, greater experience or a particular personal need can bring out more profound meanings. Each individual takes from the story what he or she needs at that particular time but the story resides with the listener, resonating with past experience, illuminating it and coming back into the conscious mind to help make sense of future experiences as they occur.

The story can operate like a screen on which issues of concern can be observed, rationalised and safely addressed by the individual, a process which happens unconsciously for many people, especially children. It offers a way of experiencing the religious world vicariously; it offers first hand learning experiences but its function in education goes far beyond knowing about religion. It gives pupils insight into their own lives; it offers a way of **knowing** through being and feeling. The knowledge acquired is self-knowledge.

## Mapping the Lesson

|  |                                     |  |
|--|-------------------------------------|--|
| Year: 7  | Title: It's been a long wait, Lord. | Time allocation: 1 x 70 minutes  |
| <p><b>Outline of lesson:</b></p> <ul style="list-style-type: none"> <li>• Tell the story</li> <li>• Draw out pupils' responses through the questions, either in pairs or groups or as a whole class.</li> <li>• Writing task:</li> </ul> <p><i>Why does Christmas only make sense in the light of Easter?</i></p> <p>or:</p> <p><i>What are the swords that pierce hearts today?</i></p> <p>More able pupils could look at Simeon's words in Luke 2 and discuss what they might be saying about Jesus' life to come and his impact on the world.</p> |                                     | <p><b>Notes:</b></p> <p>This story presents the events of what the Church calls <i>Candlemas</i> from the perspective of the old man, Simeon, a holy man who, according to the account in Luke, 2: 22-35 was sure he would not die until he had seen the Messiah. The story raises issues about suffering and provides a bridge between the events of Christmas and Easter.</p> <p>It could be used to introduce work on the Messiah or to move pupils' thinking on to Easter after a unit on Christmas (See <i>God's Gift</i>).</p> <p>The impact of the story can be explored through questions:</p> <ul style="list-style-type: none"> <li>• <i>What is it like to wait?</i></li> <li>• <i>How do you think Simeon knew?</i></li> <li>• <i>What does the word 'Salvation' mean?</i></li> <li>• <i>What makes mothers suffer?</i></li> <li>• <i>What are the swords that pierce hearts today?</i></li> <li>• <i>Why is that such a good metaphor for suffering?</i></li> </ul> |
| <p><b>Resources:</b></p> <p>Story</p> <p>Text: Luke 2: 22-35</p>   |                                     |  |

## *It's been a long wait, Lord*

*I have waited a long time for this. We all have. The whole nation. We were certain that the Messiah would come; God had promised us but we didn't know when and we didn't know how. We just knew we needed a leader, a Saviour, and we knew he would come from God.*

*So I waited.*

*I waited mostly in the Temple. It seemed the best place to be somehow. Well, I've spent most of my life around here and it's been a long life. My old bones wouldn't want to be anywhere else now. In any case, I felt it was the most appropriate place so I stayed. Day and night. I felt closer to God here, I suppose. Some people call me a prophet. I don't know about that. It seems a big claim to fame - but people get used to seeing a face around, and I've been around for a long time.*

*As I said, I waited. I had no idea what I was waiting for but somehow I knew God would keep his promise to us. To me personally; I felt God had assured me that I would see the Saviour before I died. But I had no idea how or who or when. I simply waited.*

*People came and went. The Temple's a very busy place. There's always plenty going on. Mostly I watched from my seat in the corner, but occasionally someone would come and speak to me. I always wondered if it could be ... would he find me, I used to wonder?*

*Then the other day it happened. I saw them and I knew. A couple had come into the Temple to present their child, a young woman and an older man. That's nothing unusual. There wasn't anything unusual about them but I knew that **everything** was changed.*

*They stood for a while at the entrance, as though uncertain about what to do then they came across the courtyard towards me. I struggled to my feet and hobbled to meet them. I would have run if I could. I took the child in*

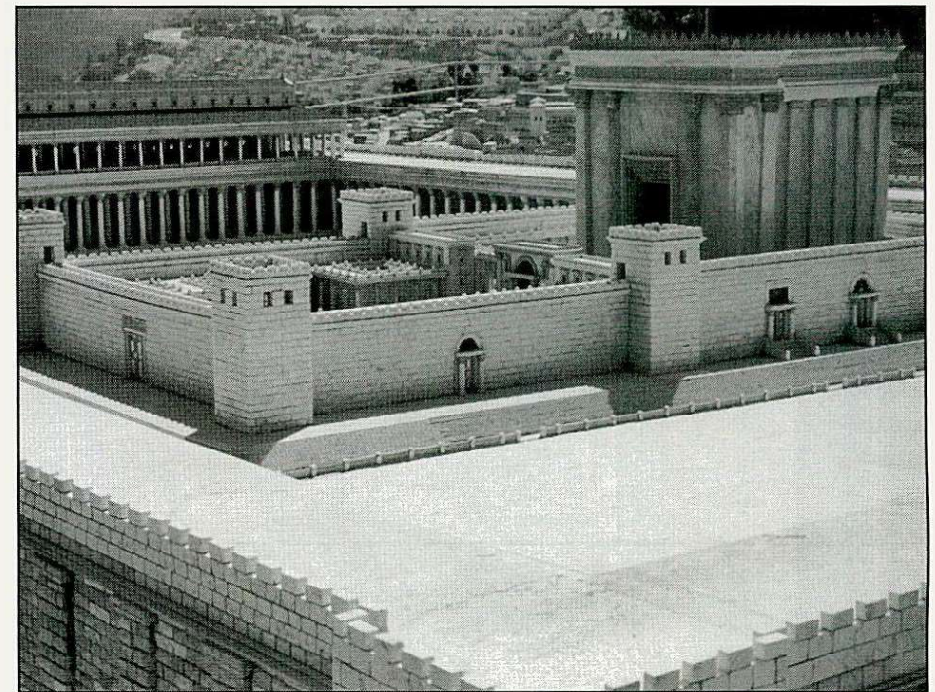
*my arms and looked at him. In my heart I know this was what I had been waiting for: God's gift to the world.*

*I gently touched the baby's cheek and he grasped my finger with his tiny fist. Thank God, I said to myself. I did indeed thank God.*

*"Lord now I can die in peace because I have seen your salvation. This child will be a light for the Gentiles and the glory of your people, Israel."*

*Then I looked up, straight into the woman's eyes. I saw her love for her child, her wonder at my words and a moment of fear. Suddenly I realised what this meant for her. She was going to suffer with him, her son.*

*"And sadness, like a sharp sword, will pierce your heart" I whispered.*



## Potential C.A.S.E. Developments

| <b>Knowledge: SACRED WRITINGS, FOUNDERS OF FAITH, PRAYER, FESTIVALS</b>   |  |   |  |   |   |
|---|--|---|--|---|---|
| <b>Concepts</b>   |  |   | <b>Attitudes</b>   |   |   |
| <b>BELIEF IN GOD</b>  | <b>SPIRITUAL DIMENSION</b>   | <b>COMMITMENT</b>   | <b>RESPECT AND SELF RESPECT</b>  | <b>ENQUIRY AND INTEGRITY</b>  | <b>TOLERANCE</b>  |
| Christians believe God: <ul style="list-style-type: none"> <li>• keeps promises</li> <li>• answers prayer</li> <li>• revealed himself in Jesus</li> <li>• gave his only son to the world</li> </ul> | There is more to life than can be <ul style="list-style-type: none"> <li>• understood</li> <li>• predicted</li> </ul> Some people have insights beyond this world. | Some people like Simeon give their lives to God.                                | Everyone's experience is to be valued however different from our own.                                  | What is the difference faith makes?<br><br>How reliable is knowledge through faith? | For some people, there are aspects of life which cannot be explained and experiences that have a profound effect. |
| <b>IT'S BEEN A LONG WAIT, LORD</b>  |  |   |  |   |   |
| <b>Skills</b>   |  |   | <b>Exploration of Human Experience</b>   |   |   |
| <b>USE OF LANGUAGE</b>  | <b>REFLECTION</b>  | <b>EMPATHY</b>  | <b>SPIRITUAL LIFE</b>  | <b>PEOPLE OF FAITH</b>  | <b>EMOTIONS</b>   |
| story<br>poetry<br>metaphor   | How does it feel to wait?<br><br>What are the swords that pierce hearts today?   | What makes mothers suffer?<br><br>How would it feel to be pierced in the heart? | Simeon's knowing and communicating was outside the ordinary, and based on prayer and closeness to God. | Simeon  | impatience<br>joy<br>excitement   |

**YEAR 7**



## Mapping the Lesson

|   |                                 |  |
|---|---------------------------------|--|
| Year: 7   | Title: The Wonderful Pilgrimage | Time allocation: 1 x 70 minutes  |
| <p><b>Outline of Lesson:</b></p> <ul style="list-style-type: none"> <li>• Introduce the Hajj through group work using a set of posters of the activities at Mecca.</li> <li>• Invite pupils to interrogate the pictures.</li> <li>• Tell the story.</li> <li>• Invite pupils' responses to the story.</li> <li>• Draw out a whole class discussion, using the suggested questions.</li> </ul> |                                 | <p><b>Notes:</b></p> <p>The purpose of this lesson is to help pupils to understand something of the spiritual nature of the Hajj. It is more than a physical journey. The introduction to the lesson involves focusing pupils on one of a set of images and inviting them to discuss:</p> <ul style="list-style-type: none"> <li>• <i>What can you see in the picture?</i></li> <li>• <i>What might the people be doing?</i></li> <li>• <i>Why do you think they are there?</i></li> <li>• <i>What can you say about what they might believe?</i></li> <li>• <i>How would it feel to be there yourself?</i></li> </ul> <p>Use the posters to explain the activities of Hajj.</p> <ul style="list-style-type: none"> <li>• <i>What do you think is the most important idea about Hajj?</i></li> </ul> <p>The story will move pupils' thinking from the physical to the spiritual and raises important questions which it may not be possible to answer:</p> <ul style="list-style-type: none"> <li>• <i>What is the most important idea about Hajj?</i></li> <li>• <i>How can a physical act be represented in the way it is in the story?</i></li> <li>• <i>How could the man have made a good pilgrimage when he did not go to Mecca?</i></li> <li>• <i>How do you think the man reacted to what his friends said?</i></li> <li>• <i>Which do you think is easier, the physical or the spiritual journey? Why?</i></li> <li>• <i>What do you understand by the word 'spiritual'?</i></li> <li>• <i>When has something spiritual happened to you?</i></li> </ul> |
| <p>Resources:</p> <p>The story<br/>The Westhill Photopack:<br/><i>Hindus</i>, Westhill RE Centre</p>  |                                 |  |

## *The Wonderful Pilgrimage*

*Khalid worked hard. He probably worked harder than anyone else in his village. He made leather sandals just like his father had done and every pair he sold meant he was a little step nearer to realising his dream. It had to be said it wasn't just his dream. It was the wish of all Khalid's brothers and sisters and all his friends too. They all agreed it was the most important thing in their lives, something to aspire to, to hope and plan for and to work towards. Khalid just seemed to think about it more, and talk about it whenever he stopped making sandals. His mother understood; she had felt the same at Khalid's age but it had been a long time for her before her dream had become reality. Then it had been everything she expected ... and an experience she had never forgotten.*

*Khalid saved hard. As soon as he had given his mother some money for his food, almost every other coin he earned went into his 'dream' fund. It took a lot of money. This dream meant a journey and travelling was not cheap, especially such a long way. Every so often Khalid counted his money, not because he was hoarding it but because he knew exactly how much he would need for his dream to come true.*

*Khalid and his friends decided at last that by the time of the festival next year, they would have enough money. They could start planning for their journey.*

*They were really going to Mecca. It was really going to happen at last, this journey of a lifetime. This was the journey that everyone in Khalid's village, however young or old, either had made or wanted to make. And now Khalid was going; after all the years of anticipation he was going to make his pilgrimage.*

*But Khalid did not go. A few days before he was due to buy his ticket a woman came to tell him she could not pay for the sandals she had ordered for her children because her husband was ill. Not only that, she told Khalid, but she didn't know how she was going to feed her family because there was just no money for food. Khalid felt so sorry for her that he found himself putting his hand into the leather bag where he kept his*

*savings and giving the woman a handful of his precious money. He would have to work even harder now, he told himself.*

*As he walked through the village later that day, he bumped into one of his neighbours carrying a dead chicken. The man tried to hide the feathery bundle under his coat because he was ashamed to be carrying it home to cook it for his family to eat when it had not been properly killed. Khalid was horrified that his neighbour too was in need and he knew that it was his duty to help, just as he had helped the woman. So he gave his neighbour money to buy more chickens that he could take home alive and kill properly when the family needed one.*

*Khalid did not have enough money now to go with his friends to buy their tickets for Mecca. Whenever they talked about their pilgrimage, Khalid's heart sank. The more excited his friends became, the quieter he grew but he did not tell them what he had done. When they set off, Khalid pretended he was ill and promised to join them when he was better. Of course, he could not go, so he waited quietly at home for them to return, determined that he must begin saving all over again.*

*When his friends returned, their eyes were shining with the joy of their pilgrimage.*

*"Wasn't it wonderful?" they said to him "just to be there and feel at one with millions of other Muslims, to move with that great crowd, to pray in the Great Mosque, to feel so close to Allah. Wasn't it awesome? Wasn't it ..."*

*"I didn't go!" said Khalid quietly. "I couldn't go because I did not have enough money in the end. I gave it away and I pretended to be ill so that you would all go off without me but I didn't come and join you as I said I would, I did not make a pilgrimage."*

*"Oh, but you did" they replied. "We were worried when we couldn't find you but then we had a vision in which Allah told us you had made a most wonderful pilgrimage. Allah was pleased with your pilgrimage. Now we know why!"*

## Potential C.A.S.E. Developments

| <b>Knowledge: INFLUENCE OF RELIGION, PRAYER, MORALITY, CEREMONIES</b>  |  |   |  |   |   |                                |
|--|--|---|--|---|---|--------------------------------|
| <b>Concepts</b>  |  |   | <b>Attitudes</b>   |   |   |                                |
| <b>BELIEF IN GOD</b>   | <b>THE SPIRITUAL DIMENSION</b>   | <b>COMMITMENT</b>   | <b>MORALITY</b>  | <b>RESPECT AND SELF RESPECT</b>                     | <b>ENQUIRY AND INTEGRITY</b>  | <b>COMMITMENT</b>              |
| Muslims believe: <ul style="list-style-type: none"> <li>• Hajj is a duty</li> <li>• Allah takes note</li> <li>• Mecca is the holiest place on earth</li> </ul> | There is more to life's experiences than can be explained.   | Muslims commit themselves to God by making the physical and spiritual journey.  | It is right to put others first.   | Everyone's efforts are worthy of recognition.       | Valuing: <ul style="list-style-type: none"> <li>• wonder</li> <li>• effort</li> <li>• the inexplicable</li> <li>• self sacrifice</li> </ul> | When could I put others first? |
| <b>THE WONDERFUL PILGRIMAGE</b>  |  |   |  |   |   |                                |
| <b>Skills</b>  |  |   | <b>Exploration of Human Experience</b>   |   |   |                                |
| <b>USE OF SOURCES</b>  | <b>EVALUATION</b>  | <b>EMPATHY</b>  | <b>SPIRITUAL LIFE</b>  | <b>HUMAN QUALITIES</b>                              | <b>MORALITY</b>   |                                |
| Illustrations<br>Story   | which is more <ul style="list-style-type: none"> <li>• important</li> <li>• challenging of the physical/spiritual journey?</li> <li>• What difference does Hajj make to a person?</li> </ul> | with those who <ul style="list-style-type: none"> <li>• aspire and dream</li> <li>• are disappointed</li> <li>• wonder</li> </ul> | of: <ul style="list-style-type: none"> <li>• prayer</li> <li>• aspiration</li> <li>• faithfulness</li> <li>• self sacrifice</li> <li>• wonder</li> </ul> | perseverance<br>generosity<br>disappointment<br>joy | How do I judge others?<br>How do I make sense of my own experiences?  |                                |

**YEAR 7**

## Mapping the Lesson

|   |                     |  |
|---|---------------------|--|
| Year: 8   | Title: The Blue Boy | Time allocation: 1 x 70 minutes  |
| <p><b>Outline of Lesson:</b></p> <ul style="list-style-type: none"> <li>• Tell the story</li> <li>• Invite pupils to respond to the story in pairs, using prompts from the questions if necessary.</li> <li>• Draw the discussion together by focusing on the questions.</li> <li>• Invite pupils in groups of 4 to brainstorm the 'monsters' that frighten people today. Encourage a global perspective to this activity as well as a personal viewpoint in this metaphorical use of 'monsters'.</li> <li>• Give pupils some information about beliefs about Krishna, using a variety of pictures, shrine figures etc., or invite them to research it using a variety of texts.</li> <li>• Writing task: either <ul style="list-style-type: none"> <li>*Why Krishna is always blue</li> <li>*Fighting 'monsters' (either personally or collectively).</li> </ul> </li> </ul> |                     | <p><b>Notes:</b></p> <p>The story needs to be dramatically told to build up an atmosphere of tension. It is worth discussing the kind of story it is and whether it matters that may not be literally true. The important concept for pupils to understand by the end of the lesson is that Hindus believe Krishna was divine, an incarnation of Vishnu, put on earth to protect and sustain life. This story also gives pupils an opportunity to think about their 'monsters' in the safety of the story and to explore the impact of metaphor.</p> <ul style="list-style-type: none"> <li>• <i>How would you feel if you were a person living in the village? How might your feelings change?</i></li> <li>• <i>What would you have said to Krishna if you had been Yashoda?</i></li> <li>• <i>Was Krishna right to disobey his mother? Why?</i></li> <li>• <i>I wonder how Krishna managed to overcome the serpent.</i></li> <li>• <i>Why is the story important to Hindus?</i></li> <li>• <i>What are the monsters that threaten the world/communities/families/yourself?</i></li> <li>• <i>What does this story tell us about Hindu beliefs about God?</i></li> </ul> |
| <p><b>Resources:</b></p> <p>The story<br/> A selection of pictures/shrine figures of Krishna.<br/> For background to Hindu beliefs, see:<br/> CEM <i>Teaching RE: 11-16 Hinduism</i></p>  |                     |  |

## *The Blue Boy*

*You could hear the terrifying sounds all over the village, even on the far side. If you stopped and listened, you could hear the awful noises inside your head if they didn't, at that moment, happen to be penetrating your ears. Sometimes you could smell the noise... well not the noise exactly but the thick black smoke that often accompanied it. It was an evil symphony of crashing and splashing, hissing and roaring ... a thick, black, fiery smoke.*

*These were the signals the people dreaded. They heralded another tragedy. The River Serpent would be restless again and looking for prey. Gone was the air of peace and tranquillity that once settled over the village. Cattle used to graze quietly by the river, goats had been milked and huge green water melons once flourished in the fields along the banks of the beautiful blue Yamuna River.*

*Now the people lived in fear of the huge, five headed serpent which had turned the shimmering blue ribbon of water into a swollen churning deathtrap. You risked your life if you tried to cross the river. In fact no one ventured too near to the river for, although the serpent loved the water, its long, writhing body seemed to be able to reach far out of the water and into the fields. They had lost count of the number of animals that had fallen victim to the monster and now it was taking people, especially children.*

*"Do **not** go anywhere near the river" parents insisted, because they were afraid they would lose their children.*

*Yashoda warned her little boy as all the mothers did. She was just as anxious as the other women, more so in some respects because her son was renowned for mischief. He was fearless and inquisitive and, Yashoda knew, different from the other children. She knew she had no need for anxiety but somehow it's natural for mothers.*

*Krishna knew all about the serpent. He had heard the noises which frightened everyone. He remembered the wailing every time the monster had its way. He used to like to sit on the river bank, watching the blue water flow by, sparkling and shimmering in the sunlight. He heard his mother's warning repeating itself in his head but he ignored it. He went to the river.*

*All was quiet so he sat down on the grass to watch the water flow gently by. The serpent, who was sleeping on the river bed, smelled the little boy. What luck! Easy prey, just waiting. Suddenly the water convulsed and heaved as the serpent began to move. The calmness turned into a swirling whirlpool which flung great streams of water on the bank. Still Krishna sat there, watching and waiting.*

*When the first of the serpent's heads erupted from the water to strike at the little boy, Krishna reached out and grasped the snake neck. He was on his feet now, ready for the onslaught. Head after head appeared, each one angrier and more vicious than the one before. The monster could not understand what was happening. There seemed to be a great power restraining it. The serpent struggled, hissing and writhing and breathing fire. Krishna danced on the heads of the monster until it lost its sense of where it was and sank to the bottom of the river.*

*Krishna cupped his hands in the water, lifted them to his face and drank. The blue water was cool and refreshing. Again and again, Krishna drank of the river until all the water was gone. The stunned serpent lay coiled and twisted on the dry river bed. Without water it would die... and it did. The people marvelled at the amazing thing that had happened to rid them of their terror. They wondered just a little why Krishna was now blue and Krishna has always been blue ever since.*

## Potential C.A.S.E. Developments

| <b>Knowledge: SACRED WRITINGS, INFLUENCE OF RELIGION, MORALITY</b>  |   |  |   |   |   |
|---|---|--|---|---|---|
| <b>Concepts</b>   |   |  | <b>Attitudes</b>  |   |   |
| <b>BELIEF IN GOD</b>  | <b>MORALITY</b>   | <b>SYMBOLISM</b>   | <b>ENQUIRY &amp; INTEGRITY</b>  | <b>SENSITIVITY</b>                            | <b>ECOLOGICAL RESPONSIBILITY</b>  |
| Hindus believe Krishna <ul style="list-style-type: none"> <li>• is God</li> <li>• protects them</li> <li>• deserves to be worshipped</li> </ul> | Human life deserves to be preserved and protected.  | of <ul style="list-style-type: none"> <li>• a story</li> <li>• a colour</li> </ul>   | Who was Krishna?<br>What does the story mean to <ul style="list-style-type: none"> <li>• Hindus?</li> <li>• people who are not Hindus?</li> </ul> | to the sacred stories of religious traditions | The world needs to be preserved and protected. Hindus believe God does that through Vishnu. |
| <b>THE BLUE BOY</b>   |   |  |   |   |   |
|   |   |  | <b>Exploration of Human Experience</b>  |   |   |
| <b>USE OF LANGUAGE</b>  | <b>EMPATHY</b>  | <b>REFLECTION</b>  | <b>SPIRITUAL LIFE</b>   | <b>EMOTIONS</b>                               | <b>DAILY EXPERIENCES</b>  |
| myth<br>metaphor  | with those who: <ul style="list-style-type: none"> <li>• are terrified</li> <li>• have to be brave</li> <li>• worry</li> <li>• are mothers</li> </ul> | What are the monsters that threaten <ul style="list-style-type: none"> <li>• the world?</li> <li>• communities?</li> <li>• families?</li> <li>• me?</li> </ul> | of <ul style="list-style-type: none"> <li>• stories</li> <li>• the inexplicable</li> <li>• the imagination</li> </ul>                             | fear<br>terror<br>relief<br>joy               | For some people 'monsters' are a reality in their lives.                                    |

**YEAR 8**

## Mapping the Lesson

|   |                                 |   |
|---|---------------------------------|---|
| Year: 8   | Title: Pick up my bed and walk? | Time allocation: 1 x 70 minutes   |
| <p><b>Outline of Lesson:</b></p> <ul style="list-style-type: none"> <li>• Tell the story.</li> <li>• Draw out pupils' responses through the questions, either in pairs or groups.</li> <li>• Hot seat Jesus or the owner of the house (or a Scribe).</li> <li>• Invite pupils in groups to role play the situation, including focusing on reactions afterwards.</li> <li>• A follow-up writing task could be an imaginative account from the perspective of any one of the characters or on-lookers: <i>I was there</i>.</li> </ul> |                                 | <p><b>Notes:</b></p> <p>This story tells of the second healing miracle in Jesus' recorded ministry.</p> <p>After this episode, Jesus makes his disciples up the symbolic number twelve. For the first time the Scribes take an interest in Jesus, whose reputation is going before him. The Scribes, with their well honed knowledge of the Law, are horrified at Jesus' words and actions. Their reaction already points to Jesus' death. The old ideas about suffering and sin are evident in Jesus' words. These and other themes can be explored in questions.</p> <p>The storytelling is used to engage pupils with the religious material. The focus has to be on miracle but may also consider the effect Jesus' defiant words had on the authorities.</p> <p>Questions for discussion might include:</p> <ul style="list-style-type: none"> <li>• <i>Who do you feel most concern for in the story?</i></li> <li>• <i>Why were the Scribes and Pharisees so incensed?</i></li> <li>• <i>How does it feel to be 'purple with rage'?</i></li> <li>• <i>Why did Jesus speak about forgiving sins?</i></li> <li>• <i>Who do you think was most surprised?</i></li> <li>• <i>Why do Jesus' miracles give some people difficulty?</i></li> <li>• <i>I wonder what really happened?</i><br/>(this is a useful form of words when no-one really <b>does</b> know)</li> <li>• <i>Who would you like to have been in the story? Why?</i></li> <li>• <i>What surprises you?</i></li> </ul> |
| <p><b>Resources:</b></p> <p>Story</p>   |                                 |   |

## ***Pick up my bed and walk?***

*It's very difficult when you can't walk. Just think about it. Your legs won't do what you want them to, what you can remember they used to do. Instead there's no feeling, no life in them, not even any pain.*

*There's plenty of hurting inside though. I can remember a time, years ago, when I could walk ... and run. But not any more. At least, that's how it was.*

*I used to rely on my friends and they were very good to me. They brought me food and sat with me to help pass the time. Time goes very slowly when all you can do is sit and look at the four walls. I suppose I was lucky really. There's always someone worse off ... like the bloke I heard about the other day. He had leprosy. Now that's a really lonely life because no one ever comes near you. Worse than having legs that don't work, that is.*

*Well, his life changed and so did mine and, in a way, it was the leper who started it all. The news about him travelled like wildfire. Everyone was talking about him and what the preacher had done for him. Apparently he was told not to say anything but you couldn't keep something like that to yourself, could you? It was a mystery, how the preacher did it but everyone says it worked.*

*It was the talk of Capernaum as it was all over the place so I got very excited when I heard he was coming here, the preacher that is, not the man with leprosy or rather the man without leprosy. If the preacher could get rid of that, perhaps he could make legs work again, I thought.*

*It was a tricky business and it nearly didn't work. I persuaded my friends to take me to the house where the preacher - Jesus, they call him - was speaking. They carried me on a bed roll. It must have been back-breaking for them. I'm no featherweight. Lack of exercise, I suppose.*

*The town was unusually busy that night as we made our slow progress through the streets. We began to realise everyone was going the same*

*way. They were all wanting to hear Jesus. But I wanted to do more than listen ....*

*At first it did seem quite hopeless. The house was full to bursting and we couldn't get anywhere near the door. Jacob, my best mate, who had really caught onto the idea, suddenly had a brainwave. There were steps round the back of the house up on to the roof which was flat like all the buildings in the town. They planned to take me up there and remove the roof bit by bit. It was a risk, as I said, but we made it. I'm not sure what was worse, the wobbly ride up the steps on my bed roll or the wait on the roof while my friends dismantled it. I can tell you the ride down into the centre of the crowd from the roof was pretty amazing. Everyone was looking up, a sea of faces, wondering what was happening. There were important people in the crowd, scribes and Pharisees and they didn't look too pleased. The owner of the house wasn't delighted either because it was his roof we had taken apart. But the best was yet to come.*

*The preacher looked at me as I lay in front of him on the floor and then he said something I didn't expect. He told me my sins were forgiven.*

*"Who does he think he is? This is blasphemy! Only God can forgive sins." The teachers and the Pharisees were purple with rage.*

*Then Jesus looked straight at them and said he could tell me to get up and walk just as easily as forgive my sins. And he did.*

*There was a hush over the whole crowd. The atmosphere was tense. It was as though everyone stopped breathing, everyone except me, that is. I took a deep breath ... I knew I could stand up. I put my hands on the mat and pushed ... My legs began to work... I lifted my body ... I stood up ... I WALKED!*

*I still don't know how he did it. No one does. It's a mystery, a miracle. I only know that now I don't have to sit in my house all day looking at the four walls.*



## Potential C.A.S.E. Developments

### Knowledge: SACRED WRITINGS. FOUNDERS OF FAITH

| <i>Concepts</i>  |   |   | <i>Attitudes</i>  |   |  |
|--|---|---|---|---|--|
| BELIEF IN GOD  | COMMITMENT  | FORGIVENESS                                     | ENQUIRY AND INTEGRITY   | FORGIVENESS                                 | TOLERANCE                                  |
| Christians believe God: <ul style="list-style-type: none"> <li>• is powerful</li> <li>• works in mysterious ways</li> <li>• loves everyone</li> <li>• understands suffering</li> </ul> | The paralysed man and his friends believed Jesus would make a difference. | In the story, Jesus said he could forgive sins. | What is a miracle?<br>Did it really happen?<br>What is the impact of faith? | We can all need, and be given, forgiveness. | It is wrong to judge others on face value. |

### PICK UP MY BED AND WALK?

| <i>Skills</i>                               |  |  | <i>Exploration of Human Experience</i>  |  |   |
|---|--|--|---|--|---|
| LANGUAGE                                    | EMPATHY  | REFLECTION                             | SPIRITUAL LIFE  | HUMAN QUALITIES  | EMOTIONS  |
| sins<br>blasphemy<br>forgiveness<br>miracle | with those who: <ul style="list-style-type: none"> <li>• hope</li> <li>• have faith</li> <li>• suffer</li> <li>• cannot walk</li> <li>• are surprised</li> </ul> | What surprises me?<br>What puzzles me? | There is more to life than meets the eye.<br>Some things cannot be explained. | courage<br>perseverance<br>imagination<br>ingenuity<br>faith | surprise<br>amazement<br>uncertainty<br>utter joy |

**YEAR: 8**

## Mapping the Lesson

|  |  |  |
|--|--|--|
| Year: 9  | Title: Why does it have to hurt so much? | Time allocation: 1 x 70 minutes  |
| <p><b>Outline of lesson:</b></p> <p>The story needs to be told without introduction although pupils must be properly prepared and ready to listen.</p> <p>When pupils have heard the story they can be invited to record, in rough, their initial reactions to it and to say what they think it is about. They can then share their responses and identify any questions the story raises for them.</p> <p>Class discussion can then be used to pick up the issues, supplemented by any of the suggested questions opposite.</p> <p>The last question could be used as the stimulus for a piece of extended writing.</p> |  | <p><b>Notes:</b></p> <p>The story of Job is recognised as having no basis in fact but was written to confound the accepted wisdom that suffering was caused by wrong-doing. It was an attempt to present insights about the nature of God and of humanity, not in abstract terms, but in the powerful story of a man devastated by suffering. The questions raised by pupils in response to the story can be supplemented by:</p> <ul style="list-style-type: none"> <li>• <i>If you had been in the story, who would you have been?</i></li> <li>• <i>How would you feel if you had been in Job's shoes?</i></li> <li>• <i>Why would Jewish people make up a story like this?</i></li> <li>• <i>What do you believe to be the causes of suffering?</i></li> <li>• <i>Why do some people seem to suffer more than others?</i></li> <li>• <i>Where do you see innocent people suffering?</i></li> <li>• <i>What is a 'Job's comforter'?</i></li> <li>• <i>What do you think an angel's job entails?</i></li> <li>• <i>What do you think might happen to wrong-doers?</i></li> <li>• <i>How might this story help you to understand your own suffering?</i></li> </ul> <p>Pupils are fascinated by the concept of the devil but may need help to put this story into context with some background information about the Fall of Lucifer (Satan).</p> |
| <p><b>Resources:</b></p> <p>Story<br/>         For background to the story, see:<br/> <i>CEM Teaching RE: 11-16 The Bible</i></p>  |  |  |

## ***Why does it have to hurt so much?***

*This story is about the richest man in the world, or to be precise, the richest man in the East. His name was Job. He lived in the land of Uz. He wasn't just rich, he was good as well, so good that God noticed him.*

*"My word," God said to himself, "that man is good and faithful. I can see he goes to great lengths to make sure he never does any evil."*

*God was still reflecting on how pleasing it was to have someone as righteous as Job on earth, when the angels were called to report at the heavenly court. God liked to keep in touch with them and to monitor their progress.*

*They lined up, among them was one called Satan whose job it was to give people a hard time, a sort of spying angel really, who was very good at spotting failings. He liked to test people and found great satisfaction when they didn't make the grade.*

*"What have you been doing?" God asked Satan.*

*"Oh, I've been here and there, on the earth, keeping an eye out ...."*

*"Did you notice Job on your travels? There's a good man if ever I saw one!" God smiled, still feeling pleased. Satan saw God's smile and glowered.*

*"Job knows what's good for him." he sneered. "He worships you because you've given him a good life. Look at him! He's got a big, happy family, sheep, cattle, donkeys and cattle by the thousand. You bless everything he does. No wonder he's a paragon of virtue. If you took it all away, it would be a different story. Then he'll curse you!"*

*"Alright," God said to Satan. "I put all he has in your power. You can do what you will to Job ... anything, but you must not hurt him. And we'll see....."*

*Satan went off, to begin work at once. He smiled to himself; he was going to enjoy this assignment. Little did Job know what he was in for.*

*First it was his oxen and donkeys, stolen by a band of wandering raiders from the south who also killed some of his servants. Then it was his sheep, all of them, and his shepherds, killed by lightning. This seemed to be more than enough bad luck for one day, but more was to come. He heard that all his camels had been whisked away by three groups of bandits from the north and, worst of all, his children were killed by a tornado, everyone of them.*

*Poor Job. The messengers had arrived one after another and by the end of the day he was devastated. He tore his clothes and he cried but he did not blame God. He did not fall into the trap, he didn't change and he didn't stop worshipping God. At the next angel briefing, God asked Satan where he had been.*

*"I've been walking around, here and there on the earth" Satan replied.*

*"And did you see my servant Job?" God asked. "I let you attack him but it made no difference. He is still as faithful as ever!"*

*"It didn't go far enough," said Satan. "You wouldn't let me hurt him. That would have made all the difference. Then he would have cursed you." So God gave Satan power to hurt Job, but not to kill him.*

*Poor Job, he just didn't know what he was heading for. Sores. All over his body. It was a thorough job; Satan wasn't missing any chances. As Job's body itched and festered, his wife finally gave in.*

*"I don't know how you can be so faithful. Just look at what's happened to you. Why don't you curse God? It's God's fault."*

*"That's nonsense!" exclaimed Job. "It's no good being faithful to God just when things are going well. You have to take the rough with the smooth."*

But his wife didn't understand and neither did his friends. Three of them visited him because bad news travels fast and what they'd heard sounded as bad as it could be. They came to comfort him, but they ended up making everything much worse.

"What on earth have you done to deserve this?" they asked him. "It must have been something really wicked. God is punishing you for it good and proper."

Job protested his innocence but it made no difference. They were convinced. Suffering was definitely the result of bad behaviour. Everyone knew that. If you sinned, you were punished. And Job was really being punished.

Job wasn't comforted. In fact his long conversations with his friends only made him more desperate. Finally he could stand it no longer. Alone and in despair, he found himself asking why his life had changed so drastically. Just why was God treating him so badly? He was innocent, and it wasn't fair. God heard Job and spoke to him like thunder.

"Who are you Job, to question me? What do you know about creating the world? Have you ever made light? Do you know where snow is stored? Can you balance the stars and hold them in place? Can you shout orders to the clouds....?"

And so it went on, for ages. All of the questions impossible for Job to answer of course. They were all about things he couldn't do.

But it made Job see sense. It made him see how small he was and how very ignorant. What a way to learn your lesson. Job certainly learned his. He admitted he'd said too much.

God could see he'd suffered enough. The sores went and Job was blessed once more with even more animals, ten more children and lots of money. He lived to be a very old man indeed. And he praised God.

**S**uffering: <sup>Suffering</sup> is all round the world. Many people suffer with sickness, starvation, pain, or the loss of something.

**U**nite: <sup>Suffering</sup> together as one and do something for those who suffer.

**F**inal: <sup>Suffering</sup> days of our life and it's not worth the pain.

**F**ix: our minds on other people to help them through their needs.

**E**ndure: <sup>Suffering</sup> we don't want suffering to endure, we want joy to come.

**R**ealize: <sup>Suffering</sup> what we need to do for those around the world.

**I**magine: <sup>Suffering</sup> you was in their situation.

**N**eed: <sup>Suffering</sup> to help them before its too late.

**G**od: <sup>Suffering</sup> is who we need to turn to in order to guide and direct us to many people's heart.

<sup>Suffering</sup> SHANNA STEVENS

## Potential C.A.S.E. Developments

| <b>Knowledge: SACRED WRITINGS. MORALITY</b>   |   |   |   |  |   |
|---|---|---|---|--|---|
| <b>Concepts</b>   |   |   | <b>Attitudes</b>  |  |   |
| <b>BELIEF IN GOD</b>  | <b>THE SPIRITUAL DIMENSION</b>  | <b>MORALITY</b>   | <b>RESPECT</b>  | <b>ENQUIRY AND INTEGRITY</b>   | <b>SENSITIVITY</b>  |
| In the story, God: <ul style="list-style-type: none"> <li>tests</li> <li>acknowledges faithfulness</li> <li>is faithful</li> <li>understands human frailty</li> </ul>                 | There is more to life than can be understood or explained.<br><br>Stories express spiritual truths. | Suffering is not a punishment for evil actions  | Suffering need not mean loss of dignity.                                | What causes suffering?<br>Why do some people suffer more than others?<br>What is an appropriate punishment for evil? | For some people, stories are sacred ground.   |
| <b>WHY DOES IT HAVE TO HURT SO MUCH?</b>  |   |   |   |  |   |
| <b>Skills</b>   |   |   | <b>Exploration of Human Experience</b>                                  |  |   |
| <b>EMPATHY</b>  | <b>REFLECTION</b>   | <b>CREATIVE ARTS</b>  | <b>HUMAN QUALITIES</b>  | <b>EMOTIONS</b>  | <b>MORALITY</b>   |
| with: <ul style="list-style-type: none"> <li>those who suffer</li> <li>those who have to watch others suffer</li> <li>those who want to comfort and cannot find the words.</li> </ul> | When do I hurt?<br>How do I comfort others?   | Valuing: <ul style="list-style-type: none"> <li>story</li> <li>storytelling</li> <li>listening</li> </ul> | faithfulness<br>endurance<br>hope<br>fortitude in the face of adversity | joy<br>despair<br>desolation<br>spite<br>thankfulness  | What do I believe about the causes of suffering?<br><br>What do I believe about punishment? |

**YEAR: 9**

## Mapping the Lesson

|  |                               |   |
|--|-------------------------------|---|
| <b>Year: 9</b>   | <b>Title: The Ninth of Av</b> | <b>Time allocation: 1 x 70 minute lesson</b>  |
| <p><b>Outline of lesson:</b></p> <ul style="list-style-type: none"> <li>• Give pupils in groups of four one of the photographs in the 'People of Jerusalem' pack.</li> <li>• Invite discussion and feedback from each group.</li> <li>• Explain the context for the story 'The Ninth of Av' and tell it.</li> <li>• Invite paired discussion and feedback on one or more of the questions.</li> <li>• Bring the group together to consider further questions.</li> </ul> |                               | <p><b>Notes:</b></p> <p>Explain that the photographs were all taken in the same city, a sacred city. Questions to stimulate discussion might include:</p> <ul style="list-style-type: none"> <li>• <i>What is the person doing/about to do?</i></li> <li>• <i>Where do you think he or she is?</i></li> <li>• <i>What might he/she be thinking?</i></li> <li>• <i>From what you already know, what might he/she believe about God?</i></li> </ul> |
| <p><b>Writing task and homework:</b></p> <p>Imagine you are Ben or Arya or Jacob and write about your hopes for the future.</p>  |                               | <p>Preparation for the story needs to include reference to Jerusalem, a brief mention of Abraham, a description of Temple Mount (with a photograph, if possible, showing the proximity of The Western Wall to the Dome of the Rock).</p> <p>The story can be explored further through questions, eg:</p>  |
| <p><b>Resources:</b></p> <p>Story 'The Ninth of Av'</p> <p>Photopack 'People of Jerusalem'</p> <p>Photograph of Temple Mount</p> <p>All available on loan from the RE Resources Corner, Chapelfields Centre</p>  |                               | <p><i>How would you feel if you were Ben?</i></p> <p><i>Why is it important to the boys to go up to Temple Mount to pray?</i></p> <p><i>What do you think the impact of the experience is on Ben?</i></p> <p><i>Where have you had your thinking challenged?</i></p> <p><i>What do you consider to be your responsibility to the future?</i></p>  |

## *The Ninth of Av*

*It is always just a bit worrying at this police checkpoint, not that they have to come through it very often. It is just once a year that they are allowed through and then they have to have the necessary papers prepared beforehand and make sure that they are in order. The other side of the security post is forbidden territory normally, although it is sacred to their Jewish faith and history. It is not just a holy place, it is **the** holiest of places to them.*

*2000 years ago this place was the site of the greatest Jewish Temple ever built. Now the three young men are going to stand as near as they can to the place where the Holy of Holies was, the most sacred of all places on earth for Jews. In the days of the great temple, it was only the High Priest himself who could enter this place and then only once a year. This was where, centuries before, the Ark of the Covenant had once lain, a sign of God's relationship with the people of Israel. Moses and the Israelites had carried it with them for 40 years in the wilderness. King David had brought it to Jerusalem and his son Solomon had built the first temple to house it.*

*The place is still called Temple Mount as it has been since the days of Solomon's Temple, thousands of years ago., Of course, it was a holy mountain even before then. This was where God tested Abraham's faith and he brought his beloved son Isaac to kill him in obedience to God. It must have been the perfect site for a magnificent building, high above the city and overlooking the Kidron Valley.*

*Ben and Arya, who are brothers, wait patiently while the police officers look at their friend, Jacob's, papers. Beyond the checkpoint on either side of the walkway are the massive limestone walls of Temple Mount, golden in the already hot morning sun. Jacob's papers are fine and he is motioned through to where another policeman waits for them. Arya gives his papers to the officer. Ben can feel his heart thumping in his throat. Below him to the left he knows his father, uncle and sister are all praying at the Western Wall Synagogue as he had been until a few moments ago,*

*adding his voice to the undulating hum of prayers which always sound to the unaccustomed ear like wailing. Wailing is a good description because this is the place where grief at the loss of the temple has always been expressed. The wall is all they have left. The huge limestone blocks were the walls of the Second Temple, now 2000 years old. Ben has often leaned on them to pray and like many others, pushed his prayers, written on tiny pieces of paper, into the crevices between the stones.*

*It is his turn to stand in front of the policeman. The others are waiting above him on the sloping ramp. They are talking to the policeman who is waiting to escort them into Temple Mount. They are not allowed to go alone. It is only at this time, around the Ninth of Av Fast, that Jews can visit Temple Mount. The rest of the year it remains closed to them. Temple Mount belongs to the Muslims as it has done for most of the past 1300 years. In his mind Ben can see the expanse of Temple Mount as he knows it will spread out before them as they walk, in a few moments, through the little gate.*



*He is being waved on. He puts his papers away carefully and, as he walks to join the others, the second policeman falls into step behind him. He feels in his pocket for the book. Unlike the familiar words of the Shabbat prayers he was using a few moments ago which he knows by heart, he will need his Bible up here. With the others, he will read from The Book of Lamentations, words of sorrow and hope for the holy day to come.*

*Temple Mount is just as he remembers it from last year. He glances around at the huge El Aqsa Mosque to his right, quiet because the early morning prayers finished a couple of hours ago and the endless stream of tourists has not yet started in earnest. There has never been an opportunity to go into the area itself to get a good close up view of the other building, the Dome of the Rock. Ben can just see it through the trees and the arches high above them, its golden dome glistening in the sun.*

*The three young men are kept to the path at the edge of the area, above the Western Wall. They are escorted to the place in the trees which is traditionally where the Ark of the Covenant rested, first in King David's tent and then in Solomon's temple and where the Holy of Holies had been in the Second Temple. In three days' time, it will be the Ninth of the Jewish month of Av when Jews all over the world fast to remember both the temples and mourn their destruction. Ben feels glad as he opens his Bible, that they can be here, in this place to pray.*

*'The splendour of Jerusalem is a thing of the past...  
Her enemies robbed her of all her treasures'.*

*They read quietly, heads bowed.*

*But why did it have to be like this? This place, this city, should be theirs. In a year's time Ben will be a soldier, starting his National Service. He loves this country and will be proud to serve it. If only it were possible to win this sacred ground back, but he knows those are dangerous thoughts in such unsettled times.*

*It is pleasantly cool in the shade of the trees but it is not possible to linger there. As soon as their prayers are over, Ben, Arya and Jacob are escorted out of Temple Mount by the two police officers. Several groups of tourists are beginning to gather now around the entrance to the El Aqsa Mosque. Ben takes one look back towards the arches in front of the Dome of the Rock. In that direction it is much quieter. At that moment an Arab girl walks across the precinct carrying a child. She would probably be about his own age, Ben thinks. Suddenly he realises how she must feel about the place, it is hers too; her roots are probably in this city like his own. Yet they inhabit two different worlds. Perhaps there is more to the responsibility his generation has for the future than he has yet realised.*





## Potential C.A.S.E. Developments

| <b>Knowledge: MORALITY, PRAYER, CEREMONIES AND FESTIVALS</b>   |  |  |  |  |  |
|--|--|--|--|--|--|
| <b>Concepts</b>  |  |  | <b>Attitudes</b>   |  |  |
| <b>MORALITY</b>  | <b>SYMBOLISM</b>   | <b>UNIVERSALITY OF RELIGION</b>  | <b>RESPECT AND SELF RESPECT</b>  | <b>ENQUIRY AND INTEGRITY</b>   | <b>TOLERANCE</b>   |
| Some beliefs are worth fighting for.<br><br>It is right to recognise someone else's religious truth.   | of: <ul style="list-style-type: none"> <li>territory</li> <li>buildings</li> <li>words</li> <li>actions</li> <li>dates</li> </ul>  | Places have always been significant for religious people as a link with the past and an expression of religious truth. | I am worthy of my place in the world.<br><br>I can change the world for the better.<br><br>Others deserve my best efforts. | What does it mean to belong?<br><br>How can irreconcilable claims be reconciled?<br><br>What price must be paid for peace? | Others have rights as I do.<br><br>My rights may not be supreme.<br><br>I need to be open to all possibilities.    |
| <b>THE NINTH OF AV</b>   |  |  |  |  |  |
| <b>Skills</b>  |  |  | <b>Exploration of Human Experience</b>   |  |  |
| <b>REASONED ARGUMENT</b>   | <b>EMPATHY</b>   | <b>REFLECTION</b>  | <b>SPIRITUAL LIFE</b>  | <b>EMOTIONS</b>  | <b>MORALITY</b>  |
| Where is the justice in a situation of conflict?<br><br>What makes conflict legitimate?<br><br>What do I think about irreconcilable claims to truth? | with those who: <ul style="list-style-type: none"> <li>feel betrayed</li> <li>are threatened</li> <li>hope against all the odds</li> <li>have to keep an uneasy peace</li> <li>long for real peace.</li> </ul> | Where am I rooted?<br><br>What responsibility do I have for the future?  | Certain places connect people with their history and tradition and give them a focus for hope in the future.               | anger<br>grief<br>hope<br>faithfulness   | Where is justice in conflict?<br><br>When is it right to fight?<br><br>What do I believe about conflicting rights? |

**YEAR: 9**

## *Resources and Further Reading*

J D Crossan

*The Dark Interval Towards a Theology of Story*

Niles 111

Argus

*Religious Education through Story*

British Journal of Religious Education Vol 4 No 3 Summer 1982

William Bausch

*Imagination, Storytelling and Faith*

23rd Publications

Jeanette Brown

*The Storyteller in RE*

REP Oxford

Betty Rosen

*And None of it was Nonsense*

Mary Glasgow Press

# *Chapter 11*

## *Religious Education through Drama*

**This chapter explores the way in which drama can enhance the delivery of religious education in the classroom. Specific examples are given which outline the way different dramatic techniques can be used to promote learning.**

## *Introduction*

Role-playing is part of life. Irrespective of visits to the theatre, modern lives are bombarded with images presented in dramatic form. At times the role-playing is conscious, at other times it is not. As Shakespeare wrote:

*We are all players with our exits and our entrances.*

People act out social situations every day and many delight in watching others do the same on the stage or on television. Drama can inform and evoke a range of emotions. As a way of reflecting life, it covers the entire range of human experience. Drama becomes metaphor to help people make sense of their lives. It has become one of the principal means of communicating ideas and, more importantly, modes of human behaviour. Drama provides role models by which individuals form their identity and ideals, set patterns of communal behaviour and form values and aspirations (Willis 1990 p 49).

Nowhere is this principal means of communication worked out in such variety than within the life of religious communities. Ritual which is at the heart of religious worship is, in essence, drama-rich activity. For children growing up in religious families, there is a sense in which such activity is second nature, both within the community and in the home. For these children drama and story come together in plays and actions that help to keep traditions alive and pass on the values of the faith. The young child who stares at the crib in a church is looking at a still frame from one of the most famous dramas played out 2000 years ago. The part of Rama acted out during Divali by a boy from the Hindu community is full of meaning

and understanding which comes from the repetition of these stories that are read, told and dramatically performed year after year.

To neglect the use of drama in the RE classroom would be to miss an opportunity to use and understand one of the most important ways in which religious tradition is kept alive and transmitted. However, the way in which drama is used within religious communities may not be the best method of using it in the classroom.

How much will a girl learn from acting out the part of Ruth when she has never seen or heard the story which is remembered in the Jewish celebration of Purim in the synagogue? Many children experience playing a part in the nativity story in a church in which they are growing up. The religious community would perhaps be content if the child were to retain some knowledge and experience of the story. They may argue since the child grows up in the church hearing and seeing the story each year, the symbolic and religious meaning will build up for that child.

How then is this different in the classroom? Firstly, many children will be exposed to stories and myths from cultures other than their own. Secondly, RE curriculum time does not allow for events to be revisited time after time. Drama in the RE classroom should not be confined to the exploration of religious story and tradition; it can be used to help pupils reflect on moral and ethical issues.

*Drama's ability to set these aspects of the subject (RE) within a believable human context should make its approaches central to the teaching of RE where values and attitudes are best examined in relation to the actuality of an everyday setting.* (Somers 1994 p 142).

What methods exist that can help the RE teacher deliver the aims and objectives of lessons?

## *Drama as a Learning Tool in RE*

Drama is a methodology of active learning, providing structures which lead to greater understanding of the human condition. It involves stepping into the mind of others, rather than trying to imitate them. It does not require an audience. It is an exploratory activity in which the performance is not the motivating force. The aim should be to enhance pupils' understanding of the situation and characters within it.

There is much opportunity in RE lessons for such learning to take place. The techniques described here invite pupils to go beneath the surface in any given situation, to explore the thinking and motives of the people they are learning about and to engage more productively with the material. The affective dimension is stimulated and developed. Drama will also help pupils to:

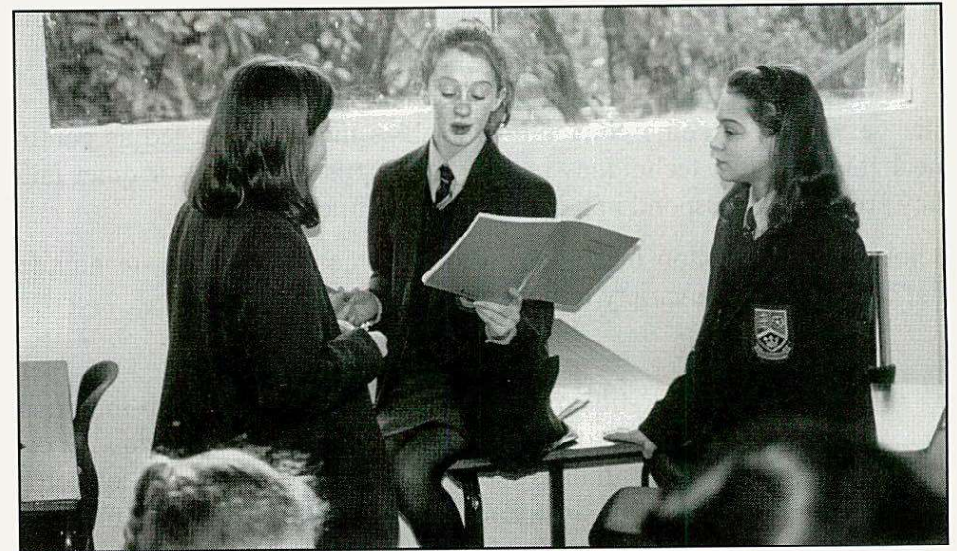
- use a range of forms to express their ideas and feelings.
- gain confidence in their own abilities, particularly to communicate verbally and non-verbally.
- learn to explore a variety of human emotions.
- learn to respect and, where, necessary depend upon others.
- evaluate their achievements as individuals and through the groups in which they work.
- appreciate their own values and attitudes and those of other people and communities.
- work collaboratively.

Using drama as a stimulus or employing recognised conventions and strategies can make learning more purposeful. The techniques employed do not lead to distinctly separate activities but are used in an integrated way alongside other strategies and methods. Drama can be used to provide a context for learning and can create first-hand experiences for pupils.

When lessons focus on the development of drama techniques, the teacher can find that some pupils are very skilled but have never been asked to use their talents in RE before. The person most skilled in the use of drama, however, is likely to be the teacher. Teachers too can take on roles and use them to enhance understanding.

The most frequently used technique is to give pupils the task of devising a role-play in groups, spending half an hour on their efforts and then being asked to perform at the end. This is often little more than *acting out* which can be rather superficial and does not maximise pupils' potential or make the most of the opportunity. The preparation work in groups is frequently unfocused, performance takes a long time, the results can be unsatisfactory and the learning unclear.

This is not using drama as an effective teaching method. Often the outcome depends on the ability of the pupils to organise themselves and of the teacher to monitor what can, at worst, turn out to be a very fraught hour.



## *Common Fears*

Many teachers have concerns when it comes to using drama in the classroom. Physical constraints such as lack of space and the limitations of classroom furniture can sometimes prevent teachers from trying drama. For others, concerns about noise levels and the control and discipline of pupils are daunting. However, good drama lessons are controlled lessons. They must always be meticulously planned with clear objectives, opportunities for reflection, assessment and a time for evaluation. The lesson is not a free-for-all in which pupils engage in free expressions but a structured activity within which they work, with freedom but also within the parameters of a task. Stress can occur when the teacher puts a heavy reliance on pupil response with insufficient structure. It is important to create a balance through a child centred approach where pupils have some responsibility and can respond to a sense of ownership of activities. The relationship between the teacher and pupil may undergo a change as a result of a more collaborative approach. This is preferable to leaving pupils to their own devices as they practice 'acting out'.

## *Techniques and Conventions*

The very form of some conventions enables them to be used as control mechanisms. Most techniques require the pupils to be still or quiet until they are asked to respond in a controlled and structured way.

Below is a description of some of the more common drama techniques that can be used in a variety of contexts.

### **1. Freeze Frame**

Pupils prepare a still image or freeze frame to distil an important moment or to look at the essence of a situation. This technique can be used to clarify thinking, promote discussion, regain control of an improvisation, or as a starting point from which to work. It is important to insist on rigour during the freeze. There must be total stillness where pupils are submitted to the discipline of the task.

This will help establish a mood of controlled energy but also help to clarify the moment.

### **2. Tableau**

This is similar to a Freeze Frame but does not originate from preceding action. Freeze Frame tends to be used more as an improvisation is taking place whereas a tableau is a picture or still that stands alone. It usually involves pupils working in small groups, discussing a focus, trying a variety of poses and then presenting it to the class for observation and discussion.

### **3. Thought Tracking (or internal monologues)**

This technique helps to reveal the thoughts of characters within a role-play or a freeze frame. It can highlight the difference between reality and appearance and reveal underlying meanings behind events and situations. Thought tracking can occur at any time in the drama and is achieved simply by the teacher saying "Freeze!" and tapping one pupil on the shoulder who is then required to speak his or her thoughts aloud.

### **4. Hot Seating**

This convention is used to promote a greater understanding of character and to develop pupils' use of questioning. Someone is asked to play the role being examined at that time and must respond to questions, staying true to character. Those asking the questions should be seated in a circle to provide a more intimate atmosphere.

### **5. Teacher in Role**

This method involves the teacher taking on the role of a character which, in practice, is not as daunting as it may sound. Role-playing is not acting but adopting a stance or attitude, just as teachers do as part of everyday teaching. Its aim is not one of performance but of exploration. It shifts the relationship between teacher and pupil and requires the group to respond in a different, direct way to the

person standing before them. It disconcerts the pupils and demands that they look afresh at the situation.

As confidence grows, the teacher may wish to adopt low status roles which hand over some decision-making to the pupils. The teacher may wish to become more manipulative within the role, only releasing certain pieces of information that will provoke the required response. The most important issue surrounding the teacher in role is that the pupils are quite clear about when the role is being employed and when it is not. There is a need to use a simple prop or some other signalling device to indicate when this is the case.

#### 6. Conscience Alley

This technique is really an extension of thought tracking but involves the whole group. Where a character is facing a dilemma, the rest of the class forms two lines along the centre of the room. The character then walks slowly through the 'alley' and as he or she passes along the line the other pupils provide both negative and positive thoughts that might be going through that person's mind.

### *Debriefing*

Working through drama can result in the exploration of some highly tense and emotive issues. Pupils are often personally involved with the roles they play, however distant they may appear to an outsider. The techniques associated with drama education can also create secure opportunities for pupils to address issues that are of concern to them personally. It is important to provide moments of reflection and analysis to allow pupils to leave those roles behind at the end of each lesson and yet take the understanding and knowledge they have gained through that work with them.



## Mapping the Lesson

|  |                         |  |
|--|-------------------------|--|
| Year: 7  | Title: Creation Stories | Time allocation: 1 x 70 minutes  |
| <b>Purpose:</b><br>To give pupils an opportunity to explore the Genesis Creation story in a way that engages them actively and imaginatively.  |                         | <b>Notes:</b><br>The aim is for the freeze frame to enrich pupils' understanding of different dimensions of the story. The literal embodiment of the parts by pupils would aid them in their memory and understanding of the story, especially after it has been deconstructed. Having to represent the story means that pupils must engage in the meaning or narrative of each day.   |
| <b>Outline of lesson:</b><br>Introduction by the teacher to provide a frame or context for the lesson. <ul style="list-style-type: none"> <li>• Read the Creation story (Genesis 1-2-3) from a suitable Bible or other source (Good News Bible is very clear).</li> <li>• Give prompt cards to pupils so that each group has a reminder of the key events.</li> <li>• Pupils create a freeze frame for each day (one frame per group) using signs, gestures and postures.</li> <li>• Teacher retells the story with groups doing freeze framing on cue.</li> <li>• Pupil and teacher feedback plus interpretation of the freezes.</li> </ul> |                         | The teacher and pupils feeding back on their freezes will no doubt raise issues of power and control, order, life, mystery, responsibility, identity, work and rest, design, the relationship between creation and creator etc. Obviously each group's snapshot of the day will vary from class to class as they emphasise different parts of the story.<br><br>Follow up activities might include: <ul style="list-style-type: none"> <li>• an acrostic on the word CREATION</li> <li>• an illustrated version of the story for young children</li> <li>• a piece of extended, evaluative writing: <i>Whose creation is it anyway?</i></li> </ul> |
| <b>Resources:</b><br>Classroom with space to perform<br>A Bible or an alternative source for the story, eg: <i>God's Story</i> Jan Mark Walker<br>Seven prompt cards, one for each day of creation   |                         |  |



## Potential C.A.S.E. Developments

| <b>Knowledge: SACRED WRITINGS</b>  |   |   |  |  |   |
|--|---|---|--|--|---|
| <b>Concepts</b>  |   |   | <b>Attitudes</b>   |  |   |
| <b>BELIEF IN GOD</b>   | <b>SYMBOLISM</b>  | <b>UNIVERSALITY OF RELIGION</b>                               | <b>ENQUIRY AND INTEGRITY</b>   | <b>TOLERANCE</b>   | <b>ECOLOGICAL RESPONSIBILITY</b>  |
| Christians believe the world was created by God and that God is omnipotent.  | For some Christians the stories contain symbols for: <ul style="list-style-type: none"> <li>• power</li> <li>• order</li> <li>• design</li> <li>• responsibility</li> <li>• providence</li> </ul> | People have always asked themselves how life started.         | Why was the world created and how?<br><br>How many other 'worlds' are there? | There are different beliefs about Creation within Christianity and people have a right to their beliefs. | Human beings have a unique place and responsibility in and to creation. |
| <b>CREATION STORIES</b>  |   |   |  |  |   |
| <b>Skills</b>  |   |   | <b>Exploration of Human Experience</b>                                       |  |   |
| <b>USE OF LANGUAGE</b>   | <b>CREATIVE ARTS</b>  | <b>HUMAN QUALITIES</b>  | <b>FUNDAMENTAL QUESTIONS</b>   | <b>DAILY EXPERIENCES</b>   |   |
| What is a myth?<br><br>How does a myth express truth?<br><br>How does the language of the Creation Story convey meaning? | Drama can express religious story.  | stewardship<br><br>responsibility<br><br>free will and choice | How was the universe created?<br><br>Where is the source of life?            | Some people are concerned about the future of Creation and act to preserve it.                           |   |

**YEAR 7**

## Mapping the Lesson

|  |                                |   |
|--|--------------------------------|---|
| <b>Year: 7</b>   | <b>Title: Ezekiel's Vision</b> | <b>Time allocation: 1 x 70 minutes</b>  |
| <b>Purpose:</b><br>To help pupils understand what it might mean to have a vision or dream using the Old Testament story of Ezekiel as the focus.   |                                | <b>Notes:</b><br>The activity is intended to highlight the difficulties associated with one person's visions or dreams. The hot seating is designed to be an interrogation of Ezekiel whose claims defy explanation.  |
| <b>Outline of lesson:</b> <ul style="list-style-type: none"> <li>• Tell the story of Ezekiel's dream, either following the Biblical narrative or from Ezekiel's point of view.</li> <li>• Invite pupils in pairs to share their responses to the story.</li> <li>• Give pupils some background to the story, explaining the context of exile in Babylon and the Fall of Jerusalem.</li> <li>• Introduce the drama activity by:<br/>numbering the pupils around the class 1 to 4.<br/>1 is a doctor; 2 is a Jewish religious leader; 3 is Ezekiel's wife; 4 is Ezekiel.</li> <li>• Give pupils five minutes' preparation time in groups of like-role, in order to prepare questions (or, in the case of Ezekiel, discuss the experience).</li> <li>• Regroup pupils in mixed role groups for the <i>hot seating</i> activity.</li> <li>• Bring the class back together to discuss their feelings and responses to the activity itself and also the difficulty of discussing a person's vision.</li> </ul> |                                | Pupils need to have the scene set for them. This can be done dramatically through story telling or as a group activity, working with the text itself.<br><br>The following questions could be used to draw out pupils' responses to the story. <ul style="list-style-type: none"> <li>• <i>How do you respond to the story?</i></li> <li>• <i>If you were Ezekiel, how would you feel?</i></li> <li>• <i>What do you think Ezekiel's vision might mean?</i></li> <li>• <i>What made it so powerful?</i></li> <li>• <i>What would you think if Ezekiel was telling you about it himself?</i></li> <li>• <i>What do you think the vision was telling Ezekiel?</i></li> <li>• <i>What might this vision mean to some people today?</i></li> </ul> The drama activity is designed to generate questions from three perspectives: the medical, the religious and the personal. |
| <b>Resources:</b><br>The story of Ezekiel in Ezekiel Chapter 37: 1-14  |                                |   |

## Potential C.A.S.E. Developments

### **Knowledge: SACRED WRITING, INFLUENCE OF RELIGION**

| <b>Concepts</b>  |  |  | <b>Attitudes</b>                |   |
|--|--|--|---------------------------------|---|
| <b>BELIEF IN GOD</b>   | <b>SPIRITUAL DIMENSION</b>   | <b>SYMBOLISM</b>   | <b>RESPECT AND SELF RESPECT</b> | <b>ENQUIRY AND INTEGRITY</b>                                    |
| Ezekiel believed faith in God would bring: <ul style="list-style-type: none"> <li>• new life</li> <li>• deliverance</li> <li>• salvation</li> <li>• wholeness</li> </ul> | In the story God communicates powerfully through the vision.<br><br>It is a form of communication which cannot be explained. | of the story and a vision, of bones representing the people, and dancing as a sign of new life in faith. | Everyone's dreams are valid.    | Valuing visions and dreams as powerful means of self-discovery. |

### **EZEKIEL'S VISION**

| <b>Skills</b>          |  |   | <b>Exploration of Human Experience</b>   |                        |  |
|------------------------|--|---|--|------------------------|--|
| <b>USE OF LANGUAGE</b> | <b>EMPATHY</b>   | <b>CREATIVE ARTS</b>                                | <b>SPIRITUAL LIFE</b>  | <b>PEOPLE OF FAITH</b> | <b>HUMAN QUALITIES</b>                 |
| allegory<br>vision     | with <ul style="list-style-type: none"> <li>• Ezekiel</li> <li>• Ezekiel's contemporaries</li> </ul> | The use of drama to explore the means of the story. | For some people there is value in a form of communication which is mysterious. | Ezekiel                | perseverance<br>faith<br>hope<br>trust |

**YEAR: 7**

## Mapping the Lessons

|   |  |   |
|---|--|---|
| <b>Year: 8</b>  | <b>Title: Good &amp; Evil in the Hindu Tradition</b> | <b>Time allocation: 3 x 70 minutes</b>  |
| <p><b>Purpose:</b></p> <ul style="list-style-type: none"> <li>To give pupils the opportunity to reflect how good and evil is portrayed through stories</li> <li>To introduce pupils to the Hindu deities and help them to understand that they all have their individual personalities</li> </ul>   |  | <p><b>Notes:</b></p> <p>The story of Rama and Sita is about good and evil, light and darkness. Through the drama pupils can explore and express the nature of their particular character. How does someone show they are devious or evil as against good and honest?</p>  |
| <p><b>Outline of lessons:</b></p> <ol style="list-style-type: none"> <li>1. Introduce the story of Rama and Sita using play booklets or text books or tell the story. Divide the class into groups and share out units of the story. Use freeze frame techniques to encapsulate the character. Use thought-tracking to reveal his/her true identity and feelings to audience.</li> </ol> <p><b>Homework:</b></p> <p>Each pupil to write about his/her own character from the story in terms of good and evil or make an artefact indicating who they are, ie a crown for Rama or a mask for Ravana which can then be used as a prop.</p> <ol style="list-style-type: none"> <li>2. Drama lesson. Each group presents its part of the story using a drama technique, eg freeze frame or thought-tracking</li> <li>3. Drama is performed. Pupils complete assessment sheet on good and evil, placing their character on the continuum.</li> </ol> |  | <p>A discussion of the ways they could act out a good or evil part will help pupils in their work. The freeze frame and thought-tracking can not only help the pupils who are engaged in the work to understand the good or evil sides of their character but the audience as well.</p> <p>Pupils are given the clear focus that their primary aim is to communicate the nature of their character using the story to do so.</p> <p>Further homework could include:</p> <ul style="list-style-type: none"> <li>write a profile of a person, alive or dead, who exemplifies either real goodness or evil.</li> </ul> |
| <p><b>Resources:</b></p> <p>Divali story<br/>Room to practice drama<br/>Pupils' own props</p>   |  |   |

## Potential C.A.S.E. Developments

### **Knowledge: INFLUENCE OF RELIGION, MORALITY AND FESTIVALS**

| <b>Concepts</b>  |   |   | <b>Attitudes</b>  |  |  |
|--|---|---|---|--|--|
| BELIEF IN GOD  | MORALITY  | SYMBOLISM   | ENQUIRY & INTEGRITY   | SOCIAL AWARENESS   | TOLERANCE  |
| For Hindus, God is in: <ul style="list-style-type: none"> <li>• everything and everyone</li> <li>• the battle between good and evil</li> </ul> | It is right to resist evil and to fight for good. | of: <ul style="list-style-type: none"> <li>• characters in a story</li> <li>• the story itself</li> <li>• enactment of a story</li> </ul> | What makes the difference between forces of good and evil?<br><br>What is the message of stories? | Sometimes a fight for good demands self sacrifice and courage. | Religious story is a powerful form of expression of difficult issues in human experience.<br><br>I have a responsibility to respect and understand the celebrations of others. |

### **GOOD AND EVIL IN THE HINDU TRADITIONS**

| <b>Skills</b>      |  |  | <b>Exploration of Human Experience</b> |   |   |
|--------------------|--|--|--|---|---|
| USE OF LANGUAGE    | REASONED ARGUMENT  | CREATIVE ARTS  | PEOPLE OF FAITH                        | SPIRITUAL LIFE  | FUNDAMENTAL QUESTIONS   |
| allegory<br>poetry | How can opposites be reconciled?<br><br>How can they be understood as part of the whole? | Drama can be used both in faith communities and the classroom to express religious ideas and fundamental truths. | Rama<br>Sita<br>Hanuman                | of: <ul style="list-style-type: none"> <li>• storytelling</li> <li>• ritual drama</li> <li>• repetition</li> <li>• understanding good and evil</li> </ul> | Why is there evil?<br><br>Where does it come from?<br><br>What difference can belief in God Make. |

**YEAR: 8**

## Mapping the Lessons

|   |                                      |  |
|---|--------------------------------------|--|
| <b>Year: 8</b>  | <b>Title: Exploring Non-Violence</b> | <b>Time allocation: 3 x 70 minutes</b>   |
| <b>Purpose:</b><br>To give pupils the opportunities to explore the issue of non-violence from both a religious perspective and their own  |                                      | <b>Notes:</b><br>These lessons are designed to raise pupils' awareness of the causes of violence and the potential impact of non-violent responses.  |
| <b>Outline of lessons:</b><br>1. Use a story of a Christian response of non-violence to a situation of extreme violence, eg Jesus in the Garden of Gethsemane, Martin Luther King.<br>Discuss the various forms of violence, what it might mean and its impact on both perpetrators and victims. Explore religious responses to violence.<br>2. Show pupils the excerpt from the film <i>Gandhi</i> . Use it to generate questions for discussion. Divide pupils into groups of 5. The five key roles of protesters, soldiers, army officers, women and reporters must be covered, with each member of the group taking on one of the roles. Each group then sends a different person through 'conscience alley', eg:<br>Group 1:                 Protester<br>Group 2:                 Soldier etc<br>If pupils are inexperienced, it might help them to prepare for their role by suggesting they meet first in like-role groups for discussion.<br>To conclude the lesson, explore the motivation of the protesters in the context of Gandhi's philosophy of non violence. Evaluate its success. Show pupils the final scene from the extract.<br>3. Give pupils extracts from the Sermon on the Mount and invite them, in pairs to highlight aspects which reflect Gandhi's philosophy.<br>Draw on the similarities between the Christian ideal and the response of the Hindu who was profoundly influenced by the teaching of Jesus.<br><br><b>Writing Task:</b> (Pupils' choice) <ul style="list-style-type: none"> <li>• What makes a non-violent response successful?</li> <li>• When could you have effectively used a non-violent response to a situation?</li> </ul> |                                      | The first lesson creates the context which is built on through the use of a powerful example of successful non-violence. The excerpt from the film <i>Gandhi</i> features the protest march by the Indians on the Dharasana Salt Works. Line after line of Indians are systematically beaten by the soldiers and then tended by the women, watched by the army officers and reporters, who are all white. The clip lasts no more than five minutes and is followed by the scene in which Gandhi is invited officially to join the discussions about India's future. It is a defining moment in India's history.<br><br>Suggested questions for discussion: <ul style="list-style-type: none"> <li>• <i>How would you describe the expressions on the faces of the protesters, the soldiers, the reporters?</i></li> <li>• <i>What do you think might be going through their minds?</i></li> <li>• <i>What do you think the situation might be?</i></li> <li>• <i>What questions does this scene raise in your mind?</i></li> <li>• <i>If you were in the scene, who would you be?</i></li> </ul> The drama activity allows pupils to get inside the situation and to explore the motivation of each group involved.<br><br>The final lesson comes back to the teaching of Jesus which influenced Gandhi's actions so profoundly. |

## Potential C.A.S.E. Developments

| <b>Knowledge: INFLUENCE OF RELIGION</b>   |  |  |  |   |  |
|---|--|--|--|---|--|
| <b>Concepts</b>   |  |  | <b>Attitudes</b>   |   |  |
| <b>BELIEFS</b>  | <b>MORALITY</b>  | <b>UNIVERSALITY OF RELIGION</b>  | <b>SELF AND SELF-RESPECT</b>   | <b>FORGIVENESS</b>  | <b>ENQUIRY AND INTEGRITY</b>   |
| Some people express their deep religious commitment through non-violent behaviour.  | Responses to issues of violence are sometimes informed by religious beliefs.   | Religious traditions all have responses to violence, many involving a non-violent stance.          | Valuing the non-violent response and the commitment to end violence. | Non-violence might demand forgiveness.                              | Why is non-violence desirable?<br>Why are people violent?<br>Where does violence lead? |
| <b>EXPLORING NON-VIOLENCE</b>   |  |  |  |   |  |
| <b>Skills</b>   |  |  | <b>Exploration of Human Experience</b>                               |   |  |
| <b>EVALUATION</b>   | <b>APPRAISAL</b>   | <b>CREATIVE ARTS</b>   | <b>HUMAN QUALITIES</b>   | <b>MORALITY</b>   | <b>DAILY EXPERIENCES</b>   |
| How far does: <ul style="list-style-type: none"> <li>• violence breed violence?</li> <li>• non-violence break the cycle?</li> </ul> | When is a non-violent response desirable?<br>When might a violent response be justified?<br>What is the relative impact? | The use of drama to explore the causes of violence and the possibilities of non-violence response. | courage<br>steadfastness<br>determination<br>self-control            | What do I believe about responses to violence and how do I respond? | Some people live with violence as a matter of routine.                                 |

**YEAR: 8**

# Mapping the Lesson

|   |                 |  |
|---|-----------------|--|
| Year: 9   | Title: Baisakhi | Time allocation: 1 x 60 minutes lesson   |
| <b>Purpose:</b><br>To help pupils understand the meaning behind the story of Baisakhi and to reflect on the importance of courage and the faith of others   |                 | <b>Notes:</b><br>It is good to have pupils sitting on the floor or arrange chairs in a circle.<br>It is clear from the lesson outline that not all pupils are involved in the drama. The techniques such as thought tracking and teacher-in-role are used to lead pupils to reflect on the meaning of the story and to extend their capacities for empathy.  |
| <b>Outline of lesson:</b> <ul style="list-style-type: none"> <li>• Pupils enter the room and sit in a circle around a low table with a Sikh ceremonial sword concealed beneath a cloth.</li> <li>• The teacher introduces the mystery object, building up its importance to the story.</li> <li>• The sword is revealed and pupils invited to ask questions about it. The teacher explains it will be raised to denote the role of the Guru. Five 'volunteers' are identified from the pupils who will all take on the role of the crowd.</li> <li>• The teacher begins to tell the story, building up the tension as the crowd waits, anticipating the important event or announcement.</li> <li>• The sword is uncovered as the point is reached in the story for the Guru to appear.</li> <li>• Pupils become the crowd.</li> <li>• Freeze frame and thought track as each volunteer comes forward.</li> <li>• Narrate to the end of the story.</li> </ul> |                 | <ul style="list-style-type: none"> <li>• <i>What is it that makes a person decide he/she is willing to die?</i></li> <li>• <i>How does it feel to be a bystander as a drama unfolds?</i></li> </ul> <p>The teacher may take on the role of one of the volunteers. Handling the role of the Guru must be done with extreme sensitivity to avoid causing offence at impersonating the Guru.</p> <p>Depending on the confidence of the teacher, he or she may only be in role for a few seconds or may be prepared to take it further.</p> <p>NB: It is important also to remember not to remove the ceremonial sword from its sheath because of religious sensitivities.</p> |
| <b>Resources:</b><br>Kirpan or Ceremonial Sword<br>Cloth<br>For the story of Baisakhi, see:<br>Wood et al <i>Dimensions in Religion: Times and Seasons</i> Nelson, p.70   |                 | <b>Homework:</b><br>In the role of the mother of the second volunteer, write down what thoughts and feelings might be.<br>A follow up lesson may make use of conscience alley.   |



## Potential C.A.S.E. Developments

### **Knowledge: FOUNDERS OF FAITHS, INFLUENCE OF RELIGION, FESTIVALS**

| <b>Concepts</b>   |   |   | <b>Attitudes</b>                                     |   |  |
|---|---|---|--|---|--|
| <b>BELIEFS</b>  | <b>COMMITMENT</b>   | <b>SYMBOLISM</b>  | <b>RESPECT AND SELF RESPECT</b>                      | <b>ENQUIRY AND INTEGRITY</b>                      | <b>TOLERANCE</b>   |
| Sikhs show their belief in God by: <ul style="list-style-type: none"> <li>• belonging to the Khalsa</li> <li>• following the Gurus</li> </ul> | Sikhs wear the 5 ks to show their commitment to God and to each other and their readiness to die for their faith. | of: <ul style="list-style-type: none"> <li>• objects</li> <li>• a story</li> <li>• promises</li> <li>• people as role models</li> </ul> | I can enter someone else's experience through drama. | What makes a person prepared to die for a belief? | For devout Sikhs, religion is a great unifying and motivating force. |

### **BAISAKHI**

| <b>Skills</b>         |   |   | <b>Exploration of Human Experience</b>  |   |   |
|-----------------------|---|---|---|---|---|
| <b>USE OF SOURCES</b> | <b>EMPATHY</b>  | <b>CREATIVE ARTS</b>  | <b>SPIRITUAL LIFE</b>   | <b>HUMAN QUALITIES</b>                                | <b>DAILY EXPERIENCES</b>  |
| story<br>drama        | with those who: <ul style="list-style-type: none"> <li>• are persecuted</li> <li>• want to be reckoned with</li> <li>• are committed</li> <li>• are courageous</li> </ul> | The greatest religious moments were dramatic and are relived through story and ritual | of: <ul style="list-style-type: none"> <li>• symbolic readiness to fight</li> <li>• commitment expressed outwardly as well as inwardly</li> </ul> | courage<br>steadfastness<br>faithfulness<br>obedience | Sikhs wear signs of their faith as part of their everyday life. |

**YEAR: 9**

## Mapping the Lessons

|   |                                       |   |
|---|---------------------------------------|---|
| <b>Year: 9</b>  | <b>Title: The Ascetic's Lifestyle</b> | <b>Time allocation: 2/3 x 70 minutes</b>  |
| <p><b>Purpose</b></p> <p>To give pupils opportunities to:</p> <ul style="list-style-type: none"> <li>• reflect on the key moments in the rituals of a Buddhist monk</li> <li>• compare pupils' own lifestyles with the monk's</li> </ul>              |                                       | <p><b>Notes:</b></p> <p>Pupils are using their knowledge from previous lessons to set up a tableau frame based on a key moment in the life of the Buddhist monk, eg shaving the head, leaving home, receiving his alms bowl or declaring his five vows.</p> <p>Pupils are split into five groups and choose or are given a different frame to produce. Each group demonstrates its frame, with questions from the rest of the pupils. An extension of the exercise could be to have pupils stepping out of the frame and thought-tracking.</p> <p>The intention is that the emotions and feelings behind the rituals will surface and be discussed.</p> |
| <p><b>Outline of lessons:</b></p> <ol style="list-style-type: none"> <li>1. Exploration of a Buddhist monk's story - possible storytelling with artefacts or video.</li> <li>2. Reflective and evaluative exercise using drama (see notes)</li> </ol> |                                       |   |
| <p><b>Homework:</b></p> <p>Pupils write a comparison of their lifestyle with the Buddhist monk's highlighting a key moment in their own lives</p>   |                                       |   |

## Potential C.A.S.E. Developments

### *Knowledge:* INFLUENCE OF RELIGION

| <i>Concepts</i>  |   |   | <i>Attitudes</i>   |  |   |
|--|---|---|--|--|---|
| BELIEFS  | THE SPIRITUAL DIMENSION                                       | COMMITMENT  | RESPECT AND SELF RESPECT   | ENQUIRY AND INTEGRITY  | SENSITIVITY   |
| The Buddhist monk expresses his faith in renunciation and self denial. | Denial of the self through extreme asceticism brings Nirvana. | Religious commitment is the sole motivating force in the monk's life as a way of finding himself. | The monk deserves to be admired for his determination.<br><br>I can respect him.<br><br>I can be determined too. | What motivates a person to give up the world and take up an ascetic life?<br><br>What good does it do? | to: <ul style="list-style-type: none"> <li>• a lifestyle that is very different from my own.</li> <li>• a person's right to express his beliefs as he chooses.</li> </ul> |

### THE ASCETIC'S LIFESTYLE

| <i>Skills</i>  |  |  | <i>Exploration of Human Experience</i>   |   |   |
|--|--|--|--|---|---|
| REASONED ARGUMENT  | EMPATHY  | REFLECTION   | SPIRITUAL LIFE   | HUMAN QUALITIES   | DAILY EXPERIENCES   |
| What do I think about the monk's: <ul style="list-style-type: none"> <li>• way of life</li> <li>• commitment</li> <li>• purpose</li> <li>• achievement?</li> </ul> | with those who: <ul style="list-style-type: none"> <li>• are single-minded</li> <li>• are totally committed</li> <li>• have nothing to commit themselves to</li> <li>• indulge themselves</li> </ul> | What would I be able to renounce?<br><br>What could I not do without?<br><br>How focused am I? | of: <ul style="list-style-type: none"> <li>• self denial</li> <li>• suffering</li> <li>• asceticism</li> <li>• self control</li> <li>• the middle way</li> </ul> | determination<br><br>self control<br><br>sense of purpose<br><br>obedience<br><br>resourcefulness | A monk's days are totally predictable, often painful, sometimes boring but totally focused. |

**YEAR: 9**

## *Resources and Further Reading*

Boagey, E. (1992) *Starting Drama*. Collins Educational, London

Bolton, G., (1992) *New Perspectives on Classroom Drama* Simon & Schuster: Hemel Hempstead

Hornbrook, D. (189) *Education and Dramatic Art* Blackwell: Oxford

Hornbrook, D. (1991) *Education in Drama* Falmer Press: London

Neelands, J. (1984) *Making Sense of Drama* Heinemann: Oxford

Neelands, J. (1990) *Structuring Drama Work* Cambridge University Press: Cambridge

Somers, J., (1994) *Drama in the curriculum* Cassell: London

Taylor, K. (Ed) (1991) *Drama Strategies* Heinemann: Oxford

Willis, P. 1990) *Common Culture* OUP Milton Keynes

# ***Chapter 12***

## ***Playing at Religious Education***

**This chapter is concerned with pupils researching, making, playing and evaluating their own games. Games are used as teaching tools for a chosen audience.**

## *Introduction*

It is recognised wisdom that pupils learn more readily when they can see a purpose in the activity. Furthermore active involvement brings greater understanding and learning is far more effective when it is fun. This approach to learning works well because it is open, appropriate to pupils of all abilities and above all, engages them with the material in a most enjoyable way.

## *First Steps*

The teacher must first explain the whole process, making the global picture, including the purposes of the activity clear. The task for pupils is to devise a game which will become the vehicle for teaching a particular topic to others. The instructions need to be set out simply in both oral and written form. The text needs to be well spaced so that the task sheets can be used as working documents for making notes and trying out ideas. Explanations should also include criteria relating to assessment. It is helpful if new religious words are included, with explanations and pupils are given the chance to hear them as well as read them. It is useful to prepare pupils the week before the start of the project in order to give them the opportunity to collect their own information together. If this is a new experience for the class, they will need to be encouraged to gain the complete picture rather than use the instruction sheet as they would a set of questions.

## *Researching the Topic*

Pupils can be given the topic which is the subject of their game or, where pupils are experienced in working in this way, they might be given a choice. They are also provided with a variety of relevant resources and invited to choose which they would like to use or feel is most appropriate for them. Work begins individually on a book or an article with the task of reading and noting the most important details. Pupils then find a partner who has used a different resource and through discussion, they compare what they have found out and add to their individual notes. If they are to work in larger groups, they then combine with another pair and compare and amend and add to their notes again. In this way the research is cumulative and collaborative but structured.



When students are given information to learn just for the sake of it, they often do not retain it. When they are learning it for a purpose they are much more likely to remember it. If they are asked to research a particular subject in order to make a game that will become a learning opportunity for a given audience, it is necessary for pupils to interact with the material. The task of communicating ideas to someone else is a very good way of ensuring sound learning. The need to present their work to their peers for scrutiny also provides a great incentive to pupils to perform well.

The activity in itself is proactive. It creates time for the teacher to engage in dialogue with pupils individually and creatively. The teacher also has time to ensure that everyone is clear and confident about the task, avoiding the feelings of helplessness experienced by some pupils, sometimes resulting in discipline problems.

The approach creates a situation where pupils are processing information rather than just moving it from one place to another. It encourages real learning to take place. This is evident during their dialogue with each other and with the teacher. Sharing and collaborating involves all and the manipulation of information enhances understanding. Very quickly it will become apparent that peer tutoring arises naturally as pupils become expert and begin advising others.

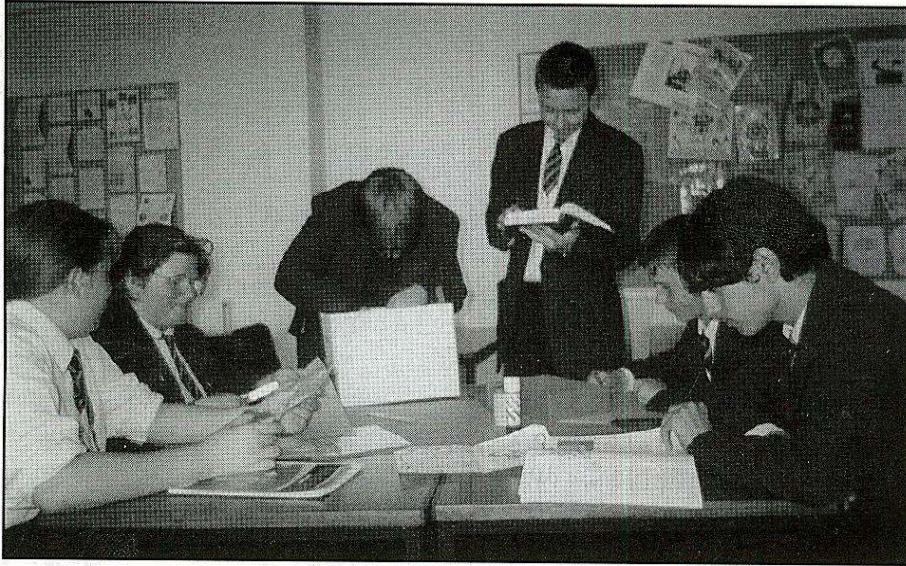
Within mixed ability groups the teacher is allowed to guide the pupils who need help to suitable resources without making them feel different. Pupils who receive information more easily and who express themselves better orally than in writing have the chance to communicate with their peers and the teacher and show what they know in a way that makes them feel successful. More able pupils are encouraged to extend themselves especially through engaging in dialogue with the teacher on a higher level than would be possible in a class situation. This encourages quality response rather than greater quantity, as is often the case with bright pupils. More complex text can be recommended and appropriate questioning used to challenge the more able. The process enables the

teacher to monitor the rate of work and keep pupils on task. This provides a useful preparation for other independent study, especially later in Key Stage 4 when examination coursework demands well developed general study skills.

## *Planning the Game*

Once research is completed, pupils need to be encouraged to consider the target audience for their game. It may be a Year 6 class, their own peers or an examination group using the material as a revision aid. They need to discuss different types of games and decide which is most appropriate for the potential players. Decisions need to be made about materials and these categorised into those that are desirable, readily available or can be acquired. The group also needs to discuss how the workload will be divided in order that collectively they can make the most of each other's skills. A final design needs to be completed with clear descriptions of the resources available and the skills which will be used. It may be necessary to restrict the size of the game and insist that loose pieces are attached to the board in some way. It is also necessary for the groups individually to decide on the rules of their game and to produce them in a form which is clear and concise. Many games stay in cupboards because the rules are too complicated.

Generally the making of the game seems to involve all pupils naturally and encourages independence. It allows for the celebration of success when the ideas come together and encourages co-operative team work rather than competitive friction. Most pupils find it fun and demonstrate their keenness to work in their own time. They enjoy feeling more of an expert than the teacher. The need occasionally to consult the Technology Department for more ambitious projects sets up useful cross-curricular links.



Through this way of working pupils are encouraged to conceptualise the subject matter as they try to communicate the information in an interactive way. It quickly becomes obvious if the choice of game does not suit the content. If pupils design a game with a straight track beginning at birth and ending at death, they soon find that it does not convey what Hindus believe about death. Sometimes pupils discover this for themselves. Skilful questioning, however, will help them to see why such a layout is inappropriate.

### *Evaluating the Game*

Once the games are completed they need to be trialled within the class before going on to target groups. The classroom needs to be organised to allow ease of movement and space for the games to be played. Each pupil needs to have his or her own personal evaluation sheet. Games are numbered and played for a set amount of time in rotation, each evaluated as it is played. The evaluation sheet should encourage pupils to make positive comments and avoid flippant remarks. It is important that they do not limit their evaluations to the presentation of the game but consider also how far it helps the learner to develop the relevant concepts. During this activity the teacher can listen to pupils' remarks and question their comments. The completed game is more often than not highly successful. Most pupils take a lot of time and care over the production, all the time consolidating their knowledge and understanding. Throughout the process they are encouraged to be positively self-critical and to develop feelings of personal autonomy. They have to be responsible about their part in the group activity and are encouraged to treat deadlines seriously, especially since evaluation will be peer-focused as well as the responsibility of the teacher.



## *Resourcing the Work*

There must be a variety of resources available for the investigative preparation of the activity. Any books that are relevant to the subject matter can be collected together and used. Pupils can be invited to visit the Library and to bring in their own material as well as to use Information Communication Technology sources. Some pupils will need guidance in finding information in order to enable access. Relevant magazine or newspaper articles mounted and laminated and filed also provide a useful resource. Offcuts of card and paper can be sometimes be acquired from a local printer. Pupils can be encouraged to re-cycle cartons, paper and other materials from home. The most important resource is time and teachers must be prepared to provide that in sufficient amounts to ensure that the task is satisfying. Although there is a growing number of publications presenting games for pupils to play, these are not included here since the principal educational benefit of this approach to learning is in the preparation of the games by pupils themselves.

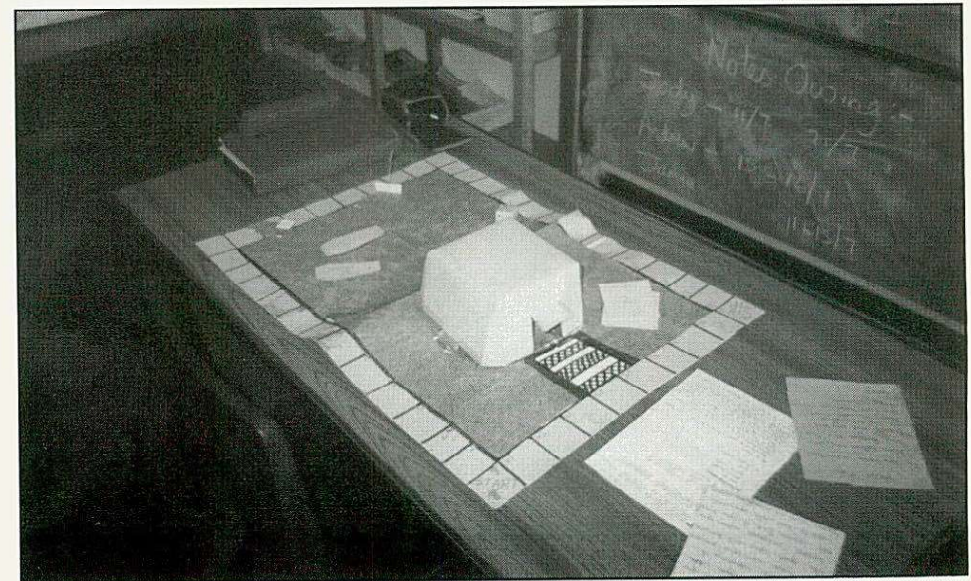
## *Recording and Assessment*

The finished game is in itself a record of the activity. It can sometimes be useful to have a short, accompanying text to explain the purpose and all games need written rules. The assessment is an integral part of the learning process and pupils need to know clearly on what criteria judgements will be made. The method allows the teacher to observe and assess both core skills and those specifically relevant to RE. Although summative assessment is important, it is also vital to examine the pupils' understanding along the way as an ongoing process. One-to-one and group discussions allow the teacher to gather information towards a final assessment. In this way, assessment is targeted at a variety of levels albeit through one task, because it is aimed at response as well as outcome.

## *At the End of the Day...*

This approach works equally well with pupils in Key Stages 3, 4 and 5. It is probably sufficient to plan such an opportunity once a year at the most. If that is timed in Year 9 just before option decisions are made, pupils become particularly interested in the subject. Introducing the activity immediately before a holiday allows time for practical preparation. If games are made immediately before an open evening, demonstrations of them go down very well and attract a lot of attention. The approach is very useful as a form of revision both for the pupils who make the games and for those who play them. Motivation is almost always increased even with disaffected pupils. If the games are made for use by pupils in another key stage, particularly in the primary school, cross-phase liaison is enhanced.

When, at the end of a Friday afternoon, pupils are reluctant to leave the lesson and go home then a teacher knows that he or she is hitting the mark and all the efforts are worthwhile.



## Mapping the Game

|   |                      |  |
|---|----------------------|--|
| Year: 7/8/9   | Title: Making a Game | Time: Variable   |
| <p><b>Purpose:</b></p> <p>To encourage pupils to engage with the religious material and to apply it through the medium of a game.</p> <p>To help pupils collaborate and work independently with enjoyment.</p>  |                      | <p><b>Year 7:</b></p> <ul style="list-style-type: none"> <li>• A board game on the <i>Authority of the Qur'an</i>, would focus on pupils' knowledge and understanding of the book itself and the way it is treated by Muslims.</li> <li>• <i>Visions and Dreams</i> could be represented as a 'Snakes and Ladders' game with both religious visions and dreams and pupils' own depicted.</li> </ul>  |
| <p><b>Context:</b></p> <p>The context for this activity could be almost any unit in the Key Stage 3 RE curriculum. Once pupils are given opportunities to think of possible games on a given theme, they will generate their own ideas and find ingenious ways to put them into practice. A brainstorming session first to identify types of games will help pupils to focus their thinking, especially at the outset.</p> <p>Task sheets need to be prepared to support the group work.</p> <p>It is impossible to give concrete examples since the outcomes are so varied and generated by pupils themselves. However, it is helpful for the teacher to have some idea of what would be viable for a particular unit.</p> |                      | <p><b>Year 8:</b></p> <ul style="list-style-type: none"> <li>• A travelling game like Monopoly might be used for a board game on <i>Pilgrimage</i>.</li> <li>• <i>Hindu Beliefs</i> can be effectively represented on a Game of Life model.</li> </ul> <p><b>Year 9:</b></p> <ul style="list-style-type: none"> <li>• A matching game using words and pictures designed to be played by younger children could be a focus of the <i>Easter</i> unit.</li> <li>• The <i>Truth Claims</i> work could be drawn together in a knowledge game like Trivial Pursuit, designed to generate discussion.</li> </ul> |

## Task Sheet: Making a Game

Name: \_\_\_\_\_

### PARABLES OF JESUS

#### Your task:

- To choose a partner who works as hard as you.
- To design and make a *board game* to teach students of your own age about the *Parables of Jesus* that we have studied this term. As part of the game, players should also need to know, or find out as part of the game, the meaning of the word *Parable*.

#### How to start:

Decide which parable or parables you are going to focus on. Write it/them here:

#### Next:

Revise the stories and the meaning of the word parable; there is room on the back to make notes.

#### Now:

You need to decide the sort of game you will make - think about board games you have already played. Jot down your ideas below and circle your final decision.

#### How will the game be played?

Think about how it will start and end and how the players will get around the board. Write your ideas down.

#### What will you need to make the game?

List the items. Circle the ones you will need some help with.

#### Think again:

Now you need to think your ideas through carefully and decide if the game *will* teach the players about Jesus' parables. Remember, this is a game for students who *don't know* the parables already - *it is a teaching game*.

# Evaluation Sheet: Parable Game

Name: \_\_\_\_\_

Using the rules provided play the game with your partner:

## Now comment on the following points:

1. Presentation of the game. (Are all the pieces there; are the pieces easily assembled; is it easy to lose the pieces; does it look inviting to play? etc.) Make positive comments where possible.
2. Do the rules work: Do the rules allow you to play the game without help? Are they too complicated or not have enough detail? etc.
3. Would you have been able to play the game without already knowing the parables?
4. How well does the game teach you the meaning of the word parable? Is the meaning correct? Explain how it does this.
5. Is the game aimed at the correct age group? Why/Why not?

## Now give a mark out of ten for the following:

1. Presentation \_\_\_\_\_
2. Rules \_\_\_\_\_
3. Does it *teach* pupils the parables? \_\_\_\_\_
4. Does it *teach* the meaning of 'parable'? \_\_\_\_\_
5. Is it aimed at your own age group? \_\_\_\_\_

Any other comments:

## Potential C.A.S.E. Developments

|  |   |  |   |  |                                |
|--|---|--|---|--|--------------------------------|
| <b>Knowledge: SACRED WRITINGS, FOUNDER OF FAITH, CHRISTIAN TEACHING</b>  |   |  |   |  |                                |
| <b>Concepts</b>  |   |  | <b>Attitudes</b>  |  |                                |
| <b>BELIEFS</b>   | <b>THE SPIRITUAL DIMENSION</b>  | <b>SYMBOLISM</b>   | <b>RESPECT AND SELF RESPECT</b>   | <b>ENQUIRY AND INTEGRITY</b>   | <b>SENSITIVITY</b>             |
| Christians believe Jesus was: <ul style="list-style-type: none"> <li>• a teacher</li> <li>• a storyteller</li> </ul> | is revealed through: <ul style="list-style-type: none"> <li>• stories</li> <li>• listening</li> </ul> | of: <ul style="list-style-type: none"> <li>• a story</li> <li>• the storyteller</li> </ul> | I can: <ul style="list-style-type: none"> <li>• remember stories</li> <li>• live a story</li> </ul>           | Why are stories powerful?<br>What is their impact?                       | Sacred stories are holy ground |
| <b>PARABLES OF JESUS</b>   |   |  |   |  |                                |
| <b>Skills</b>  |   |  | <b>Exploration of Human Experience</b>  |  |                                |
| <b>USE OF LANGUAGE</b>   | <b>REFLECTION</b>   | <b>CREATIVE ARTS</b>   | <b>SPIRITUAL LIFE</b>   | <b>DAILY EXPERIENCE</b>  |                                |
| Parable  | Which stories impact on me?<br>What is my favourite story?  | Great religious truths can be expressed through story and explored in games.               | of: <ul style="list-style-type: none"> <li>• listening</li> <li>• collaborating</li> <li>• a story</li> </ul> | Learning is more fun and more effective if people are actively involved. |                                |

**YEAR 7**

## *Year 8: Living the Faith: Hinduism*

Throughout the year we have been looking at the way that a variety of religions celebrate or remember different stages in their life. We have also looked at the beliefs that lead people to celebrate in these ways.

Your task is to find out what *Hindus believe about death and beyond and the ceremonies that surround this stage in their life* and then to **make a game** that shows that you understand what you have learned.

You will have two double periods and two homework sessions to complete the task. On \_\_\_\_\_ you will play and evaluate each others' games.

### **Part One:**

1. On your own, choose one book/page listed on the board and find out, by **reading carefully**, all you can about Hindu beliefs about death and beyond. Use your exercise books to **write** down the **main facts**. Keep these brief and to the point - do not copy word for word from the book. Ten to fifteen main points are often enough.
2. Now choose a partner who has used a different book from you. Compare notes and add to your list any additional information that helps you gain a better understanding of the topic or gives you more information.
3. Now choose two more people who have used other books. Again, compare notes and add to your own.
4. Through comparing notes and discussion you should now have quite a clear understanding of the topic. If not, there are additional books in the topic box that may help you. If there are still some points that you do not understand, you may ask another group or the teacher.

### **Part Two:**

In your group of four, you now need to plan out your game and rules. You need to remember what the game is about and also plan to make it look as professional as possible. You should use recycled materials where possible. Keep in mind the deadline and remember other students will be playing and evaluating your game.

You must include with your game a summary of what each group member has completed. This will allow a fair evaluation of each member's input.

### **Part Three:**

With your group members, collect an evaluation sheet each and sit at one of the tables provided.

Play the game according to the rules provided. Stop when the teacher indicates it is time to do so.

Now complete your evaluation sheet.

Now move on to another table and repeat the process.

Continue in this manner until told to stop.



## Potential C.A.S.E. Developments

| <b>Knowledge: INFLUENCE OF RELIGION, MORALITY, CEREMONIES</b>   |   |  |   |  |   |
|---|---|--|---|--|---|
| <b>Concepts</b>   |   |  | <b>Attitudes</b>  |  |   |
| <b>BELIEF IN GOD</b>  | <b>THE SPIRITUAL DIMENSION</b>  | <b>MORALITY</b>  | <b>RESPECT AND SELF-RESPECT</b>   | <b>ENQUIRY AND INTEGRITY</b>   | <b>TOLERANCE</b>  |
| Hindus believe:<br><ul style="list-style-type: none"> <li>• God is the supreme Reality</li> <li>• Oneness with God is ultimate bliss</li> </ul> | The body dies and is re-born; the soul lives on, seeking release from the cycle of birth and death  | A person's deeds determine the conditions of the next life through the law of Karma    | I can help others to learn through my game  | Valuing:<br><ul style="list-style-type: none"> <li>• collaboration</li> <li>• peer evaluation</li> <li>• interactive ways of learning</li> </ul> | The beliefs of others deserve my respect and understanding  |
| <b>LIVING THE FAITH - HINDUISM</b>  |   |  |   |  |   |
| <b>Skills</b>   |   |  | <b>Exploration of Human Experience</b>  |  |   |
| <b>REFLECTION</b>   | <b>EVALUATION</b>   | <b>CREATIVE ARTS</b>   | <b>SPIRITUAL LIFE</b>   | <b>FUNDAMENTAL QUESTIONS</b>   | <b>MORALITY</b>   |
| What do I believe about death and life after death?   | What is the impact of the law of Karma on the way Hindus live their lives?<br><br>How does belief in reincarnation affect the mourning processes? | Profound issues at the heart of human religious meaning can be explored through a game | of:<br><ul style="list-style-type: none"> <li>• believing</li> <li>• recognising a reality beyond the physical world</li> </ul> | What does happen after death?  | How do my beliefs influence my actions:<br><br>How do I believe I might have to account for my actions? |

**YEAR: 8**