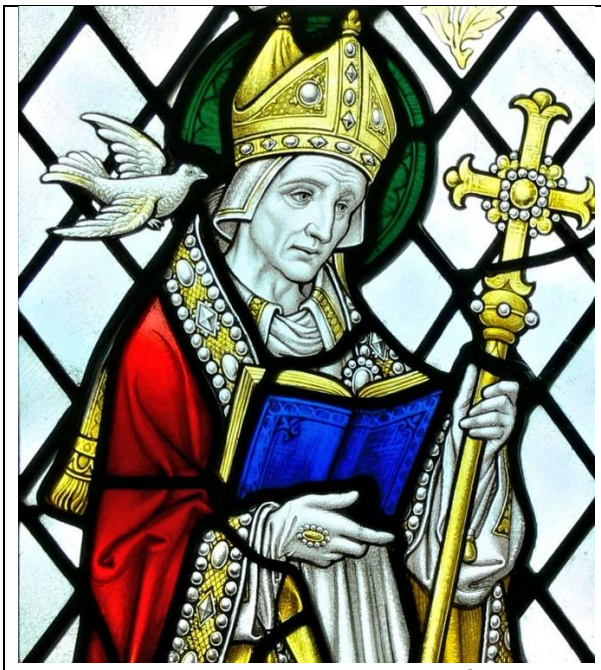


St David, Patron Saint of Wales
https://upload.wikimedia.org/wikipedia/commons/8/83/Saint_Non%27s_Chapel_-_Fenster_5_St.David_top.jpg

Catrin Jones decorative stained glass at Cwmbran Hospital: the theme of wellbeing.
https://www.catrinjones.co.uk/healthcare/grange-hospital

Support Materials for Religion, Values and Ethics

Ideas to support RVE within the Humanities Area of Learning and Experience

Suggested age group:
10-11-year-olds

How does Welsh stained glass and art express spirituality?
Religions and beliefs: Christianity, Spiritual but not religious.

PARTNERIAETH

RE Today Services

This is one of a series of support materials for RVE produced for teachers with the aim of setting high standards in the study of religion, values and ethics. These resources are offered as suggestions to enable learners to develop knowledge and understanding of religion and belief in ways which foster the four purposes of the Curriculum for Wales and afford opportunities for exploration of the cross-cutting themes and development of disciplinary and wider skills. They are written to align with the What Matters Statements and Progression Steps within the Humanities AoLE. Nothing within these materials is intended to be prescriptive. Teachers are reminded that RVE is to be delivered with regard to the Locally Agreed Syllabus, and the principle of subsidiarity. Access the series of plans and supporting resources at www.retoday.org.uk/rvewales

Supporting RVE in the Curriculum for Wales

These materials are intended to give teachers ideas and inspiration to support critical, objective and pluralistic RVE, in line with the Welsh Government Guidance and their locally agreed syllabus. The materials are not intended to prescribe content, nor specific courses of learning. We urge teachers to be flexible, creative and selective in their use of these materials. Subsidiarity is a key principle within the Curriculum for Wales, so teachers should exercise professional judgement, and critically engage with these materials, to ensure that RVE in their school accommodates their local context, and the needs of learners, and fulfils statutory requirements. The materials can be adapted, amended and used as selectively or as comprehensively as appropriate to each school's individual context.

About these resources

Swansea SACRE is grateful the funding it received from Westhill Endowment which made this work possible.

These materials have been written to support RVE as part of the Humanities Area of Learning and Experience within the Curriculum for Wales. They are the result of collaboration between Swansea SACRE and RE Today Services.

RE Today Services is a well-established and highly respected educational charity, working in the UK and internationally to give children a broad and balanced education to support them in the world they live in, through the teaching of high-quality RE in schools. These materials have been written by Lat Blaylock, Editor of *RE Today Magazine,* and National Adviser for Religious Education, and Angela Hill who is RE Today's National Adviser based in Wales.

Jennifer Harding-Richards, RE Adviser to the local authorities within the Partneriaeth region is the project director for these support materials. She can be contacted at Jennifer.Harding-Richards@swansea.gov.uk

We hope these resources are helpful and enjoyable to use. We welcome constructive feedback. Examples of learners' work produced from using the ideas in these materials is always gratefully received.

Title: How does Welsh stained glass and art express spirituality?

Suggested age group: 10-11s (Year 6 or 7)
Religions/philosophical convictions: Christianity, Spiritual but not religious (SBNR)

Religion, values and ethics (RVE) is a statutory requirement of the Curriculum for Wales and is mandatory for all learners from ages 3 to 16. RVE forms part of the Humanities Area of Learning and Experience. This Area encompasses geography; history; religion, values and ethics; business and social studies. These disciplines share many common themes, concepts and transferable skills, whilst having their own discrete body of knowledge and skills. These examples of planning focus on RVE.

In law, RVE must be critical, objective and pluralistic: these examples of planning apply these principles.

About this case study of RVE planning:
The Welsh curriculum places the study of religion, values and ethics in the Humanities area of learning and experience. This planning example provides teachers with high quality practical plans which seek to showcase good learning in RVE.
This planning example enables learners to gain a rich knowledge of the art form of stained glass, which has long history of use in Welsh churches and is also used to express spirituality in non-religious architectural settings.
They will discover, explore and enquire into questions about how different people express their spirituality through the arts, analysing different examples of Welsh spirituality and culture.
The work will set high standards in RVE by using local and national Welsh examples of stained-glass art to study Biblical story, spiritual values, the history of faith in Wales and the expression of belief, spiritual insight and / or devotion.
Learning experiences will include working with online gallery materials and local field visits.
The work is an integral example of the place of RVE within the 2022 Curriculum for Wales, Humanities Area of Learning and Experience, connecting RVE with History, Geography and Social study.

Estimated time for this work (in hours) 8-10 hours of teaching time. Be selective and do the work your school needs to cover in depth, rather than skating over the surface of too much content. In RVE, learners need opportunities to reflect deeply on big questions and ideas: it is sometimes wise to enable learners to 'linger longer, digging deeper.'

Where this example of a plan fits in:
This plan can build on previous RVE work, for example earlier studies about Christianity, expressive arts and Bible narrative. Teachers can continue to explore and deepen learning about Christian architecture and creative arts. This plan prepares learners for further learning, for example all GCSE RS specifications include reference to spiritual expression through the arts.
Links to the Humanities AOLE are evident at many points in this work, which can be seen as a way of working alongside or in integrated provision with social science, history and geography.
Connections can also be made to the creative arts AOLE.
The plan is intended to challenge learners to progress towards the highest possible standards by providing rich learning about local, national and global examples of stained-glass art, and about the idea of being 'spiritual but not religious, and about Christian identity. A key part of the unit is the creative activity learners are involved in for themselves.

Welsh Curriculum: What matters most? (the 4 Humanities AOLE priorities)	**How does this RVE example of planning connect to the statements of what matters most?**
• Enquiry, exploration and investigation inspire curiosity about the world, its past, present and future	• Learners explore lived religion and spiritual life, here and now, including examples of stained-glass art from across Wales. • Learners will gain deepening knowledge of the religious and spiritual history of Wales.
• Events and human experiences are complex, and are perceived, interpreted and represented in different ways.	• Learners find out about the complexities of religious identity, belonging, values and convictions. • They will learn to interpret what it means to be Christian, or to be 'Spiritual but not religious' (SBNR)
• Human societies are complex and diverse, and shaped by human actions and beliefs.	• Learners discover how people from diverse religions and worldviews (in this case Christianity and those who see themselves as spiritual but not religious (SBNR) express their beliefs and values. • Learners will gain awareness from the artistic and creative activities of what we mean when we talk about 'spirituality'.
• Informed, self-aware citizens engage with the challenges and opportunities that face humanity and are able to take considered and ethical action.	• Learners learn about diversity and consider what it means for people from different worldviews to engage with big ideas and issues • Learners will gain knowledge and understanding of values, including the challenges of finding shared values in a plural society.

Themes, skills and purposes

As the RVE guidance requires, these examples of planning case studies have been developed to a model of curriculum design and development that incorporates appropriate opportunities for learning and consideration of cross-cutting themes in the Curriculum for Wales. These cross-cutting themes are: careers and work-related experiences, human rights, diversity, local, national and international contexts and relationships and sexuality education. We have also attended here to the importance of cross-curricular skills of literacy, numeracy and digital competence, as well as the skills integral to the four purposes (creativity and innovation, critical thinking and problem solving, personal effectiveness, planning and organising). All these intersecting issues are built into the way these plans have been constructed.

See this link for further details: https://hwb.gov.wales/curriculum-for-wales/humanities/designing-your-curriculum/

RVE Progression principles in action:	Contributions to progression in RVE
• **Increasing breadth and depth of knowledge.**	• Learners find out about stained glass art, spirituality and the expression of wonder and awe in the arts • Learners will gain a rich knowledge of Welsh examples of stained glass art
• **Deepening understanding of the ideas and disciplines within the Humanities AOLE.**	• Learners use simply some methods from religious studies to make more sense of the world, especially focusing on art and spirituality • Learners will gain experience in using different disciplines in their RVE studies, including art history and criticism, social study of religious art and Biblical and spiritual ideas
• **Refinement and growing sophistication in the use and application of skills.**	• Learners practice the skills of suggesting meanings, making sense of religious materials and interpretating beliefs and values at age-appropriate levels. • Learners gain from a wide variety of learning methods a growing understanding of ways to make sense of religion and beliefs, including the identity of being 'SBNR' / Spiritual but not religious'.
• **Making connections and transferring learning into new contexts.**	• Learners are encouraged to make links between different religions and worldviews • Learners are challenged to use their learning in new settings, for example in creating their own stained glass art from a position informed by learning about local, global and historic examples.
• **Increasing effectiveness as a learner.**	• Learners learn how to gain and deploy a rich and creative knowledge of different kinds of spiritual expression • Learners learn to describe and explain religions and worldviews, applying ideas creatively for themselves.

RVE in these support materials include the development of positive values, virtues and attitudes which contribute to learners' wellbeing:

- **Love of learning:** enjoying discovering new ideas about religion and belief including expressing themselves in the arts – hopefully with some joy!
- **Respect for all:** facing the challenges RVE presents to develop respect for all people through for example, noting the differing identities of Christians and people who are 'SBNR'
- **Willingness to use evidence and pursue truth:** increasingly appreciating ways in which religion and belief can be understood through weighing up examples from history, local study, global study and the contemporary world.
- **Open-mindedness:** being willing to be open to new ideas especially in their own imaginative and creative work.
- **Appreciation and wonder:** develop insight into spiritual questions and forms of expression.

Prior learning	A rich RVE vocabulary	Resources for teachers to explore – you will not need all of these, but they show a range of possibilities
It is helpful if learners have: Some prior knowledge and understanding of religious and non religious identities Remind learners about their previous studies of Christianity and of spiritual art and architecture. Use retrieval learning methods to check their knowledge so that repetition can be avoided, and new learning can be launched in depth.	Learners will have opportunities to use words and phrases related to the topic, including: • Stained glass • Religious architecture and art • Secular architecture and art • Spiritual, • Spiritual but not religious [SBNR], • imagination, • beliefs, • values, • cynefin, • creativity. • Church / chapel / mosque / cathedral	**Web resources** • Most of the specific web resources needed in this unit can be found as hot links in the text of the lesson plans. • The websites of RETodayand NATRE are useful places for extra resources: www.retoday.org.uk and www.natre.org.uk • The NATRE shop is a good place to find and buy quality teacher resources for this unit: www.shop.natre.org.uk • The National Association of Teachers of RE (NATRE) has an excellent web starting point for these issues: http://www.natre.org.uk/about-natre/projects/spirited-arts/introduction/ enables learners to view and judge numerous works of learner art on key religious and spiritual ideas from young people. • The BBC's clip bank is a major source for short RE films that can be accessed online and shown free: http://www.bbc.co.uk/learningzone/clips • BBC Bitesize RE for KS2 is also a good starting point: • The best gateway for RE sites is: www.reonline.org.uk • TrueTube has some useful video for RE at KS2: https://www.truetube.co.uk/list?content%20types=films&keystages=key%20stage%201&page=1& • You can find and use searchable sacred texts from many religions at: www.ishwar.com • Good quality information and learning ideas on Christianity: http://request.org.uk/restart/ • Birmingham Faith Visits is a super project: 18 short films from 6 major religious buildings in Birmingham, seen as sites for the arts, all suited to children in primary schools and with lots of support resources: https://birmingham-faith-visits.theartssociety.org/ • For further information try https://www.reonline.org.uk/teaching-resources/places-of-worship-voices-from-religion-and-worldviews/

Contributions to spiritual, moral, social and cultural development of learners

(RVE makes a contribution to this whole school responsibility)

- **Spiritual:** Discussing and reflecting on key questions of meaning that are at the heart of religions and beliefs including ideas about expressing faith and values in the arts
- **Moral:** Considering values and ethics in relation to this learning plan.
- **Social:** Articulating their own and others' ideas about the impacts of religions, values and beliefs seen in arts and architecture
- **Cultural:** Encountering people, literature, arts and creative resources from different religions and worldviews.

How do these support materials help develop learners' engagement with the cross-cutting themes?

https://hwb.gov.wales/curriculum-for-wales/humanities/designing-your-curriculum#cross-cutting-themes

- **Local, national and international contexts:** in Wales, the UK and globally
- **Careers and work-related experience:** learners will find out about those who work in craft and art in various parts of Wales
- **Human rights education and diversity:** this work showcases diversity at its heart

EXPECTATIONS: From these support materials	
Nearly all learners will be able to:	• Remember and describe some varied examples of how stained glass expresses spiritual beliefs and values • Use key vocabulary about spirituality accurately to reflect on religion, spirituality and personal well-being via making a creative product.
Most learners will be able to:	• Make a work of art about spirituality that they can be proud of and write a thoughtful commentary on it. • Express reasoned ideas about how Christians and people who are spiritual – but not religious – respond creatively to big questions • Express their understanding of religious, spiritual and cultural, questions from their own cynefin deploying rich knowledge from different spiritual communities of religious culture including stained glass / art.
Many learners will be able to:	• Use a range of ideas from different perspectives about values and spirituality to give creative, imaginative, reasoned responses to what they study. • Discuss the question: how do our public institutions (hospital, school, library, crematorium) express values and spirituality in ways that suit a plural society? • Consider how our communities and culture can celebrate values including health, faith, life, love, community, teamwork, effort, and other examples.

Assessment and achievement

Some possible ideas for gathering evidence of progress an attainment

- Learners' progress and attainment can be assessed by the final task in the unit, where learners create art for themselves.
- Prepare learners for this task through the earlier teaching and learning activities. Encourage them at every point to be thinking about how their own final piece will be shaped, created and explained.
- Make sure learners have opportunities to use new vocabulary, including vision / values / spirituality / SBNR / culture / expressive arts / religious and non-religious identities.
- Encourage learners to be original and creative in the task by providing good quality modelling and examples for them to draw upon in their own creative processes. Give time and resources for imagination to work. Encourage quality writing about the processes and the meanings of this work.

How does stained glass art express Bible stories and Christian beliefs?

Sub-Lenses: Identity and belonging, Values and ethics. The journey of life

RVE applications:	Suggestions for teaching and learning activities	Learners will be enabled to:	Connections and ideas
Core knowledge: The values which influence people who are spiritual but not religious and Christians and the reasons they matter. **Key ideas:** Spirituality, culture, arts, expression, religious and non-religious identity, spiritual, imagination, creativity **Subsidiarity:** schools can be flexible about the resources they use and the ways they implement this example of planning according to the learning needs of their learners.	**What do we know about Welsh stained glass?** • Introduce the learners to the topic. Tell them there is lots to learn about Welsh spiritual and religious history from stained glass windows, an art for popular in Wales for many hundreds of years, and that they will have the chance to create a stained glass window, or another art form, from their own spiritual ideas and beliefs in this unit plan. **Visiting local examples.** • If at all possible, visit two or three local chapels and churches to look at, photograph and discuss the coloured, painted and stained glass you find there. Get a local Christian to talk about the spiritual atmosphere this can create and the stories from the Bible that may be depicted. Encourage learners to appreciate the quality, beauty and vernacular nature of this art – there must be tens of thousands of examples in Wales. Note that Anglican and Catholic churches may be more ornate, but many non-conformist chapels use coloured glass in ways designed to create a space of peace, thoughtfulness, community and spirituality. **Webquest** • Ask learners to think about stained glass – do they know any examples? How could they find some? What might make a stained glass window especially inspiring. • Teach the class that the work is beginning with Christianity, the main religion in Wales over recent centuries, but later they will be thinking about people who are spiritual – but not religious. • Plan an activity which gives pairs of learners access to the web, and sends them on a tour of some sites where they can find, cut, copy and paste examples of stained glass which they find interesting. Set them up with a document / PPT / Prezzi or similar into which they can paste images of 5 examples of their research which they find interesting, along with notes about the examples they have chosen that say where it is from, when it was made, what makes it special and what Bible story or Christian belief or idea it depicts. • Challenge the class to think for themselves about this: it is not just about finding any old 5 pictures! • Here are some starting points for the webquest. You can find dozens more. ✓ This is the University of Wales Stained Glass in Wales project database – this link is to examples of Bible stories in stained glass. There are over 5000 examples to look at and learn from. http://stainedglass.llgc.org.uk/main.php?func=browse ✓ This is the website for St Mary's Church, Swansea, which has some very interesting stained glass: http://www.swanseastmary.co.uk/photographscon.htm	• Express reasoned ideas about how Christians and people who are spiritual – but not religious – respond to big questions about God, human nature and meanings in life • Express their understanding of religious, spiritual and cultural, questions from their own cynefin deploying rich knowledge from different spiritual communities of religious culture including stained glass / art. • Use a range of ideas from different perspectives about values and spirituality to give creative, imaginative, reasoned and accurate accounts of their own ideas and responses to what they study. • Use key vocabulary about spirituality accurately to reflect on religion, spirituality and personal well-being.	**Connections to the Humanities AOLE:** Centred on RVE, these materials also refer to social studies and history, reflecting the complexity of our community lives. **Key resources:** 'Picturing Christianity' and 'Picturing Jesus' from RE Today are useful resources. Websites referenced in the teaching and learning notes provide a rich knowledge of the theme.

- ✓ St David's Stained glass windows at Cardiff Cathedral https://stainedglasswales.wordpress.com/2020/03/26/st-david-panels-at-cardiff-cathedral/
- ✓ A creation memorial window from St Cyngars, Llangefni https://www.northwaleschronicle.co.uk/news/19638841.st-cyngars-church-gifted-memorial-beloved-parishioner/

- Challenge the class to find, read and think about the Bible stories or Christian beliefs that connect to these examples of stained glass art. Look at and discuss the relation between the Bible passages and the art works. What did the artists take from and add to the Bible?
- Can they find examples of stained glass that connect to:
  - ✓ Christmas stories of Jesus
  - ✓ Holy Week and Easter stories of Jesus – his death and resurrection
  - ✓ Famous Bible characters or Christian heroes
  - ✓ Ideas about God (e.g. the Trinity, the Holy Spirit)
  - ✓ Values – such as love, peace, faith, strength, heritage?
- Get learners to present their chosen examples to each other in the classroom.
- Consider carefully the 'ranked order' learners want to put these statements into:

Stained glass in Wales is important because of its long history as an art form.	**Welsh culture uses stained and coloured glass to express spiritual ideas**	**The best thing about Welsh stained glass is its variety.**
The ways light floods through glass give this art form a special power, a spiritual impact.	**Contemporary Welsh stained glass sometimes expresses spiritual values without being religious.**	**The religious works of stained glass art are less relevant today.**
It is good these days that stained glass makes calm and peaceful places in hospitals as well as churches	**Stained glass art in Wales today can express our values.**	**Christian buildings are made much more beautiful and atmospheric by using coloured glass.**

- Extended writing: learners can be challenged to write about the examples they have explored. They might use the nine ideas above, or their reactions to them. They might write three paragraphs:
  - Welsh stained glass can teach us a lot, for example…
  - The main things I have learned in this study are…
  - Stained-glass art can be spiritual, for example…

How does stained glass art express spiritual values and ideas? Welsh examples

Sub-Lenses: The natural world and living things, Identity and belonging, Values and ethics.

RVE applications:	Suggestions for teaching and learning activities	Learners will be enabled to:	Connections and ideas
Core knowledge: The values which influence people who are spiritual but not religious and Christians and the reasons they matter. **Key ideas:** Spirituality, culture, arts, expression, religious and non-religious identity, spiritual, imagination, creativity. **Subsidiarity:** schools can be flexible about the resources they use and the ways they implement this example of planning according to the learning needs of their learners.	**Spiritual but not religious – what does that mean?** • Teach the learners that many people in Wales and the UK today don't go to churches, mosques or chapels, but they do think of themselves as spiritual people – those who care about the things of the Spirit, such as wonder, awe, deep ideas, passion, the arts or our values. Many of these people people believe in God, many don't. • Ask learners to do another webquest, this time looking at uses of stained glass that are not specifically Christian. Again, ask them in pairs to find and make a document about 5 examples they find interesting. Here are some starting points. ✓ A huge range of contemporary stained glass artists working in Wales can be studied starting here: https://stainedglassnews.co.uk/studiosWALES.htm ✓ Great Oak Glass is a studio where all kinds of celebrations of nature and animal life are seen in stained glass. Look through the gallery. https://www.greatoakglass.co.uk/gallery/?page=1 ✓ JM Glass Design, in Swansea, make and restore stained glass in chapels and churches, and also do lots of 'spiritual but not religious' work. Start your research here: https://www.jm-glass.co.uk/portfolio.html ✓ Catrin Davies works in Carmarthen creating a wide range of spiritual stained glass pieces in very modern styles. Her work is sometimes for churches, but also for hospitals and other public spaces. See what you like best here: https://catrindavies.glass/ • Ask learners to select some examples of stained glass that is not really religious – e.g. made for a church, but is spiritual, has to do with the human spirit or with values and ethics. • Ask them to share the examples they find, and then in pairs to consider: if you were asked to make a stained glass window for the following settings, what would you make? Share and discuss the sketches together. ✓ A window that celebrates love of learning for a library ✓ A window that celebrates healing and peace for a hospital ✓ A window that celebrates teamwork and commitment for a sport stadium ✓ A window that celebrates justice for a law court ✓ A window that celebrates life and memory for a crematorium.	• Express reasoned ideas about how Christians and people who are spiritual – but not religious – respond to big questions about God, human nature and meanings in life • Express their understanding of religious, spiritual and cultural, questions from their own cynefin deploying rich knowledge from different spiritual communities of religious culture including stained glass / art. • Use a range of ideas from different perspectives about values and spirituality to give creative, imaginative, reasoned and accurate accounts of their own ideas and responses to what they study. • Use key vocabulary about spirituality accurately to reflect on religion, spirituality and personal well-being.	**Connections to the Humanities AOLE:** Centred on RVE, these materials also refer to social studies and history, reflecting the complexity of our community lives. **Key resources:** 'Picturing Christianity' and 'Picturing Jesus' from RE Today are useful resources. Websites referenced in the teaching and learning notes provide a rich knowledge of the theme.

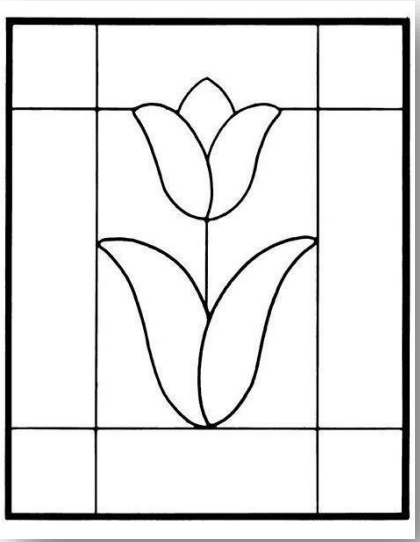
What are some of your favourite examples of stained glass art and spiritual expression from around the world?

Sub-Lenses: Identity and belonging, Values and ethics.

RVE applications:	Suggestions for teaching and learning activities	Learners will be enabled to:	Connections and ideas
Core knowledge: The values which influence people who are spiritual but not religious and Christians and the reasons they matter. **Key ideas:** Spirituality, culture, arts, expression, religious and non-religious identity, spiritual, imagination, creativity. **Subsidiarity:** schools can be flexible about the resources they use and the ways they implement this example of planning according to the learning needs of their learners.	**Purposes of the lesson: to draw upon the richest traditins of stained glass from all over the world to enrich learners' learning. A global context.** • Ask learners to think about all the Welsh examples they have studied. What do any of them know about stained glass art beyond Wales? Tell them that they will now be learning about three or four examples of stained glass from around the world. Ask them if they can guess some of the things they might be discovering – can they make suggestions on post it notes? • **History.** Teach the class about an historical example of amazing stained glass art. Chartres Cathedral in France, St Peter's in Rome or in Cologne. • **Muslim.** Look at some examples of Islamic stained glass. One of the most spectacular comes from Iran, the Winter Prayer Hall at Nazir-ul-Molk mosque. There are hundreds of photos on Flickr. Teach the class about the innovations and inventions ancient Muslims made about glass in the early centuries of their faith. • **Famous stained glass artists.** Plan an activity which enables learners to examine some famous stained glass artists. Marc Chagall's Jewish identity never stopped him making church glass, but some of his best work is in his own faith tradition: here's a great starting point: https://www.itravelwithart.com/marc-chagall-stained-glass-windows-around-the-world/ Edward Burne-Jones also took the art in new directions, and used colour in rich, creative and inventive ways. Try here: https://www.thehistoryofart.org/edward-burne-jones/stained-glass-windows/ • **Modern examples:** Sagrada Famiglia Cathedral, Barcelona – by Gaudi, Coventry Cathedral, Liverpool Catholic Cathedral, the work of John Piper, Mark Angus. This part of the learning can be very varied. Here's a super starting point. https://www.architecturaldigest.com/gallery/stained-glass-windows • **One way of doing this lesson is just to print some spectacular photos and display them around the class on tables.** Use the method of 'silent discussion' to comment on them: modern or ancient? Sacred or secular? Best of all? Using the light well? Ask learners to write gallery notes on the examples as if for an art catalogue, and to pick favourites. Which ones are the most 'spiritual' or most 'religious' and why?	• Express reasoned ideas about how Christians and people who are spiritual – but not religious – respond to big questions about God, human nature and meanings in life • Express their understanding of religious, spiritual and cultural, questions from their own cynefin deploying rich knowledge from different spiritual communities of religious culture including stained glass / art. • Use a range of ideas from different perspectives about values and spirituality to give creative, imaginative, reasoned and accurate accounts of their own ideas and responses to what they study. • Use key vocabulary about spirituality accurately to reflect on religion, spirituality and personal well-being.	**Connections to the Humanities AOLE:** Centred on RVE, these materials also refer to social studies and history, reflecting the complexity of our community lives. **Key resources:** 'Picturing Christianity' and 'Picturing Jesus' from RE Today are useful resources. Websites referenced in the teaching and learning notes provide a rich knowledge of the theme.

What kind of work of art can I create to express my spiritual and philosophical ideas?

Sub-Lenses: The natural world and living things, Identity and belonging, Authority and influence, Values and ethics. The journey of life

RVE applications:	Suggestions for teaching and learning activities	Learners will be enabled to:	Connections and ideas
Core knowledge: The values which influence people who are spiritual but not religious and Christians and the reasons they matter. **Key ideas:** Spirituality, culture, arts, expression*, religious and non-religious identity, Spiritual, imagination, creativity **Subsidiarity:** schools can be flexible about the resources they use and the ways they implement this example of planning according to the learning needs of their learners.	**Plan, design and make a stained glass window style art work of your own.** • Introduce the learners to the art resources you can make available for this project. It may take three lessons. You will get better results if you share the work with the Art department and AOLE. • Ask learners to think about whether they will choose a religious theme, a spiritual idea, a natural world image, a value they hold dear or a big question as a focus for their work. Do this by discussion. • Show them a simple example like this one: a floral outline. Stained glass is essentially simple (painting on the glass can make it more detailed or complex).  • Teach the class how to use a dark coloured card, e.g. a black card, with a simple image or shape, e.g. a fish, cross, flower, candle, lightbulb, lightning bolt. By sticking differently coloured tissue paper on the back o the cut outline, they can make a simple and very effective 'share the light' picture to stick on a window in the classroom or in school. Similar effects can be achieved with more detail perhaps using acetate sheets and sharpie pens. Encourage originality and creativity. • Encourage learners to note examples from Welsh life and experience such as the stained or coloured glass in local chapels and churches or the examples studied in earlier lessons. • Set up a writing activity that enables learners to progress their search for meaning and purpose in relation to values and beliefs. Discuss how people respond to the deeper questions of life in order to understand the human desire to express ourselves artistically and imaginatively.	• Use key vocabulary about spirituality accurately to reflect on religion, spirituality and personal well-being via making a creative product. • Make a work of art about spirituality that they can be proud of and write a thoughtful commentary on it. • Express reasoned ideas about how Christians and people who are spiritual – but not religious – respond creatively to big questions • Express their understanding of religious, spiritual and cultural, questions from their own cynefin deploying rich knowledge from different spiritual communities of religious culture including stained glass / art. • Use a range of ideas from different perspectives about values and spirituality to give creative, imaginative, reasoned responses to what they study.	**Connections to the Humanities AOLE:** Centred on RVE, these materials also refer to social studies and history, reflecting the complexity of our community lives. Using tissue paper, acetate and sharpies on black card 'leading' outlines can make this effective in simple ways. Plan a display on your schools' biggest window: make a splash for RVE. **Key resources:** 'Picturing Christianity' and 'Picturing Jesus' from RE Today are useful resources. Websites referenced in the teaching and learning notes provide a rich knowledge of the theme.

What did we learn about spiritual expression through stained glass?

Sub-Lenses: Identity and belonging, Values and ethics.

RVE applications:

Core knowledge: The values which influence people who are spiritual but not religious and Christians and the reasons they matter.

Key ideas: Spirituality, culture, arts, expression, religious and non-religious identity, **s**piritual, SBNR, imagination, beliefs, values, cynefin, creativity.

Subsidiarity: schools can be flexible about the resources they use and the ways they implement this example of planning according to the learning needs of their learners.

Suggestions for teaching and learning activities

This final lesson idea gives learners an opportunity to look back on their work and write well about their learning. They can choose ten of the prompts to write their 'essay'.

The three sections consist of graded prompts, and some learners working at the or below expected standards might be invited to use 10 prompts from sections A and B, or ten from sections B and C if they are aiming for higher achievement.

Section A for all learners	1. My favourite example of stained glass is… 2. I liked it best because… 3. This stained glass shows the value of… 4. This stained glass shows the Christian belief in Jesus by… 5. The stained glass window I made was all about… 6. I tried to express my ideas by… 7. What I think is good about my work… 8. Some other learners did great work, for example…
Section B to challenge further	1. Some people are Christians, They use stained glass for… 2. Some people are 'SBNR' they might use stained glass for… 3. Stained glass is beautiful because… 4. I think coloured glass creates a spiritual atmosphere, for example… 5. I think stained glass art has a future in Wales because… 6. My favourite global examples of stained glass include… 7. Stained glass is important all over the world because… 8. The stained glass artist I found out about who I admire most is… because…
Section C to provide greater depth	1. In this work, my own cynefin / habitat connected up to what I learned, for example… 2. This showed me something about my own spirituality, which is… 3. I learned about how art can be connected to religious beliefs, for example… 4. I learned about being SBNR, and I liked finding out that… 5. Spirituality: to me it means… 6. I think spirituality is even more important than religion because… 7. I see myself as an open-hearted person. I've been learning from… 8. The main messages I'm taking from this work are…

Learners will be enabled to:

- Express reasoned ideas about how Christians and people who are spiritual – but not religious – respond to big questions about God, human nature and meanings through stained glass art.
- Express their understanding of religious, spiritual and cultural, questions from their own cynefin deploying rich knowledge from different spiritual communities of religious culture including stained glass / art.
- Use a range of ideas from different perspectives about values and spirituality to give creative, imaginative, reasoned and accurate accounts and expressions of their own ideas and responses to what they study.
- Use key vocabulary about spirituality accurately to reflect on religion, spirituality and personal well-being, referring to examples of stained glass / art

Connections and ideas

Connections to the Humanities AOLE: Centred on RVE, these materials also refer to social studies and history, reflecting the complexity of our community lives.

Key resources: 'Picturing Christianity' and 'Picturing Jesus' from RE Today are useful resources. Websites referenced in the teaching and learning notes provide rich knowledge of the theme.

Note: please send examples of these essays from your learners to lat@retoday.org.uk for national use.