



# Big Ideas for Religious Education



## BRINGING BIG IDEAS TO LIFE: MEDIUM TERM PLANNING

The bridge between the Big Idea and the substantive knowledge is the topic-related question.

Schools should interpret the following 'pupils know and understand' sections in relation to the religions / worldviews they have chosen to teach for this age-group. These decisions will reflect the national legal requirement and any local or denominational requirements.

### Topic-related Questions and Learning Objectives for Ages 14-18

#### BI 2: WORDS AND BEYOND: AGE-RELATED BIG IDEA FOR AGES 14-18

*It is very difficult to describe metaphysical or abstract concepts using everyday language. In attempting to express the inexpressible, people have used what philosophers call 'religious language'. They also use everyday language through metaphor and analogy. Many artists and musicians of all genres have created works in order to express their or their sponsors', views on a moral or religious issue. This continues to the present day. People of all beliefs and none are equally capable of being moved by creative works that communicate a religious message, although people inside and outside a tradition are likely to interpret them very differently. In more recent times, people are learning to value the arts of traditions other than their own.*

Topic-related question	Pupils know and understand:
1. How are religious, spiritual, moral and philosophical ideas, beliefs and values conveyed through a variety of forms of expression?	<ul style="list-style-type: none"> <li>i. that important beliefs and values are communicated using a variety of forms of expression, including art, music, narrative and dance <sup>1</sup></li> <li>ii. that religions / worldviews have different attitudes and traditions regarding the sort of music that should be performed<sup>2</sup> and regarding the sort of artistic expression that is permitted or proscribed.</li> </ul>
2. How are people outside a tradition likely to respond to a work of art, (e.g. art, music, narrative, dance) compared to those inside a tradition?	<ul style="list-style-type: none"> <li>i. that it isn't always easy to distinguish between religious and non-religious interpretations of the arts</li> <li>ii. that creative works may be interpreted differently</li> <li>iii. that for people within a tradition, certain creative works will have particular meanings related to their history, beliefs, values and identity</li> <li>iv. that people who have no religious beliefs are capable of appreciating creative works that communicate a religious message.</li> </ul>
3. How are creative works from particular traditions being experienced beyond those traditions?	<ul style="list-style-type: none"> <li>i. how some forms of art, design, literature and music have acquired followers from beyond the original tradition (e.g. places of worship open to the public; 'religious' music performed in secular concert halls)</li> <li>ii. how creative elements in one tradition are sometimes carried over into the traditions of another.</li> </ul>

#### TRANSFERABLE QUESTION:

What does it mean?

<sup>1</sup> (e.g. the dominance of Christian liturgy over compositions until recently; the frequency of Biblical themes in Western art).

<sup>2</sup> (e.g. *halal* music in Islam; modern Islamic artists such as Sami Yusuf and Ahmed Bukhatir and the idea of singing as spiritual experience).