

**Mini-Unit Plans *to accompany* A Teachers' Guide to a  
School-Wide Folk Arts Residency: Losang Samten,  
Tibetan Sand Mandala Artist**



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The teacher's guide to accompany these grade-specific mini-unit lesson plans, as well as the support materials for this curriculum, are all available online through our websites.

# Introduction

The curriculum framework for these mini-units can be found in the companion document: *A Teachers' Guide to a School-Wide Folk Arts Residency: Losang Samten, Tibetan Sand Mandala Artist*. The mini-unit plans reference various support materials for use in specific lessons - support materials most often found on our website [www.folkloreproject.org](http://www.folkloreproject.org) or on Losang's website [www.losangsamten.com](http://www.losangsamten.com). These mini-unit plans are a dynamic living curriculum. By this we mean that the lessons are always a work in progress and open to revision by FACTS teachers. We intend to revise this document after use each year and repost it on our websites along with updated support materials. If you have downloaded this before, we invite you to download it again so you have our latest updates and insights.

Enjoy and let us know how you used this curriculum. Send feedback to: [linda@folkloreproject.org](mailto:linda@folkloreproject.org)

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## Sand Mandala Residency Kindergarten Mini-Unit

Unit Title: Sand Mandala Residency		Grade: K	Duration: 3-5 sessions
<p>Summary: Kindergarteners will learn about the tools used to create a sand mandala and will learn that symbols are objects with meaning. They will compare the tools used to make art forms known to them with the tools Losang uses to make a sand mandala. They will hear a story about the Wheel of Life Mandala to learn of symbols used in mandalas. The students will then create their own sand mandala using similar tools and will create their own symbol using a circle.</p>			
Desired Results - Focus Area: Art form			
<p>FACTS Folk Arts Standard(s):</p> <ul style="list-style-type: none"> <li>1B.1 Identify cultural treasures and demonstrate understanding that all people have objects and practices made special by the stories and experiences behind them</li> <li>3A.3 Recognize a wide range of musical/ artistic traditions</li> </ul>			
<p>Enduring Understandings</p> <ul style="list-style-type: none"> <li>Art form A: Symbolism exists in art that reflects experiences, beliefs, and values</li> <li>Art form C: Art forms are taught. Each art form has its own methods and guidelines/ traditions, and its own aesthetics/ rules</li> <li>Specific piece A: Different communities can share common symbols and themes, there are different interpretations for a symbol based on culture/ background</li> </ul>		<p>Essential Questions</p> <ul style="list-style-type: none"> <li>What is a mandala?</li> <li>What resources and tools are used to make a mandala?</li> <li>What is a symbol? What are some symbols you can find in a mandala?</li> <li>What do the symbols (pictures) in a mandala teach or tell a story about? (i.e. peace)</li> </ul>	
<p>Knowledge - Students will know:</p> <ul style="list-style-type: none"> <li>Mandalas are an art form that comes from Tibet</li> <li>Mandalas are made from colored sands</li> <li>Sand comes the earth and is colored for use in a mandala</li> <li>The sand in mandala making is manipulated by a tool named "Chakpu"</li> <li>Mandalas hold symbols and meaning in its use of pictures and colors</li> <li>A symbol has meaning and represents something else</li> </ul>		<p>Skills - Students will be able to:</p> <ul style="list-style-type: none"> <li>Identify what a mandala is and where it comes from</li> <li>Identify what mandalas are made from and where sand comes from</li> <li>Identify tools used to make a mandala.</li> <li>Name some symbols in specific mandala being created (i.e. animals)</li> <li>Identify colors and meanings</li> <li>Identify or make connections to mandala's story</li> </ul>	

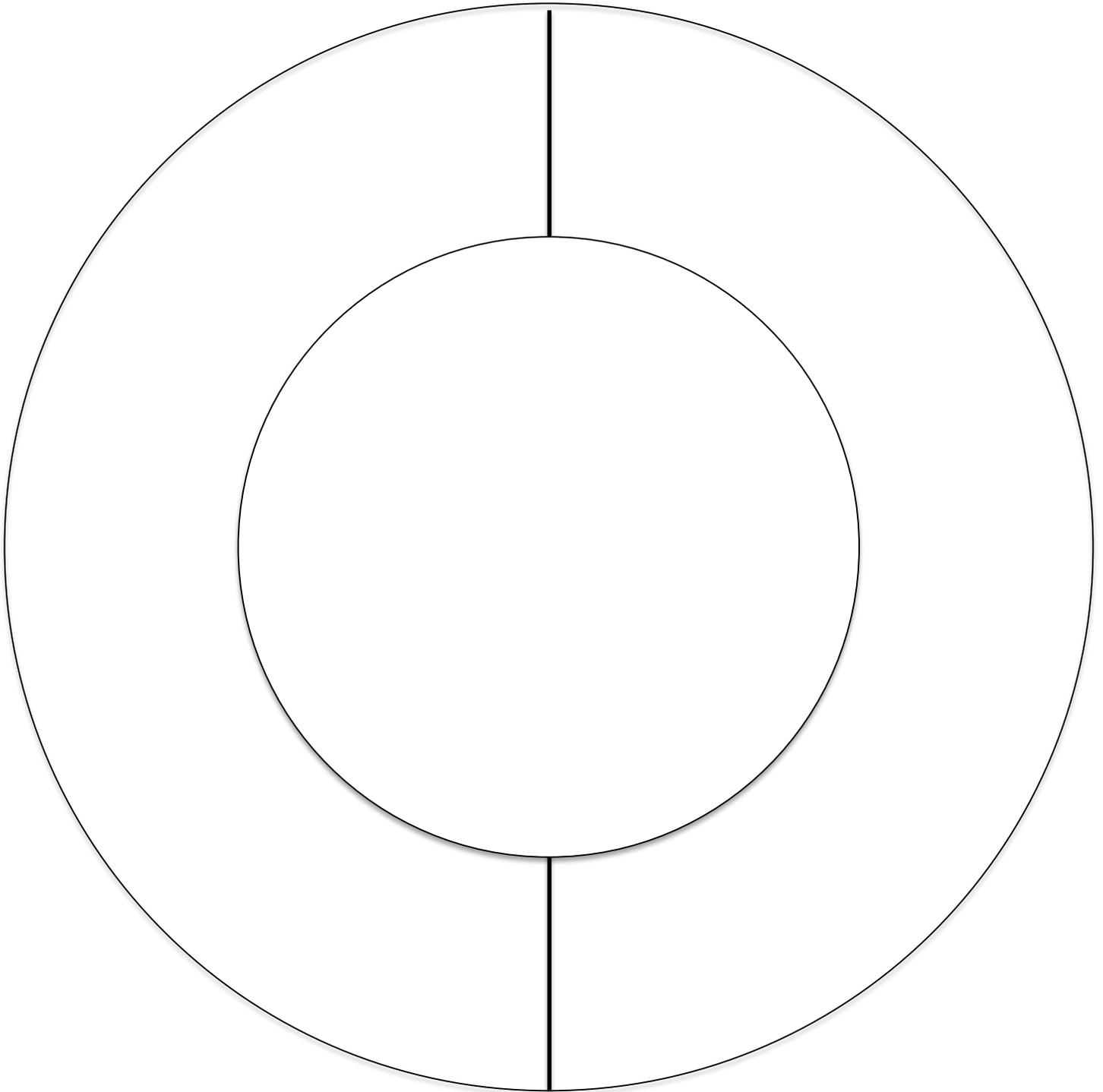
Assessment Evidence
<p>Performance Task:</p> <ul style="list-style-type: none"> <li>• Students will create a mandala of their own using a paper template (*if possible a replica of current mandala) colored sands, and a cone cup (paper “Chakpu”)</li> <li>• Students will share with partner or buddy what they made it with and how</li> <li>• Students will create a picture using a circle as a symbol and be able to explain what their circle represents</li> </ul> <p>Oral/ performance task used for each lesson.</p>
Other assessments:
Learning Activities and Instructional Strategies
Technology Integration: projector/ laptop
Chinese/Home language Integration: Vocabulary used within Unit can be translated into Mandarin (Mandala, Tibet, India, Asia)
Social Justice:
Lesson Plans (in following chart)
Reflections

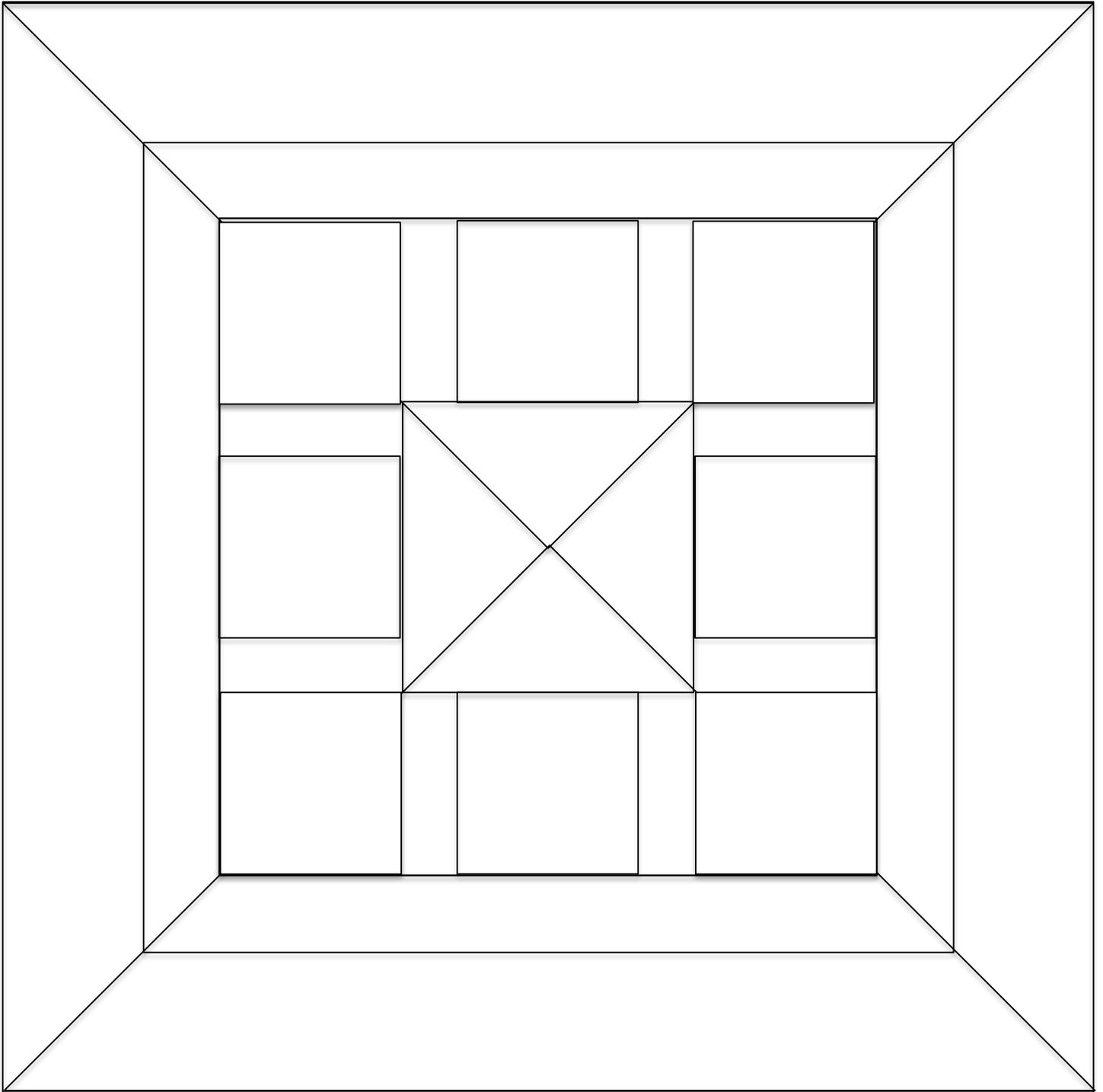
## Kindergarten Lesson Plans

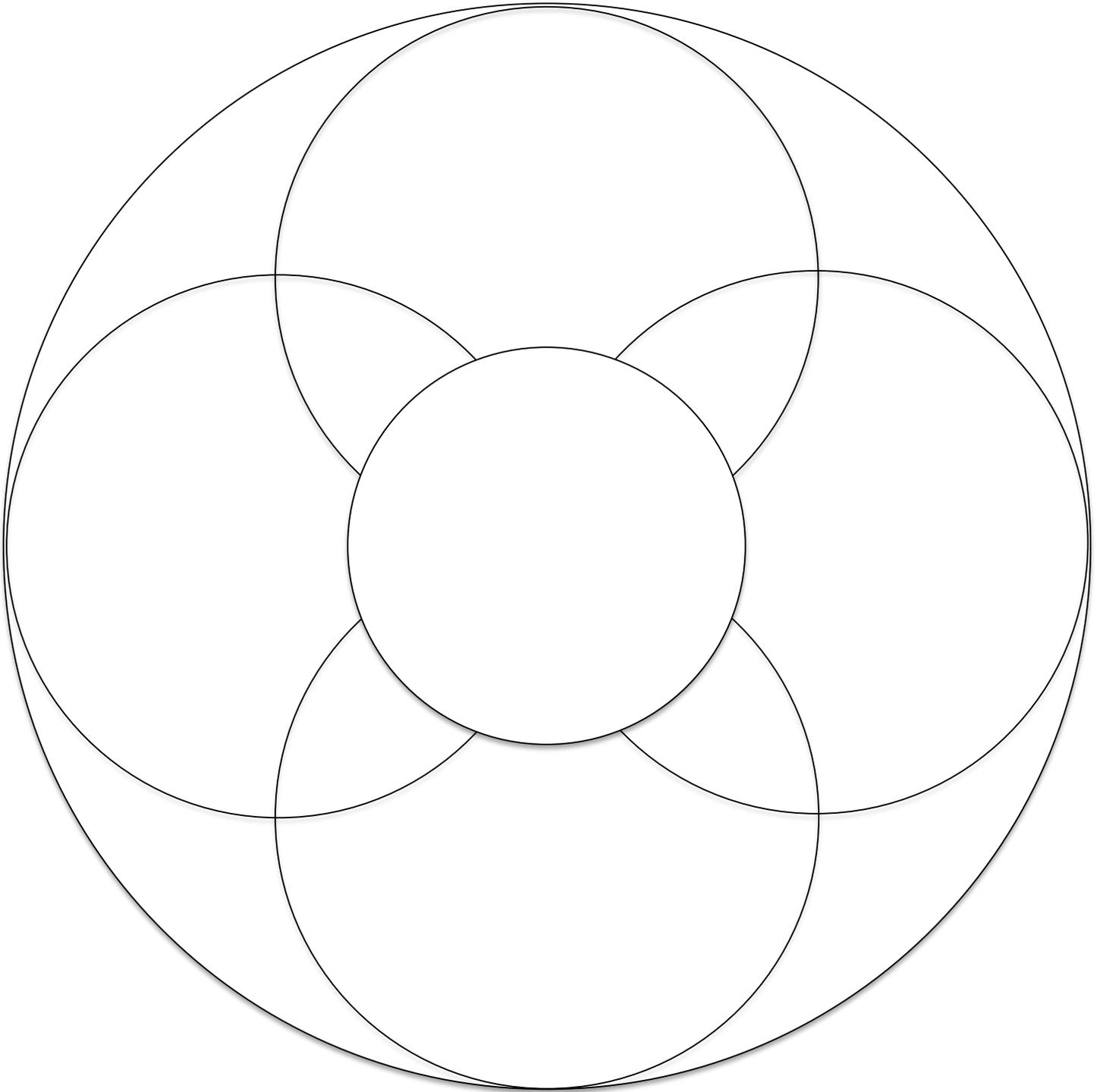
Step #	Essential Question/ Objective	Lesson Content/Performance task	Materials
	Review	Review learning from Peace lesson (i.e. words for peace, what brings us peace, etc.)	
1	<p>What is a mandala?</p> <p>What resources and tools are used to make a mandala?</p>	<p>Me Exercise: What is a piece of art you made in the past? What did you use to make it? Students draw an art form they have made before (i.e. painting, drawing, puppet, etc.) and teacher will help label the picture</p> <p>We Exercise: Students will come together as a large group to share the art form they created and what tools they used. The teacher will fill</p>	<p>Paper and writing utensils</p> <p>Chart paper labeled “art form” and “tools”</p> <p>Visual or time-lapse video on bottom of</p>

		<p>out a chart to show the art forms the class created and the different tools used in each art form as students share. The class will use the chart to look for similarities or differences in the art forms and the tools.</p> <p>Introduce the Mandala as another kind of art form that comes from Tibet: Students observe mandala through a projected picture or time-lapse video. T: Asks what they notice about the mandala art form: 1. Tools/resources used (sand, long tool-Chakpu) 2. Colors 3. Shapes or pictures 4. Other noticing *add the information to earlier chart and include another section for "other noticing"</p>	<p>Losang's mandala page on his website <a href="http://www.losangsamten.com">www.losangsamten.com</a></p>
2a	<p>What resources and tools are used to make a mandala?</p>	<p>Generate the K (Know) part of a KWL chart on mandala with the following guiding questions: (7 minutes) What do artists use to make it? What is sand? Where can you find it? What does it look and feel like? What can you do with it? What are some colors you might see in a mandala?</p> <p>Create the W (What do you want to learn about a mandala?) of the KWL chart with students: Guiding them to include:</p> <ul style="list-style-type: none"> <li>• How do you get the sand to become colored?</li> <li>• Is it hard or easy to use sand? Why?</li> <li>• What tools do you use to work with the sand?</li> </ul>	<p>KWL chart &amp; markers</p>
2b	<p>Visit with Losang</p>	<p>In classroom: Ask T. Losang to tell the story of the Wheel of Life using a the Wheel of Life photograph (project the pdf) in the Tibetan song-chant form. (10 minutes)</p> <p>Visit the mandala. (Bringing the KWL chart to refer to as we ask Losang questions)</p> <p>Complete the L of the KWL with students following visit</p>	<p>pdf of Losang's Wheel of Life mandala on PFP's curriculum resource page <a href="http://www.folkloreproject.org">www.folkloreproject.org</a></p> <p>KWL chart &amp; markers</p>

3	<p>What resources and tools are used to make a mandala?</p>	<p>Students use a paper template version of mandala (found in this mini-unit) colored sands, and paper cone cup with bottom cut out, and spoon to experience making their own mandala.</p> <p>Optional: White glue could be placed on the paper so the sand stays in place while children are working</p>	<p>Colored sand</p> <p>Mandala line drawing templates</p> <p>Cone cup &amp; spoon</p> <p>Newspaper to cover tables.</p>
4	<p>What is a symbol?</p> <p>What are some symbols you can find in a mandala?</p> <p>What do the symbols (pictures) in a mandala teach or tell a story about?</p> <p>Focus on the symbol of circle (i.e. peace)</p>	<p>(15 minutes) Large group activity: Teacher holds up a paper plate and introduces shape of "circle." Talk about how many things are circle shaped and play game of pretending that the plate symbolizes all of those different objects and have student pretend to use those objects (e.g. This plate symbolizes an orange. Let's pretend to peel and eat the orange.) Have students share ideas of what else they know are circle-shaped (guide students to the circle symbolizing the world). Project the Wheel of Life mandala pdf again and guide students to seeing the circles in the mandala (Who do we know recently who draws with circles? T. Losang).</p> <p>(10 minutes) Since we have seen how T. Losang uses circles as his symbols, ask students to create their own symbol for a circle using circle tracers of different sizes to help. They will then share about what their circle symbolizes and teacher will help label. <i>Note: If time permits, hang up all the pictures and see if the classmates can figure out what the symbol of the circle is in each picture</i></p>	<p>Paper plate</p> <p>Wheel of Life mandala pdf</p> <p>Circle tracers</p> <p>Paper</p> <p>Writing utensils</p>
	<p>Informal Assessment</p>	<p>Students in pairs draw shape (i.e. circle) of a mandala, tools (sand, chakpu) used, colors they might see and share with a partner</p> <p>Students complete a picture-based assessment on mandala to identify shape, resources, tools and colors</p>	







## Sand Mandala Residency First Grade Mini-Unit

Unit Title: Sand Mandala Residency	Grade: 1	Duration: 4 sessions
<p>Summary: First graders will focus on Losang as an artist. They will learn how, when, where, and why an artist learns a specific art form by comparing and contrasting their school experience with that of Losang's at a Tibetan monastery. The students will reflect on the purpose of practicing art by interviewing Losang during his visit. As a culminating project, the students will create a Venn diagram comparing Losang and themselves.</p>		
<p>Desired Results - Focus Area: Artist</p>		
<p>FACTS Folk Arts Standard(s)</p> <ul style="list-style-type: none"> <li>• 3A. Students discuss and document examples from the spectrum of folklife traditions (e.g., verbal, belief, dance, music, art...)</li> <li>• 3B. Students explain the functions of folklife and the relationships between folk artists and their communities</li> <li>• 3C. Students identify people and groups who carry on traditional arts and culture. Students explain the processes by which specific traditions are created, maintained, altered, lost and revived. Students understand how traditional art forms are shaped by and respond to social, political, economic, and natural conditions</li> </ul>		
<p>Enduring Understandings</p> <ul style="list-style-type: none"> <li>• Artist A: People have experiences we can learn from- Each individual has important knowledge and experiences that make them a cultural asset</li> <li>• Artist B: Artists go through training to learn their art form. Learning an art form is a process that takes time to master</li> </ul>	<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• What art does this artist know?</li> <li>• Where and how does she/he learn it?</li> <li>• What is the purpose of the art?</li> <li>• What does the art mean to/how does it help the artist?</li> </ul>	
<p>Knowledge - Students will know:</p> <ul style="list-style-type: none"> <li>• Losang makes sand mandalas from Tibet.</li> <li>• Sand mandalas are from Buddhist tradition.</li> <li>• Losang learned how to make the sand mandalas through a process at a monastery in India (student, specialize - <i>needs rewording to reflect the process of learning over time</i>)</li> <li>• T. Losang uses the mandala to teach people how to live (i.e. peacefully and compassionately / "using our life skills")</li> </ul>	<p>Skills - Students will be able to:</p> <ul style="list-style-type: none"> <li>• Generate and ask the artist questions</li> <li>• Identify Asia, China, Tibet, and India on a map.</li> <li>• List a lesson/virtue that Losang is trying to teach from the mandala.</li> <li>• Identify basic facts on the artists life (who, where, how, why, etc.)</li> </ul>	

Assessment Evidence
Performance Task and Rubric: <ul style="list-style-type: none"> <li>• Students complete a fact word web on the artist</li> <li>• Oral/ performance task used for each lesson</li> </ul>
Other assessments:
Learning Activities and Instructional Strategies
Technology Integration:
Chinese/Home language Integration: Vocabulary used within Unit can be translated into Mandarin (Mandala, Monastery, Tibet, India, Asia, China)
Social Justice:
Lesson Plans (in following chart)
Reflections

### First Grade Lesson Plans

Step #	Essential Question/ Objective	Lesson Content/Performance task	Materials
Provide T. Losang with questions and simple daily schedule template so he can create "T. Losang's Day in a Monastery" beforehand if possible to refer to for Lesson 3 (see below)			
1	What art does this artist know?	Review Kindergarten enduring understandings through a visual (who, what, where, when, how). Ask and record: Ask - What do you know about T. Losang? Record on TWL Chart (What we THINK we know, what we WANT to know, what we LEARNED)	Visual TWL Chart

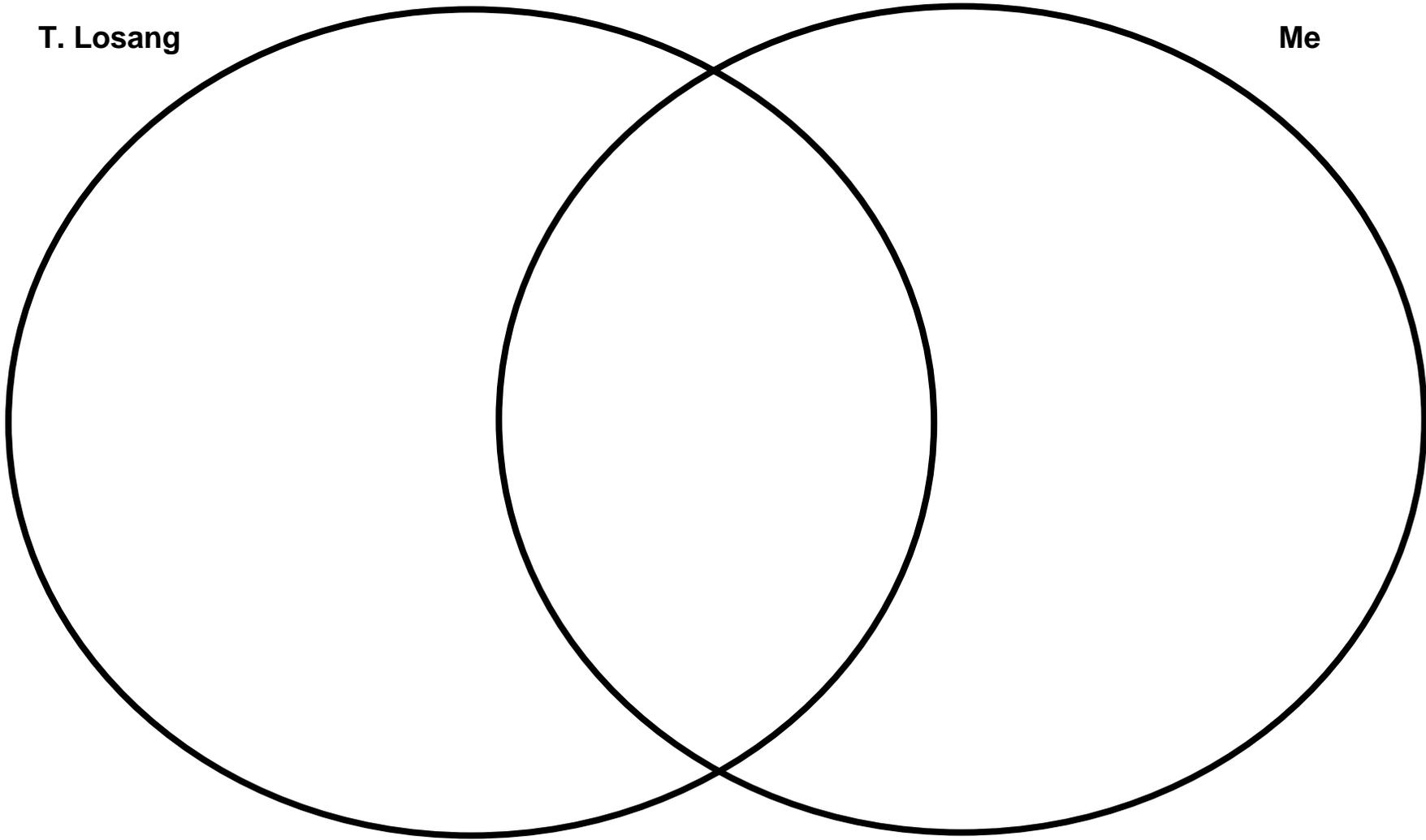
2	Where and how does the artist learn the art?	<p>Me Exercise: As a whole class, Teacher and students review a school day schedule for a 1st grader at FACTS. Have students reflect on their own lives and daily activities</p> <p>Discussion questions:</p> <ul style="list-style-type: none"> <li>• What types of learning do we do?</li> <li>• What does learning look like at FACTS?</li> <li>• Why do we have teachers?</li> <li>• What are students' jobs?</li> <li>• How does our learning help us</li> </ul>	Simple daily class schedule (pictures/words)
3	<p>Visit with Losang</p> <p>What art does this artist know?</p> <p>What is the purpose of the art?</p> <p>What does the art mean to/how does it help the artist?</p>	<p>T. Losang visits classroom to share "T. Losang's Day in a Monastery" by using pictures of monastery life that he will bring.</p> <p>T. Losang will answer questions from the TWL chart</p> <ul style="list-style-type: none"> <li>• What do mandalas show?</li> <li>• Where and when did you learn to make mandalas?</li> <li>• Why do you make mandalas?</li> <li>• Why are mandalas important?</li> </ul> <p>The class visits the mandala.</p>	Visual representation of T. Losang's Day created from the info Losang shares with teacher
4	Objective: Students will share their learning/understandings from the unit	<p>Reflection: Students will use a graphic organizer, such as Venn Diagram to compare and contrast T. Losang and themselves as learners.</p> <p>Optional: Student who observes dismantling will share his/her observation.</p>	Worksheet on T.Losang

Name \_\_\_\_\_ Date \_\_\_\_\_ 1<sup>st</sup> grade cluster \_\_\_\_\_

Directions: Think about T. Losang's day learning at the Monastery and your school day at FACTS. What is similar? What is different?

**T. Losang**

**Me**



## Sand Mandala Residency Second Grade Mini-Unit

Unit Title: Sand Mandala Residency	Grade: 2	Duration: 5 sessions
<p>Summary: Second graders will reflect upon rituals in their own lives, the meaning behind these rituals, and feelings they may have during these rituals as they study the context of the mandala. They will learn the important ideas of mindfulness and impermanence through meditation and the dismantling process. Through video, read-alouds, and a visit from Losang, they will participate in the practice of meditation.</p>		
<p style="text-align: center;">Desired Results - Focus Area: Community and Context</p>		
<p>FACTS Folk Arts Standard(s)</p> <ul style="list-style-type: none"> <li>• 3A. Students discuss and document examples from the spectrum of folklife traditions (e.g., verbal, belief, dance, music, art...)</li> <li>• 3B. Students explain the functions of folklife and the relationships between folk artists and their communities</li> <li>• 3C. Students identify people and groups who carry on traditional arts and culture. Students explain the processes by which specific traditions are created, maintained, altered, lost and revived. Students understand how traditional art forms are shaped by and respond to social, political, economic, and natural conditions</li> </ul>		
<p>Enduring Understandings</p> <ul style="list-style-type: none"> <li>• Community/Context A: Communities have artistic ways of sharing what is important to them. (An art form can arise from the needs/ history, resistance, struggles in a community)</li> <li>• Community/Context B: Communities have art forms that have external/internal audiences</li> <li>• Specific Piece A: Different communities can share common symbols and themes, there are different interpretations for a symbol based on culture/background</li> </ul>	<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• What important ideas are reflected in the art and art practices?</li> <li>• What ritual practices are tied to the art?</li> </ul>	
<p>Knowledge - Students will know:</p> <ul style="list-style-type: none"> <li>• Meditation is a practice and a ritual</li> <li>• Impermanence is an idea that even though something is no longer physically there,</li> </ul>	<p>Skills - Students will be able to:</p> <ul style="list-style-type: none"> <li>• Generate and ask the artist questions</li> <li>• Students will practice meditation techniques</li> </ul>	

<p>people are left with the experience of that object and what it represents</p> <ul style="list-style-type: none"> <li>• Meditation and impermanence are important ideas in making of the mandala</li> <li>• The mandala is used for meditation (mindfulness)</li> <li>• The dismantling of the mandala represents the belief of impermanence</li> </ul>	<ul style="list-style-type: none"> <li>• Students will identify the connection between the dismantling and impermanence</li> </ul>
Assessment Evidence	
Performance Task and Rubric:	
Other assessments:	
Learning Activities and Instructional Strategies	
Technology Integration: projector/ laptop	
Chinese/Home language Integration: Vocabulary used within Unit can be translated into Mandarin (rituals, Mandala, Buddhism, meditation, impermanence)	
Social Justice:	
Lesson Plans (in following chart)	
Reflections	

## Second Grade Lesson Plans

Step #	Essential Question/ Objective	Lesson Content/Performance task	Materials
1	What important ideas are reflected in the art and art practices?	<p>Discuss the class or the school's cultural practices using lunch as an example. (<i>at FACTS we sing a song together to start eating</i>)</p> <ul style="list-style-type: none"> <li>• What rituals do we practice during lunch at FACTS?</li> <li>• Why do we do these things?</li> </ul>	Chart paper

	What practices are tied to the art?	<ul style="list-style-type: none"> <li>How do you feel when you do these things?</li> </ul> <p>Have students brainstorm a cultural practice they do at home, at school, or in their community (church, mosque, etc.). Answer the same questions above and share with a partner.</p> <p>Depending on time you may want students to write down their answers or have a classroom chart with some student examples.</p>	
2	<p>What important ideas are reflected in the art and art practices?</p> <p>What practices are tied to the art?</p>	<p>Introduce the practice of meditation*. In the Buddhist monastery, monks meditate throughout the making of the mandala. Teacher can read a book or use a video to teach what meditation is and how to meditate.</p> <p>Explain to students that T. Losang meditates every day while working on the mandala and also during the dismantling. When people see the mandala, observing can also be used to support meditation.</p> <p>Chart questions from students they will ask T. Losang about meditation and the dismantling.</p> <p><i>*Note: There are many definitions of meditation. We lean towards T. Losang's definition. He has approved the resources on resource list below.</i></p>	<p>Flip chart</p> <p>Meditation resource list of books and videos below</p>
3	What important ideas (impermanence, mindfulness) are reflected in the art?	<p>Discuss with students:</p> <p>What are some objects that don't last forever?</p> <p>What are some objects that you have lost?</p> <ul style="list-style-type: none"> <li>birthday cake</li> <li>lost a photograph of a trip</li> </ul>	Student worksheet

		<ul style="list-style-type: none"> <li>• recycling</li> </ul> <p><i>(Note: If a student brings up a loss of a special person, pet, etc., gently let him/her know you will talk to him/her about that later. Take care that this type of loss does not hijack the lesson. Remember that the school social worker or counselor is a ready resource for students that need extra support with losses they are facing.)</i></p> <p>Introduce the idea of impermanence and the dismantling of the mandala. Do these things/objects go away when they are lost or removed because they are no longer needed?</p> <ul style="list-style-type: none"> <li>• How do you feel when something gets lost or goes away?</li> <li>• What are traditions you have observed or participated in after a loss of an object?</li> <li>• Why are these traditions done?</li> </ul> <p>Have students work at their seats to draw one of their loss-related traditions, what is done, and why.</p>	
4	<p>Visit with Losang</p> <p>What important ideas (impermanence, mindfulness) are reflected in the art?</p> <p>What practices are tied to the art?</p>	<p>T. Losang will lead the students in a meditation practice. If there is time, have students share the experience of meditation: What did it feel like? How is meditation helpful? When would you use meditation? How does meditation help with making the mandala?</p> <p>Interview T. Losang during classroom visit. Use students' questions but also incorporate these questions if they are not student-generated:</p> <ul style="list-style-type: none"> <li>• How can we use the mandala for meditation?</li> </ul>	<p>Video of the dismantling that shows the sand being poured into the river. Available on the PFP curriculum page <a href="http://www.folkloreproject.org">www.folkloreproject.org</a></p>

		<ul style="list-style-type: none"> <li>• What does the dismantling mean?</li> <li>• How do you feel during meditation? How do you feel during the dismantling?</li> </ul> <p>Can show the dismantling video without its soundtrack to allow T. Losang to narrate what is happening during the process.</p>	
5	<p>What important ideas are reflected in the art?</p> <p>What practices are tied to the art?</p>	<p>Provide students with a reflection sheet that includes these questions:</p> <ul style="list-style-type: none"> <li>• What happens during mandala-making and during the dismantling? Why are these things done?</li> <li>• What feelings do you have about meditation and the dismantling?</li> <li>• What questions to you still have about the mandala, meditation, or the dismantling?</li> </ul>	

## Meditation Resources

The second graders will learn about meditation\* and how the sand mandala helps with meditation. The curriculum developers have come up with the following resources to introduce the concept of meditation to the children before they visit with Losang at the sand mandala.

*\*Note: There are many definitions of meditation. We use T. Losang's definition.*

Read Aloud children's books on meditation:

- A Handful of Quiet: Happiness in Four Stones by Thich Nhat Hanh  
[http://www.amazon.com/Handful-Quiet-Happiness-Four-Pebbles-ebook/dp/B00APDASFY/ref=sr\\_1\\_5?s=books&ie=UTF8&qid=1430668657&sr=15&keywords=meditation+books+for+children](http://www.amazon.com/Handful-Quiet-Happiness-Four-Pebbles-ebook/dp/B00APDASFY/ref=sr_1_5?s=books&ie=UTF8&qid=1430668657&sr=15&keywords=meditation+books+for+children)
- Meditation is an Open Sky: Mindfulness for Kids by Whitney Stewart  
[http://www.amazon.com/Meditation-Open-Sky-Mindfulness-Kids-ebook/dp/B00S5OJUCM/ref=sr\\_1\\_21?s=books&ie=UTF8&qid=1430668746&sr=1-21&keywords=meditation+books+for+children](http://www.amazon.com/Meditation-Open-Sky-Mindfulness-Kids-ebook/dp/B00S5OJUCM/ref=sr_1_21?s=books&ie=UTF8&qid=1430668746&sr=1-21&keywords=meditation+books+for+children)
- Peaceful Piggy Meditation by Kerry Lee Maclean  
[http://www.amazon.com/Peaceful-Meditation-Albert-Whitman-Prairie/dp/0807563811/ref=cm\\_lm\\_f\\_tit\\_2](http://www.amazon.com/Peaceful-Meditation-Albert-Whitman-Prairie/dp/0807563811/ref=cm_lm_f_tit_2)

- Zen Shorts by Jon J Muth  
[http://www.amazon.com/Zen-Shorts-Caldecott-Honor-Book/dp/0439339111/ref=sr\\_1\\_1?ie=UTF8&qid=1428865091&sr=8-1&keywords=zen+books+kids](http://www.amazon.com/Zen-Shorts-Caldecott-Honor-Book/dp/0439339111/ref=sr_1_1?ie=UTF8&qid=1428865091&sr=8-1&keywords=zen+books+kids)
- Planting Seeds with Music and Songs: Practicing Mindfulness with Children by Thich Nhat Hanh  
[http://www.amazon.com/Planting-Seeds-Music-Songs-Mindfulness-ebook/dp/B00C2CJONM/ref=pd\\_sim\\_351\\_3?ie=UTF8&refRID=0K7BEERF6D232480AT27](http://www.amazon.com/Planting-Seeds-Music-Songs-Mindfulness-ebook/dp/B00C2CJONM/ref=pd_sim_351_3?ie=UTF8&refRID=0K7BEERF6D232480AT27)

**Video Resources:**

Losang has not recommended or approved any particular videos on meditation for children. Therefore, we have chosen to provide you with a search command for videos on meditation for youngsters rather than a listing of specific video links. We leave the selection and use of videos to your discretion since we cannot control the availability of any video, nor its quality. We hope this search command gets you started in identifying resources though we apologize if it is out-of-date since the internet is always adding and removing resources.

<http://www.bing.com/videos/search?q=meditation+for+kids&view=detail&mid=D01D85B521468436F6DCD01D85B521468436F6DC&first=0&FORM=LKVR1>

## Sand Mandala Residency Third Grade Mini-Unit

Unit Title: Sand Mandala Residency	Grade: 3 <sup>rd</sup>	Duration: 4 - 7 sessions
<p>Summary: Third graders will learn about the process of creating a piece of art and the experience of creation and completion. They will learn the step-by-step process of how to create a sand mandala and record the information. Throughout the week, students will continue to observe and record the creation of the mandala and learn from the class representative the last step of dismantling. They will reflect on an experience of when they created something and share what the experience was like before, during and after the creation of the product. Students will reflect upon the importance of both the process and the product.</p>		
Desired Results - Focus Area: Art form		
<p>FACTS Folk Arts Standard(s)</p> <ul style="list-style-type: none"> <li>• 2. Learning how I can explore folk arts and folklife, and sharing what I know</li> <li>• 4. Becoming an active, respectful culture-maker</li> </ul>		
<p>Enduring Understandings</p> <ul style="list-style-type: none"> <li>• Art form D: Art forms have a process and an object/product</li> <li>• Art form E: Something can be learned from the process and the product (i.e. dismantling)</li> <li>• Specific piece B: No single piece of art stands alone, it has meaning, it is influenced by and impacts the culture, artist's experiences, and the audience</li> </ul>	<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• What is a process?</li> <li>• What is the process of creating art?</li> <li>• What is left when the art is gone?</li> </ul>	
<p>Knowledge - Students will know:</p> <ul style="list-style-type: none"> <li>• The Mandala is developed through a structured process</li> <li>• The specific process of how to make a mandala and how to choose a mandala</li> <li>• The skills and life skills needed to make a mandala</li> </ul>	<p>Skills - Students will be able to:</p> <ul style="list-style-type: none"> <li>• Define a mandala</li> <li>• Identify a mandala and a symbol system</li> <li>• Identify the tools used</li> <li>• Describe the steps of how-to make a mandala</li> <li>• Interview a folk arts resident</li> <li>• Make observations in a field journal</li> </ul>	
Assessment Evidence		
<p>Performance Task and Rubric:</p> <ul style="list-style-type: none"> <li>• Student observation journal</li> <li>• On-demand: How-to on making a mandala</li> </ul>		

<ul style="list-style-type: none"> <li>For rubric: Refer to rubric in 3rd grade Writing Unit for How to Books</li> </ul>
Other assessments: <ul style="list-style-type: none"> <li>Student Reflection</li> </ul>
Learning Activities and Instructional Strategies
Technology Integration: projector/ laptop
Chinese/Home language Integration: Vocabulary used within Unit can be translated into Mandarin - Mandala, Chakpu, Tools, Sand, Process
Social Justice: physical impairment
Lesson Plans (in following chart)
Reflections

### Third Grade Lesson Plans

Step #	Essential Question/ Objective	Lesson Content/Performance task	Materials
1	What is a process? What is the process of creating art?	Review K-2 enduring understandings (10 minutes). Students will look through their folk arts portfolios* and share out on what they have learned about the mandala in the past.  <i>*Note: At FACTS, students keep evidences of their learning about folk arts in a folder that travels with them throughout their nine years at the school. Work is added to the folder, but not removed because of the multi-year reflections and portfolio assessment activities that periodically occur and use the contents of these folders.</i>  Prepare for visit with T. Losang (15 minutes): Students will watch the time-lapse video of a group	Folk arts portfolios  Projector and laptop Video link: <a href="https://www.youtube.com/watch?v=GA3su0ECdPc">https://www.youtube.com/watch?v=GA3su0ECdPc</a>  Sticky notes  Chart paper

		<p>of Tibetan monks making a sand mandala. Have students take note of the process for making a mandala (what do you see, what do you think about what you're seeing). Students will come up with questions on sticky notes about the process of how to make the mandala. Gather sticky notes on a chart paper and group them into 5-6 questions and choose students to ask at the visit.</p> <p>(Variation: if you have extra time, and students who work well in groups, you can have students circulate and find others who have a similar question to group questions)</p>	
2	<p>Multiple visits with Losang and/or mandala</p> <p>What is the process of creating art?</p>	<p>Visit &amp; Observation 1* (30 minutes):</p> <ul style="list-style-type: none"> <li>• Students will visit T. Losang and observe him silently for approximately 3 minutes</li> <li>• They will ask T. Losang the interview questions, recording the answers in their observation journals</li> <li>• At the end, take 5 minutes for students to silently draw and take notes on process of "drawing circles for mandala"</li> </ul> <p><i>*Note: This observation must take place at the <u>very beginning</u> of the residency as T. Losang sets up his grid for this artistic demonstration</i></p>	<p>"How to make a mandala" observation journal</p>
		<p>Observations 2-3 (10 minutes each): These two sessions occur throughout the week: they can be done even when T. Losang is not there. Students will take observations in their journals, to notice changes in the mandala. The visit will be timed and students will work silently on their observations for 5 minutes. One observation should be mid-week, and one should take place once the mandala is completed.</p>	<p>Observation journal</p>
		<p>Observation 4 (20 minutes): One class representative will observe the dismantling of the Mandala. The student representative will return with notes, pictures or video and will share out to</p>	<p>Observation journal</p>

		the class on the final dismantling and students will complete the final observation in their journal.	
3	What is the process of making art?	<p>Assessment (20 minutes): On demand How-To writing on how to make a mandala using the "how-to" paper.</p> <p><i>Note: Teachers could use the Teachers College Writing Project Non-Fiction rubric to assess student work</i></p>	<p>1 double-sided how-to paper assignment</p> <p>Rubric</p>
4	What is left when the art is gone?	<p>Reflection: Me-to-we reflection. The teacher will give an example of a reflection on the prompt. Have a discussion about the components of the writing (what happened, what were your internal thoughts and feelings during the process and at the end of the process)</p> <p>Prompts for reflective writing:</p> <ul style="list-style-type: none"> <li>• Write about a time when you created something. (Prompt students with categories such as piece of art, song/music performance, craft, food etc.)</li> <li>• What was the experience, the feelings and the thoughts you had as you created the product?</li> <li>• What was the experience, the feelings and the thoughts you had when you finished the product?</li> <li>• What is similar between your experience creating something and Losang's experience creating a mandala?</li> </ul>	Teacher sample writing





Name \_\_\_\_\_ Date \_\_\_\_\_ 3<sup>rd</sup> Grade Cluster \_\_\_\_\_

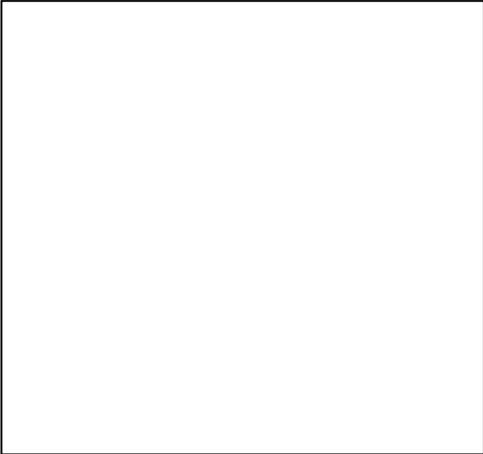
How to Make a Mandala



Seven horizontal lines for writing notes.



Seven horizontal lines for writing notes.



Seven horizontal lines for writing notes.

## Sand Mandala Residency Fourth Grade Mini-Unit

Unit Title: Sand Mandala Residency	Grade: 4	Duration: 4 sessions
<p>Summary: Fourth graders will begin the process of thinking of themselves as learners and how cultural practices may change over time as they explore Losang's training and experience as a mandala artist. They will be exposed to Tibetan history and Losang's experience as a refugee in India using photographs and a powerpoint presentation. Losang will also visit the classroom and teach students a skill around mandala-making.</p>		
<p>Desired Results - Focus Area: Artist</p>		
<p>FACTS Folk Arts Standard(s)</p> <ul style="list-style-type: none"> <li>• 3A. Students discuss and document examples from the spectrum of folklife traditions (e.g., verbal, belief, dance, music, art...)</li> <li>• 3B. Students explain the functions of folklife and the relationships between folk artists and their communities</li> <li>• 3C. Students identify people and groups who carry on traditional arts and culture. Students explain the processes by which specific traditions are created, maintained, altered, lost and revived. Students understand how traditional art forms are shaped by and respond to social, political, economic, and natural conditions</li> </ul>		
<p>Enduring Understandings</p> <ul style="list-style-type: none"> <li>• Artist A: People have experiences we can learn from. Each individual has important knowledge and experiences that make them a cultural asset</li> <li>• Artist B: Artists go through a training to learn an art form. Learning an art form is a process that takes time to master</li> <li>• Artist D: The artist benefits from doing the art</li> <li>• Specific Piece B: No single piece of art stands alone. It has meaning. It is influenced by and impacts the culture, artist's experiences, and the audience</li> </ul>	<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• Where and how does the artist learn the art?</li> <li>• What types of supports/obstacles does an artist have when learning his/her art?</li> <li>• How does the artist impact the art and vice-versa?</li> <li>• What does the art mean to/how does it help the artist?</li> </ul>	
<p>Knowledge - Students will know:</p> <ul style="list-style-type: none"> <li>• Losang learned how to make the sand mandalas through a process at a monastery in India (was a student, specialized in sand mandala, Dalai Lama gives blessing for him to create outside of monastery)</li> </ul>	<p>Skills - Students will be able to:</p> <ul style="list-style-type: none"> <li>• Record personal experiences and answers from an interview</li> </ul>	

<ul style="list-style-type: none"> <li>Losang uses the mandala to teach people how to live (i.e peacefully and compassionately / “using our life skills”)</li> <li>Losang and the Mandala art form faced struggles and continue to face struggles (specifically looking at government, environment, passing of time, economics)</li> </ul>	<ul style="list-style-type: none"> <li>Connect the process of learning/teaching of the artist and themselves</li> <li>Reflect on the learning process and see themselves as learners</li> </ul>
Assessment Evidence	
Performance Task and Rubric: <ul style="list-style-type: none"> <li>Flow Charts as learners</li> <li>Reflection of self as a learner</li> </ul>	
Other assessments:	
Learning Activities and Instructional Strategies	
Technology Integration: laptop/ projector	
Chinese/Home language Integration: Vocabulary used within Unit can be translated into Mandarin - Mandala, Monastery, Tibet, China, Asia, impact, influence	
Social Justice:	
Lesson Plans (in following chart)	
Reflections	

### Fourth Grade Lesson Plans

Step #	Essential Question/ Objective	Lesson Content/Performance task	Materials
1	Where and how does the artist learn the art?	(10 minutes) In large group, students discuss any new game they have ever learned to play	Chart paper with questions at left used as headings

	<p>What types of supports/ obstacles does an artist have when learning his/her art?</p> <p>How does the artist impact the art and vice-versa?</p>	<p>(recess, Morning Meeting, in their neighborhood or afterschool programs)</p> <ul style="list-style-type: none"> <li>• Who taught you the game?</li> <li>• What makes the game easy to learn?</li> <li>• What makes the game hard to learn?</li> <li>• Have you taught anyone else the game after you learned it?</li> <li>• Did the game change over time?</li> <li>• How do you feel when you are playing this game? (when learning it, when an “expert” at it)</li> </ul> <p>(5 minutes) Model how to fill the Flow Chart Paper using a student’s example</p> <p>(10-15 minutes) Students will return to their seats and complete a chart independently</p>	
2	<p>Where and how does the artist learn the art?</p> <p>What types of supports/ obstacles does an artist have when learning his/her art?</p>	<p>(5 minutes) Complete a whole-class KWL with students on what they may already Know about T. Losang’s training and how he might have learned how to make a sand mandala.</p> <p>Individual students complete a T-chart worksheet of notes they take about what they see on one side and questions they have about T. Losang’s history and training on the other.</p> <ul style="list-style-type: none"> <li>• View historical photographs of T. Losang (10 minutes)</li> <li>• View powerpoint to discover obstacles a Tibetan artist might face. View twice - once to get a gist, and a second time to take notes and write questions (10 minutes)</li> <li>• Read excerpts from T. Losang’s life story</li> </ul> <p>Teacher collects worksheets, selects student questions from them that address the mini-unit’s essential questions, and creates a list of interview questions.</p>	<p>Whole-class KWL chart</p> <p>Laptop &amp; projector</p> <p>Early pictures of T. Losang <a href="http://www.losangsamten.com/photos.html">www.losangsamten.com/photos.html</a></p> <p>Tibet Power Point found on PFP curriculum page <a href="http://www.folkloreproject.org">www.folkloreproject.org</a></p> <p>Losang’s life story <a href="http://www.losangsamten.com/messages.html">www.losangsamten.com/messages.html</a></p> <p>Student worksheet: T-chart for notes and questions.</p>

3	<p>Visit with Losang</p> <p>Where and how does the artist learn the art?</p> <p>What types of supports/ obstacles does an artist have when learning his/her art?</p> <p>How does the artist impact the art and vice-versa?</p> <p>What does the art mean to/how does it help the artist?</p>	<p>(10 minutes) Present interview questions to T. Losang to answer. Encourage students to ask follow-up questions based upon attentive listening to the answers T. Losang is giving.</p> <p>(15-20 minutes) T. Losang does a demonstration (coloring the sand, drawing the mandala, or applying sand, etc.). Through the demonstration, students will learn a new skill from T. Losang and see what the experience of learning from the teacher is like. If materials are available, provide students opportunity to try out the skill.</p> <p><i>Note: Speak to T. Losang ahead of time to determine what short demonstration would be most appropriate.</i></p> <p>(10 minutes) Students will have a worksheet of the same questions presented in Step 1 to answer about T. Losang and to reflect on their learning experience with T. Losang.</p>	<p>Any materials needed for the demonstration (including technology to make the demo easier to see).</p> <p>Worksheet <i>T. Losang Teaches Me/ T. Losang as Mandala-Learner</i></p>
4	<p>Where and how does the artist learn the art?</p> <p>What types of supports/ obstacles does an artist have when learning his/her art?</p>	<p>Reflection: Me as a Learner</p> <p>(10 minutes) Group discussion on "What are some things that impact or influence us as a learner?"</p> <p>Using T. Losang as an example, fill out the graphic organizer called "Me as Learner". Students can refer to their flow charts. As students share responses, help generate and generalize/ organize their ideas and chart responses on a piece of paper for them to refer to later.</p> <p>(10 minutes) Students will independently complete the worksheet of who they are as learners by focusing on a specific skill they have learned. Try to help students choose a discreet skill versus broad topic. They may</p>	<p>Worksheet <i>Me as Learner</i></p> <p>Chart paper and markers</p>

		<p>want to say baseball but a more specific skill would be pitching a ball.</p> <p>(10 minutes) Students will walk around and introduce themselves to each other as learners and what impacts and affects them as learners. Could also be presented as a Four Corners activity - a game where there are four designated areas in the room, each with a given category. The teacher will name each category and students will have 30 seconds to get to the space and will greet others who are in the same category. The categories can be switched around so student will have opportunities to interact with others.</p>	
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Worksheet directions: T. Losang will be speaking as well as giving a demonstration. The first worksheet (page 1 and page 2) will be used after T. Losang’s visit. The first page is space for students to record T. Losang’s answers to the interview. The second page is space for students to reflect after T. Losang’s demonstration.

Third page is for students to reflect on how they learned a skill and what made it possible for them to learn the skill much like T. Losang’s experience at the monastery.



Demonstration: Teacher Losang Teaches Me

What did T. Losang teach us today?	What was easy to learn about ____?	What was hard to learn about ____?	Will you teach anyone else what you learned? Who? How?	How did you feel when you were learning ____?

Name \_\_\_\_\_ Date \_\_\_\_\_ 4<sup>th</sup> Grade Cluster \_\_\_\_\_

**Me as a Learner** – Learning To \_\_\_\_\_

The People Who Taught Me	The Place Where I Learned	The Time in My Life I Learned
What Supports Helped With My Learning	What Obstacles Made My Learning Difficult	What Feelings Did I Have While Learning

## Sand Mandala Residency Fifth Grade Mini-Unit

Unit Title: Sand Mandala Residency	Grade: 5th	Duration: 3-4 sessions
<p>Summary: Fifth graders will discover two sides of the argument on whether or not a tradition should be shared and how sharing a tradition with a worldwide audience may impact the tradition. At the same time, fifth graders will learn about the political struggles between Tibet and China and will be guided through a loss-of-identity activity. They will learn about the reasons for and significance of Losang sharing the sand mandala with a worldwide audience. They will learn about the opposing perspective that wants to keep the mandala tradition within the Tibetan community. The fifth graders will take a stance regarding whether a tradition should be kept within a specific group and express the reasons for their choice in a persuasive essay outline.</p>		
<p>Desired Results - Focus Area: Community and Context</p>		
<p>FACTS Folk Arts Standard(s)</p> <ul style="list-style-type: none"> <li>• 3B. Students explain the functions of folklife and the relationships between folk artists and their communities</li> <li>• 3C. Students identify people and groups who carry on traditional arts and culture. Students explain the processes by which specific traditions are created, maintained, altered, lost and revived. Students understand how traditional art forms are shaped by and respond to social, political, economic, and natural conditions</li> </ul>		
<p>Enduring Understandings</p> <ul style="list-style-type: none"> <li>• Community/Context A: Communities have artistic ways of sharing what is important to them. An art form can arise from the needs/ history, resistance, struggles in a community</li> <li>• Community/Context B: Communities have art forms that have external/internal audiences</li> <li>• Community/Context C: Traditions change over time</li> </ul>	<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• What was the traditional practice of creating sand mandalas?</li> <li>• Why did the Tibetans start to share their sand mandala tradition with the wider audience outside their community?</li> <li>• What are the differing views about sharing the tradition?</li> <li>• Will sharing the tradition with others strengthen or weaken the cultural identity of the Tibetans?</li> </ul>	
<p>Knowledge - Students will know that:</p>	<p>Skills - Students will be able to:</p> <ul style="list-style-type: none"> <li>• Identify multiple perspectives</li> </ul>	

<ul style="list-style-type: none"> <li>• There is a historical struggle between China and Tibet regarding Tibetan cultural practices</li> <li>• The Tibetans were not allowed to practice their own cultural tradition in Tibet since 1959</li> <li>• There are different views with regard to sharing the Tibetan art with a wider audience</li> <li>• Artists use their art form as a tool for social resistance</li> </ul>	<ul style="list-style-type: none"> <li>• Express an opinion with supporting reasons</li> <li>• Identify important details that supports their opinion within a text</li> </ul>
<p>Assessment Evidence</p>	
<p>Performance Task and Rubric:</p> <ul style="list-style-type: none"> <li>• Boxes and bullets style outline</li> <li>• Interview T-chart</li> </ul> <p>Oral/ performance task used for each lesson</p>	
<p>Other assessments:</p> <ul style="list-style-type: none"> <li>• Boxes and bullets outline for final reflection</li> </ul>	
<p>Learning Activities and Instructional Strategies</p>	
<p>Technology Integration:</p>	
<p>Chinese/Home language Integration: Vocabulary used within Unit can be translated into Mandarin.</p>	
<p>Social Justice: Awareness of some of the power dynamics that can occur between two countries and the impact these can have upon citizens.</p>	
<p>Lesson Plans (in following chart)</p>	
<p>Reflections</p>	
Empty space for reflections	

## Fifth Grade Lesson Plans

Step #	Essential Question/ Objective	Lesson Content/Performance task	Materials
1	<p>What was the traditional practice of creating sand mandalas?</p> <p>Why did the Tibetans start to share their sand mandala tradition with the wider audience outside their community?</p> <p>What are the differing views about sharing the tradition?</p>	<p>Students share prior knowledge about Mandala making through a group sharing activity. Tape around the room the following questions on chart paper:</p> <ul style="list-style-type: none"> <li>• What is a mandala and what are some practices and rituals that go with the creation of a mandala?</li> <li>• Why do you think T. Losang goes around the world to share this tradition?</li> <li>• Do you think T. Losang should share mandalas with people, why or why not?</li> </ul> <p>Students will have 7 minutes to walk around and answer the questions on the chart paper. Go over some of the responses students gave as a large group review.</p> <p>While students are doing research, they will experience a simulation about not being allowed to be fully present and fully recognized. Give each student a different number tag. During the activity, everyone will only call them by number: they are forbidden to call each other by name.</p> <p>Students conduct research by partner reading texts:</p> <ul style="list-style-type: none"> <li>• <i>Tibet History and Culture</i></li> <li>• T. Losang's life story <i>I Never Imagined</i> May 2013</li> <li>• <i>Pro and Con Arguments for Sharing Tibetan Sand Mandalas</i></li> </ul>	<p>Chart paper</p> <p>Excerpts from text written by Rinzin Lhamo, a member of the Philadelphia Tibetan community, on Tibet-China relationship available below</p> <p>Excerpts selected from T. Losang's website's Messages page <a href="http://www.losangsamten.com/messages.html">http://www.losangsamten.com/messages.html</a></p> <p>Handout: <i>Pro and Con Arguments for Sharing Tibetan Sand Mandalas</i></p> <p>Number tags</p>

		<p>Students could write notes in 2-column note page with what they notice in one column (objective notes) and what they think about or wonder about what they are noticing in the other (subjective notes). Some of these subjective wondering questions could be asked when the students meet with T. Losang.</p> <p>Alternatively, students could create a one paragraph summary of the text, or depending on length of the excerpts teacher has selected for them to read, a several sentence summary for each page.</p> <p><i>Note: When students share out their notes or summary with the class, remember to call on them only by number.</i></p> <p>Debriefing:</p> <ul style="list-style-type: none"> <li>• What was the experience like?</li> <li>• How did that make you feel?</li> <li>• If you were in Tibet and your cultural identity was being threatened, what would that be like for you?</li> <li>• What questions do you have to ask T. Losang about Mandala-making in relationship to Tibet-Chinese history?</li> </ul> <p>At the end of lesson, ask students to silently write two questions they still have after listening to the summaries by student partners. These questions could be collected and assembled by teacher or reviewed before visiting T. Losang. The questions could be given to T. Losang ahead of time or students could be assigned to ask questions most often written by students.</p>	
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2	<p>Visit with Losang</p> <p>Why did the Tibetans start to share their sand mandala tradition with the wider audience outside their community?</p> <p>What are the differing views about sharing the tradition?</p> <p>Will sharing the tradition with others strengthen or weaken the cultural identity of the Tibetans?</p>	<p>Students watch T. Losang create the mandala so that they experience him sharing his tradition with them. If T. Losang is willing, perhaps he would chant while he does this for part of the time. (10 minutes)</p> <p>(20 minutes) Students ask T. Losang questions relating to:</p> <ul style="list-style-type: none"> <li>• The struggle between China and Tibet and learn from him what people are doing now in China, Tibet and other places in the world to share the Tibetan traditions</li> <li>• Some of the thoughts various Tibetans have about sharing their traditions with other people</li> </ul> <p>Students take interview notes using a t-chart for "reasons for" and "reasons against". <i>Note: If students are struggling to do this level of evaluating of what they are hearing while they are listening to him talk, they should record notes and then do the worksheet afterwards. Students should be aware that sorting ideas into pro/con positions is the goal.</i></p> <p>(10 minutes) They will have a conversation with table groups or a partner to look at notes, put ideas into categories, and share one reason for and one reason against sharing the tradition.</p>	T-Chart labeled "reasons for" and "reasons against"
3	<p>What are the differing views about sharing the tradition?</p> <p>Will sharing the tradition with others strengthen or weaken</p>	<p>Students plan out their outlines using index cards or boxes and bullets regarding:</p> <ul style="list-style-type: none"> <li>• Their own views on whether the sand mandala should be shared with the worldwide audience</li> </ul>	Index cards or a boxes and bullets outline worksheet

	the cultural identity of the Tibetans?	<ul style="list-style-type: none"> <li>The question of whether sharing the mandala strengthen or weaken the cultural identity</li> </ul>	
4	<p>What are the differing views about sharing the tradition?</p> <p>Will sharing the tradition with others strengthen or weaken the cultural identity of the students?</p>	<p>Students write an outline for the following prompt: The Pennsylvania State Government has decided that only people who come from a culture that started a practice can participate. For example, only Vietnamese students can play dan tranh, only African students can do African drumming, only Chinese students can do kung fu. Do you agree or disagree with this new law? Support your answer.</p> <p>Students can use their work on the Tibetan sand mandala tradition for reference.</p> <p>If there's time, provide students an opportunity to share their arguments with each other and perhaps draft the topic into an essay for the ELA unit.</p>	Index cards or a boxes and bullets outline worksheet

## Tibet: History and Culture by Rinzin Lhamo

### Becoming a country: The history of Tibet

In the continent of Asia, there is a land between Nepal and China called Tibet. The word Tibet is originally from the Turkish word Tobad, which means “The Heights”. This is a good description of Tibet because Tibet has some of the world’s highest regions like the Tibetan Plateau. Plateau is a raised flat land. You can also find the world’s highest mountains in Tibet called the Himalayas. These mountains are also the source of many important rivers like the Yellow River, Indus River, and the Brahmaputra River. The snow and the glaciers of the Himalayas provide fresh, clean water for countries all over Asia such as India, Pakistan, Nepal, Bhutan, Burma, Thailand, Cambodia, and China.

Back in 7th century, Tibet was a kingdom with a very powerful ruler named Songtsan Gampo. King Songtsan Gampo was able to unite different parts of Tibetan areas and bring them together to create the Tibetan Empire. His empire grew quickly and many of Tibet’s neighbors wanted to keep good relations. It is said that Songtsan Gampo had two wives. One was the Princess of Nepal named Bhrikuti, and other was Princess Wencheng who was the niece of the nearby Chinese emperor. Interestingly, both were Buddhist and encouraged the king to spread the influence of Buddhism.

The Tibetan written language also developed under Songstan Gampo’s rule. In the mid-7th century, the Tibetan king sent his minister, Thonmi Sambhota, to study Sanskrit in India. After studying abroad, Sambhota returned with a new writing system with 30 consonants and 4 vowels. This new writing system became the Tibetan written language which is still used today.

After Songstan’s rule, Tibet was ruled by a line of religious kings. However, the kingdom soon became weaker and was no longer united. Tibet broke into many smaller kingdoms which were under separate kings and lords. Meanwhile, Buddhism’s importance started to increase in Tibet. Many monasteries were built and each had its own high lama, or monk, who were very powerful. One high lama of a particular monastery became especially powerful because of his relationship with the neighboring Mongol Empire.

Altan Khan, a very powerful leader of the Mongols, was a patron or a supporter of Tibetan Buddhists. A high lama named Sonam Gyatso helped Altan Khan and his tribe to convert. The King then gave the monk title of “Dalai” which is a translation of his Tibetan name “Gyatso” in Mongol. “Gyatso” means ocean or sea. Then, the high lamas who came after Sonam Gyatso were also known as the Dalai Lama.

In fact, the 5th Dalai Lama became one of the most well-known because he helped to reunite Tibet once again. He is also famous for building the great Potala Palace in Lhasa, the capital of Tibet. “Lha” is the Tibetan word for gods while “Sa” means place or land. Together, “Lhasa” literally means the land of the gods. The Potala Palace has over 1,000 rooms and is traditionally the main residence of the

Dalai Lama. Because of his success, the Dalai Lama came to be both the spiritual and the political leader of Tibet.

Another important Dalai Lama was the 13th Dalai Lama. He officially declared Tibet as an independent country. He also helped Tibet establish ties with the outside world by travelling to China and India. He also tried to make Tibetans more modern, but this was not accepted well by other high lamas and the aristocrats. Tibet was still a very isolated society when the 13th Dalai Lama passed away. Under the 14th Dalai Lama, the current Dalai Lama, Tibet lost its independence to China. Today, there is a region in China called the “Tibetan Autonomous Region” or T.A.R. where most Tibetans in Tibet live.

### Religion in Tibet: The start of Buddhism

Another reason why Songtsan Gampo was a famous ruler in Tibet was because he established Buddhism as the main religion of Tibet in the 7th century. At that time, Buddhism was a new religion from India which spread the teachings of Buddha. There are two main types, or branches, of Buddhism practiced throughout the world: Theravada Buddhism and Mahayana Buddhism. Both follow Buddha’s teachings but they are different in practice.

There is also a third type of Buddhism known as Vajrayana which is a branch that grew out from Mahayana Buddhism. Vajrayana, also known as Tantric Buddhism, is the most mystical of the three branches, involving many rituals, incantations, and magic as well as good and evil spirits and deities that can either help or hurt individuals. Even though Buddhism took about 200-300 years to be accepted by Tibetans, Vajrayana Buddhism eventually became widely popular and influential.

Why did this particular type of Buddhism become more favored by Tibetans than the other branches? Many experts believe that it was because most Tibetans used to follow an even older religion called Bön which also had elements of mysticism and magic that were similar to Vajrayana Buddhism. Thus, Tibetans were able to incorporate and to mix their religious rituals and practices with the newer religion to shape today’s Tibetan Buddhism. However, there are some Tibetans today who still only follow the older religion, Bön. They are known as Bönpo.

There are four different schools in Tibetan Buddhism. They are the Nyingma, Sakya, Kakyu, and Gelugpa. There is no difference in how they interpret ancient Buddhist texts. Rather, what makes them different is how they focus on different parts of these religious texts. Each Tibetan Buddhism school has their own monasteries in Tibet. Each also has a high monk or a lama that leads their monasteries. For example, the head of the Gelugpa school is the Dalai Lama. The Dalai Lama is believed to be a reincarnated monk since around the 1500s. Reincarnation is the belief that one can be reborn after death. “Dalai Lama” is originally a title given by Mongol rulers meaning an “Ocean of Wisdom.”

Monasteries are not only where Tibetans monks pray and study but also where they live. A monastery will have a main temple where common people can visit as

part of a pilgrimage. It is also a school and a dormitory for all the monks and nuns in the monastery. Tibetan parents find it an honor to be able to send at least one child to the monastery. Because Tibetan society throughout most of its history did not have schools for the common people, the majority of Tibetans did not learn to read and write. Thus, monasteries were really the only places where a common person could get an education because anybody could be a monk or a nun.

### **Invasion and the aftermath: Tibet in the 1950s**

In 1912, after the Chinese government tried to attack Tibet and failed, the 13th Dalai Lama officially declared Tibet's independence. Then in 1951, the Chinese government once again attacked the country of Tibet and its people. This time, the Chinese army was successful. The Tibetan army was smaller and had fewer supplies than that of the Chinese government. During the invasion, hundreds of thousands of Tibetans died and many also left the country to escape to India.

Not only did many people die, many important buildings and artifacts were destroyed. The Chinese government destroyed more than 6000 monasteries and sacred places. One side of the Potala Palace was bombed and the damage can still be seen today. Many important and ancient monasteries were attacked and many monks and nuns were either jailed or killed. During this time, sacred religious texts, statues, and paintings were also burned and damaged. The Chinese army, known as the People's Liberation Army, praised their leader Mao Zedong for trying to make Tibetans more "modern" and "liberated" from religion, which they said was evil.

When the Chinese army first entered Lhasa in 1951, the 14th Dalai Lama was only 16 years old. He had to lead the country with little help from outside countries. The Dalai Lama wrote and tried to get help from American and Indian leaders, but no country reached out to help. Many Tibetans feared for his life because they thought the Chinese government would try to harm him. One day, one of the Chinese generals and other leaders wanted to meet the Dalai Lama privately. They invited him to come without his bodyguards to watch a performance. But, when Tibetan people heard of this, thousands of Tibetans gathered in front of the Potala Palace, refusing to let the Dalai Lama leave in fear that his life was in danger. In 1959, the Dalai Lama made his escape to India dressed as a common man so that people would not recognize him. After that, many more Tibetans also escaped because they could no longer have a peaceful life in their own homeland.

### **The Tibetan struggle today**

Tibet is still a very isolated country today. It is very difficult for non-Chinese people to get visas to enter Tibet. It is especially difficult and dangerous for Tibetan refugees to return back. China argues that Tibet has always been part of China. The region China calls the Tibetan Autonomous Region is supposed to be for Tibetan people who can live in autonomy. This means that Tibetans can self-govern themselves. However, that is not the actual reality. Tibetans only hold a few, minor

government jobs while the rest of the government positions are given to Han Chinese who are loyal Communist members.

Tibetans living in Tibet still cannot practice their religion full-heartedly. Even owning a picture of the Dalai Lama can mean a harsh jail sentence for Tibetans. There is also no freedom of speech in Tibet. If any Tibetan person protests or goes into the street holding the Tibetan flag, the Chinese army can take him or her away. Their family may never see them again or worse, their family members can also be taken away and punished.

Even though it is so dangerous to voice an opinion about not being allowed to govern themselves, Tibetans in Tibet still continue to protest the Chinese rule. Back in 2008 when the Summer Olympics were held in China, Tibetans tried to use this opportunity to bring attention to the struggle and suffering of the Tibetan people. Thousands of Tibetans protested in the streets and the Chinese army opened fire onto the crowd who were not armed. In the recent years, there are many cases of single protesters in the streets who are taken away by the Chinese police and badly beaten up or never seen again. Most of these protesters are young monks and nuns who want the Dalai Lama to return back to Tibet.

### Tibetans-in-exile

India has the highest population of Tibetans outside of Tibet. The Indian government welcomed and continues to welcome Tibetans refugees escaping from Tibet. Thus, many Tibetans have settled in India for a few generations. Even though they are safe in India, the change can be difficult for them. Not only do Tibetans have to learn a new language and adapt to a vastly different lifestyle, even simple things - like the warmer climate of India - is a big challenge because of how different it is from Tibet.

However, there are some similarities. Since the Dalai Lama has settled in India, there have been many new Tibetan monasteries built all over India. In India, Tibetans can enjoy freedom of religion which is important because Tibetans in exile - monks, nuns, and common people - still cherish the religion they practice. Families still try to send at least one child to the monastery to become a monk or a nun. Life and learning in the monastery is much like it was in Tibet. Monks and nuns spend their time on religious studies and services. Their studies start from the basics like Tibetan language, grammar, and literature. Then they can advance onto Buddhist philosophies as well as other topics like Tibetan arts and crafts, Tibetan medicine, and Tibetan astrology. In total, it can take more than 18 years for a Tibetan monk or nun to finish his or her studies.

Many more Tibetan children in each family get an education in India than used to get in Tibet. For one thing, there are more schools for Tibetan children in India. Studying in a monastery is no longer the only option for families that wish to have their children attend school.

While Tibetans enjoy more freedom in India, they can no longer lead a nomadic

lifestyle. Some Tibetans in Tibet lived as nomads, moving from place to place as the seasons change. However, such a lifestyle is not sustainable in India. The environment is different from Tibet and yaks, Tibetan's favorite animals and source of food, cannot live successfully in India's warm climate. Moreover, the nomadic lifestyle is not commonly practiced by the Indian people.

Living in India has allowed Tibetans to experience cultural practices different from their own. For instance, Tibetan food has adapted certain elements from Indian cooking. Traditionally, Tibetan food was not very spicy and did not include the many different vegetables that can be grown in India. Besides enjoying the food, Indian music and movies are also popular among Tibetans, especially the youth.

Tibetans have also immigrated to other parts of the world. Many Tibetans have moved to countries in Europe like England and Switzerland. The third largest Tibetan population is located in America, specifically New York and Minnesota. There is also a small community of Tibetans in Philadelphia, PA.

### Being a Tibetan in Philadelphia

My name is Rinzin Lhamo and I am a Tibetan-American living in Philadelphia. I was born in Darjeeling, India and I moved to the US with my family in 2004. When I first came to Philadelphia, there were probably less than a 100 Tibetans living in the area. We did not all live near each other but we would often meet together for various occasions. For instance, one of the big events of the year is the Tibetan New Year which is called Losar. In Tibet, Losar is celebrated for about 15 days, but Tibetans outside of Tibet usually only celebrate the actual day of Losar. It is really fun because everyone dresses in traditional clothing called "chupas" and eats traditional snacks called "khaps" which is only made for this occasion. Little children can also get money from their parents and older relatives!

We also have a Tibetan Sunday School that meets every week at our local temple. There are about fifteen to twenty children that attend, ages anywhere between 5 to 18 years old. We not only learn how to read and write in Tibetan but we also practice Tibetan dances and songs, which we perform at various times in the year. For instance, we take part in the Philadelphia Fourth of July parade every year in which both the adults and children perform. This year, our Tibetan Sunday School also got the opportunity to perform for Pope Francis's visit!

Another tradition our small community has is the monthly Lhakar. Lhakar means *White Wednesday* because Wednesday is considered an auspicious or lucky day. On the last Wednesday of every month, our community meets together to discuss various topics such as Tibetan current events, culture and religion. Sometimes the program is not Tibet-related at all, but about something that affects all of us. For example, last year one Lhakar was on "Obamacare" where knowledgeable community members helped others fill out application forms to sign up for health care.

Even though there aren't many Tibetans in Philadelphia area, being a part of our community is still something I really enjoy!

## Pro and Con Arguments for Sharing Tibetan Sand Mandalas

### *Pro: Why mandalas should be shared*

Tibetan sand mandalas are intricately layered and very colorful works of art that are made for the benefit of the whole world. One can instantly notice many different geometric shapes in most mandalas like circles and squares. There may also be symbolic drawings of nature like clouds and rivers as well as other figures like lotuses and parasols that are significant in Tibetan Buddhism. Even though mandalas are pleasing to look at, their main purpose is to be a way for high monks and lamas to communicate values of peace and compassion to the general public.

Recently, Tibetan sand mandalas are easier to access and to view for non-Tibetans. Initially, those who are not familiar with the origin or the religious significance behind a mandala might not understand the full meaning of art. But, they can still gain the positive effects of a mandala by trying to think deeply about the possible meanings that each parts of the mandala could hold. For example, in the “Wheel of Life” mandala, one may notice that as one looks over each section of the circular mandala, the sand figures might be changing, possibly telling a story to the observer. By thinking about what a particular mandala means for oneself, one can gain more appreciation for the mandala.

Mandalas can also be used for meditation. When one meditates, he or she is reflecting or concentrating deeply on certain ideas. Tibetan or Western Buddhists can use the mandalas to help them meditate on values of compassion, peace, and especially, impermanence. The idea that everything in life, including life itself, is not permanent is best shown in how a mandala is made and then destroyed. Monks spend days and weeks planning and carefully designing a mandala and after they are done, they perform special rituals to destroy it. The mixed sand can be either be given to people as a blessing or it can be returned back to earth by putting in bodies of water like rivers.

Another reason why mandalas should be shared with the greater world is that it can help others learn more about Tibet. By knowing about Tibetan sand mandalas as well as other rich cultural practices of Tibetans, one can understand more about why

it's so important to have the right to be able to practice such cultural traditions. Thus, non-Tibetans can become more supportive of Tibetans inside Tibet who have limited rights to practice their own culture.

*Con: Why mandalas should not be shared*

While making colorful patterns with sand might seem like a fun activity, Tibetan sand mandalas are only created for certain religious occasions. On these special religious days, a mandala might be made as an offering to Buddha or the whole universe. Because performing such offerings takes time, many rituals, and understanding of ancient Buddhist texts, mandalas are thought to be sacred works of art. That is why mandalas should only be made for the right occasions for the right reasons. If they are made just for common people to look at and to admire, then the mandala cannot be used as an offering.

In Tibet, mandalas are usually made inside the monasteries and kept there before being destroyed. Because mandalas serve a very specific purpose as an offering, even common Tibetan people might not have the chance to see a mandala. For regular Tibetans, having the chance to even see a mandala is considered a blessing, let alone having a piece of it. Even though they might not fully understand the Buddhist teachings and rituals that the mandala represents, they consider it as a very sacred and holy object. If even Tibetan Buddhists are possibly not given the privilege to pay respects to a mandala, then sharing it freely with a Western audience might be unfair, especially if they appreciate it less.

Moreover, even though sharing Tibetan sand mandala with the world can help others focus more on world peace and compassion, what would happen if common people tried to imitate it? Traditionally, only a select group of monks are given the task to make a mandala. They would have to study and to train in mandala making for many years. They also need to memorize many texts and learn the rituals needed to make a particular mandala. Each type of mandala would have its own specific texts and rituals. If an average person without the proper training tries to make a mandala, then that mandala would lose its sacred value and the act of creating a mandala would be more like a game than a ritual.

## Sand Mandala Residency Sixth Grade Mini-Unit

Unit Title: Sand Mandala Residency	Grade: 6th	Duration: 4 sessions
<p>Summary: Sixth graders will explore the sand mandalas through the lens of symbolism and collective wisdom. They will observe specific symbols used in Losang's mandalas and discuss the meanings and messages behind the designs. After an interview session with Losang, the students will select one symbol and reflect on its meaning. Then, each student will create their own symbol of peace accompanied by a caption. The unit ends with a gallery walk of peace symbols in time for a school-wide peace concert.</p>		
<p>Desired Results - Focus Area: Art form</p>		
<p>FACTS Folk Arts Standard(s)</p> <ul style="list-style-type: none"> <li>• 1B. Understand what communities and folk groups do and how do they work</li> <li>• 2C. Students preserve and pass on local knowledge they gain by sharing what they learn with others</li> <li>• 3B. Students explain the functions of folklife and the relationships between folk artists and their communities</li> </ul>		
<p>Enduring Understandings</p> <ul style="list-style-type: none"> <li>• Art form F: Art form serves as record-keeping or placeholder of the history of a group of people and a way to teach younger generation about the history of the group and self-identity</li> <li>• Art form G: Art forms can be part of a reflective, spiritual, emotional practice</li> <li>• Art form H: There is collective wisdom about the principles to live by that can be gained in interacting with a piece of art form</li> <li>• Specific Piece C: The interpretation of the artwork is based on the perception of the audience/ individual. There may or may not be shared experience. There may be some commonalities within viewers' interpretations, but they are never exactly the same and may differ from what the artist intended</li> </ul>	<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• How are different symbols selected to convey a message to those inside and outside the folk group?</li> <li>• What life lessons do sand mandalas teach the artist and the wider audience?</li> <li>• What roles does art play in the artist's life?</li> <li>• What roles does art play in our lives?</li> </ul>	

<p>Knowledge - Students will know:</p> <ul style="list-style-type: none"> <li>• Each symbol carries a unique message to convey to the audience</li> <li>• Artists use their art form to teach values and life lessons important to the folk group</li> <li>• Art is a powerful tool to connect people</li> <li>• The act of making and experiencing art promotes self-reflection</li> </ul>	<p>Skills - Students will be able to:</p> <ul style="list-style-type: none"> <li>• Analyze the significance of an artistic symbol and explain its intended meaning</li> <li>• Create a specific art form to reflect on their learnings</li> <li>• Convey a message through their own creation of a symbol</li> <li>• Interview</li> </ul>
Assessment Evidence	
<p>Performance Task and Rubric</p> <ul style="list-style-type: none"> <li>• Written reflection</li> </ul> <p>Oral/ performance task used for each lesson.</p>	
Other assessments:	
Learning Activities and Instructional Strategies	
Technology Integration: laptop/ projector	
<p>Chinese/Home language Integration:</p> <p>Vocabulary used within Unit can be translated into Mandarin like: symbol, design</p>	
Social Justice: Working toward peace by using the arts	
Lesson Plans (in following chart)	
Reflections	

## Sixth Grade Lesson Plans

Step #	Essential Question/ Objective	Lesson Content/Performance task	Materials
1	How are different symbols selected to convey a message to those inside and outside the folk group?	<p>Introduce the focus of the unit: The art form</p> <p>Discuss and define the word SYMBOL with students. Give a few examples, i.e. white dove as a symbol of peace, the color gold as a symbol of wealth</p> <p>Students observe various close-up photos of designs within Losang’s mandala and take field notes using the <i>What do these symbols mean</i> graphic organizer</p> <p>Teacher models how to take notes. (List photo number and name of the symbol if it is available, record objective data using their five senses, respond with subjective data of their thoughts and feelings, and infer to begin to make meaning of what they are investigating)</p> <p>Partner talk: Share notes with focus on inferences. Students discuss the commonalities they are noticing and what these might mean.</p> <p>Large group sharing: Students share some of the meanings they are discovering with teacher essential questions to guide students to deeper meanings. Teacher adds the following if they did not generate it themselves: Artists create an art form because they want to teach us something or share with us something important.</p> <p>Homework: Provide students with close-up photo of a design from a mandala that is different from the one they worked with in class. Ideally it is one from the mandala Losang would be making this year. Students generate five questions we could ask Losang about the symbols he uses and messages he wants to convey in his mandala. Students create a follow-up question or prompt to accompany each question</p>	<p>Close-up photographs of mandala design elements available at PFP curriculum resource page <a href="http://www.folkloreproject.org">www.folkloreproject.org</a></p> <p>Graphic organizer for field notes</p> <p>Drawing paper Colored pencils Clipboards for drawing</p>

2	<p>Visit with Losang</p> <p>How are different symbols selected to convey a message to those inside and outside the folk group?</p> <p>What life lessons do sand mandalas teach the artist and the wider audience?</p> <p>What roles does art play in the artist's life?</p>	<p>Working in groups of students that had the same or a similar design, the groups compile and order their list of interview questions and follow-up prompts. Groups select the two students who will ask their questions and the remaining students who will take field notes of the answers they get</p> <p>While at the mandala, students choose one symbol from T. Losang's mandala and sketch it while he works. <i>Note: The visit should be scheduled to occur near the end of the residency when there are many designs within the mandala for students to select</i></p> <p>Student interviewers ask 3-5 questions about particular symbols and the messages they contain from Losang's perspective. Each group is to focus on developing their listening skills by listening intently so that they ask at least one follow-up question when it is appropriate, and do not ask the exact same question another group asked. <i>Note: Teacher could pre-determine the order of interview groups so those students who need more support ask their prepared questions early when the possibility of needing to create a new question on the spot is not as great</i></p> <p>Homework: Using sentence starters, write paragraphs about the selected symbol the student sketched during the visit and what they have discovered about symbols so far</p>	Sentence starter handout
3	How are different symbols selected to convey a message to those inside and outside the folk group?	Text rendering: Students switch reflective writing homework. Each student circles and labels a sentence that their classmate wrote that indicates how the student understands a mandala symbol, and circles and labels another sentence that indicates Losang's perspective about symbols. In a small group, students share the sentences they circled from their partner's reflection, compare them, and create meaning making statements that describe what they found. Teacher leads a whole-	Peace symbol web worksheet  Colored pencils Drawing paper  Artwork description sheet

	<p>What life lessons do sand mandalas teach the artist and the wider audience?</p> <p>What roles does art play in our lives?</p>	<p>group discussion about the different perspectives that can occur between artists and viewers of their art that draws upon the meanings small groups found.</p> <p>Invite students to consider where artists get their ideas for symbols that they use in their art work by thinking about symbols used in their own lives or communities. Invite a few students to draw common symbols they have encountered on the board (emoticon smiley face, 6-pointed star, American flag, traffic sign, circle with a diagonal line through it, yin-yang, etc.). Ask students to identify the meaning/value that each symbol represents. Focus on one symbol,  like the circle with a diagonal line through it, and ask students to describe how they have seen the symbol used in combination with other images, and whether they have noticed that the symbol can be different sizes, colors, etc. but still lend its meaning to the message the artist wants to convey. <i>Note: If you feel your students would benefit by seeing illustrations of symbols being incorporated into designs, you may wish to create a slide show of images that use the circle with a diagonal line.</i></p> <p>Peace is a very important value in the Tibetan community and many other folk groups and cultures. We are going to create our own symbols for peace in time for our Peace concert!</p> <ul style="list-style-type: none"> <li>• Use the peace symbol web worksheet to brainstorm ideas</li> <li>• Then create a symbol that could be a part of a mandala (Be intentional about the use of color, shape, etc.)</li> <li>• Add a description to the artwork just like what you would see in a museum!</li> </ul> <p>HOMEWORK: Finish up the work at home.</p>	
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<p>4</p>	<p>What life lessons do sand mandalas teach the artist and the wider audience?</p> <p>What roles does art play in our lives?</p>	<p>Gallery walk of the students' peace symbols</p> <p>Sharing/reflection in a circle on the rug</p> <p>Mandala dismantling (attended by only one student from the class who is asked to focus on what happens to one symbol on the mandala during the process)</p> <ul style="list-style-type: none"> <li>• A chosen student reports his/her observations about a symbol during the dismantling process</li> <li>• Students ask follow-up questions about the experience</li> <li>• Discuss what the dismantling of a symbol may mean, and what meanings there could be for how all the layers of sand and all the different symbols become one collection of sand</li> </ul> <p>Homework: One-page reflection on creating their own symbol</p> <ul style="list-style-type: none"> <li>• Why do artists use symbols to express themselves?</li> <li>• What message did you intend to teach through your symbol? Why is this message essential for others to consider?</li> <li>• What community understandings (representations, shapes, color, size) did you consider when creating your symbol?</li> <li>• How did creating your own symbol about peace make you feel?</li> <li>• Compare the experiences of drawing and of writing about peace. Do you prefer one of these ways of expressing your thinking over the other? Why?</li> </ul>	
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Name \_\_\_\_\_ Date \_\_\_\_\_ 6<sup>th</sup> Grade Cluster \_\_\_\_\_

**What do These Symbols Mean?**

<b>Photo's page number</b>	<b>Record</b> <i>I see...</i> <i>This looks like...</i> <i>I notice...</i>	<b>Respond</b> <i>This makes me think...</i> <i>This makes me feel...</i> <i>This reminds me of...</i>	<b>Infer</b> <i>I think this symbol means...</i> <i>I think the artist is trying to teach me...</i>

**Mandala Symbol Sentence Starters**

*For Homework, use these sentence starters to write a one-page reflection about the Mandala symbol you chose to sketch and the meaning of symbols.*

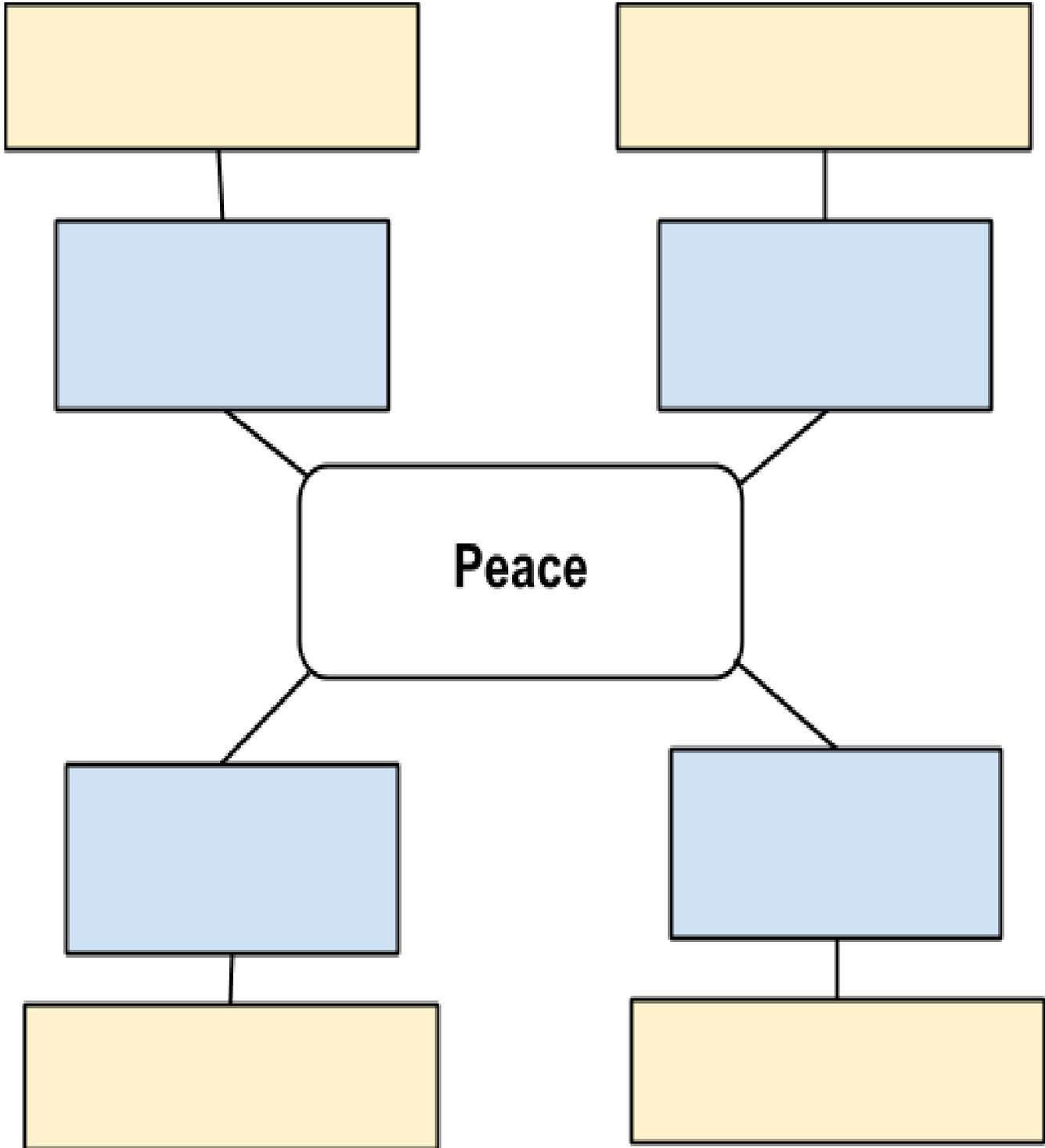
- I think this symbol is important because...
- I think the Tibetan monks chose this symbol for this mandala because...
- The life lesson I learned from this symbol is...
- If there is one thing I could change about this symbol, I would...
- This symbol reminds me of...
- When I first saw the symbol, I thought...
- I felt \_\_\_\_\_
- I noticed...
- Now that I visited T. Losang, I...
- T. Losang taught me that...
- I think making the art helps T. Losang by...
- I think making the art helps me by...
- I was surprised when...
- I want to...

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Name \_\_\_\_\_ Date \_\_\_\_\_ 6<sup>th</sup> Grade Cluster \_\_\_\_\_



<p style="text-align: center;"><b>Student Symbol Descriptive Label Sheet</b></p> <p>Directions: On a separate piece of paper, use the prompts below to write a descriptive label about your symbol. Be sure your writing is large enough to be seen from a few feet away.</p>	<p style="text-align: center;"><b>Student Symbol Descriptive Label Sheet</b></p> <p>Directions: On a separate piece of paper, use the prompts below to write a descriptive label about your symbol. Be sure your writing is large enough to be seen from a few feet away.</p>
<p><b>Title of Artwork:</b></p> <p><b>Year:</b></p> <ul style="list-style-type: none"> <li>● Describe what the symbol is</li> <li>● Explain why the symbol was chosen</li> <li>● Elaborate on the message/life lesson</li> <li>● Your hopes and dreams as an artist</li> </ul>	<p><b>Title of Artwork:</b></p> <p><b>Year:</b></p> <ul style="list-style-type: none"> <li>● Describe what the symbol is</li> <li>● Explain why the symbol was chosen</li> <li>● Elaborate on the message/life lesson</li> <li>● Your hopes and dreams as an artist</li> </ul>

## Sand Mandala Residency Seventh Grade Mini-Unit

Unit Title: Sand Mandala Residency		Grade: 7th	Duration: 4-5 sessions
<p>Summary: Seventh graders will explore how Losang's life experience affected him, both as a student of the art form and as a practitioner of the art form. Through group discussion, video and print materials and direct interview with the artist, students will come to understand how life experiences influence both the artist and the decisions the artist makes about his art. Through a focused observation of the piece of art (mandala), students will deepen their understanding of the artist's intentions for an audience. Students will be able to explain why Losang shares his mandala practice with as wide an audience as he can.</p>			
Desired Results - Focus Area: Artist			
<p>FACTS Folk Arts Standard(s)</p> <ul style="list-style-type: none"> <li>• 3C.2. Tell or write about a folk artist or folklife practitioner, including how they learned their art or practice and the value of that art or practice means to their communities</li> <li>• 3C.3. Research and discuss the role that a folk artist plays in creating, maintaining, reviving, or changing an art or practice</li> </ul>			
<p>Enduring Understandings</p> <ul style="list-style-type: none"> <li>• Artist C: The artist's life and history affect his art form and vice versa. The pieces of art reflect the life experiences of the artist</li> <li>• Artist D: The artist benefits from doing the art and helps bring peace to himself and those around him</li> </ul>		<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• How is Losang's life story shaped by Tibetan history?</li> <li>• How did Losang come to learn his art form?</li> <li>• Which life experiences are reflected in his art form?</li> <li>• What does Losang experience when he practices his art?</li> <li>• What do we experience when we participate in his art?</li> </ul>	
<p>Knowledge - Students will know:</p> <ul style="list-style-type: none"> <li>• After mastering his craft, Losang made a decision to share his art with the wider audience</li> <li>• What led him to make the choice</li> <li>• His motivations for sharing his art</li> <li>• How Losang balances (maintains and revises) the integrity of his art with his own artistic expression (ex. <i>Wheel of Life</i>)</li> </ul>		<p>Skills - Students will be able to:</p> <ul style="list-style-type: none"> <li>• Describe the artist's motivations for sharing his art with the wider audience</li> <li>• Explain the factors influencing his decision</li> <li>• Name the consequences of Losang sharing his art</li> <li>• Interview</li> </ul>	
Assessment Evidence			

<p>Performance Task and Rubric</p> <ul style="list-style-type: none"> <li>• A list of interview questions generated by cooperative groups</li> <li>• Field notes</li> <li>• Student reflections</li> </ul> <p>Oral/ performance task used for each lesson.</p> <ul style="list-style-type: none"> <li>• Student interviews and follow-up questions (checklist for assessment)</li> <li>• Sharing during Morning Meeting</li> </ul>
Other assessments:
Learning Activities and Instructional Strategies
Technology Integration: laptop/ projector
Chinese/Home language Integration: Vocabulary used within Unit can be translated into Mandarin.
Social Justice: personal struggle with cultural oppression, religious freedom, making art = fighting for social justice
Lesson Plans (in following chart)
Reflections

## Seventh Grade Lesson Plans

Step #	Essential Question/ Objective	Lesson Content/Performance task	Materials
1	<p>How is Losang's life story shaped by Tibetan history?</p> <p>How did Losang come to learn his art form?</p>	<p>Introduce the focus of the mini-unit: T. Losang's art is shaped by his own life experiences. We want to get to know T. Losang as an artist.</p> <p>Brainstorm all that you know about T. Losang's story (TWL, brain dump, web, etc.)</p> <p>Show a part of a short video of T. Losang's life and read the article that contains T. Losang's story of his life</p>	<p>Video of Losang telling his story about leaving Tibet <a href="https://www.youtube.com/watch?v=Zx28vCwQb-A">https://www.youtube.com/watch?v=Zx28vCwQb-A</a></p> <p>Print out article, <i>I Never Imagined</i> May 2013 from</p>

		Note taking (i.e. 2-column field notes, 3 new things you learned, I learned/I think T chart)	Losang's Message tab <a href="http://www.losangsamten.com/messages.html">http://www.losangsamten.com/messages.html</a>
2	How is Losang's life story shaped by Tibetan history?  How did Losang come to learn his art form?	<p>Restate the focus of the unit: T. Losang's art is shaped by his own life experiences. We want to get to know him and learn how the <u>decisions he made</u> influenced his art form. Brainstorm with students a list of topics that they could use to focus the development of their interview questions</p> <p>Form cooperative groups (5 groups of 5-6 students each) to prepare interview questions for T. Losang. Below are the 5 time periods in T. Losang's life as an artist:</p> <ul style="list-style-type: none"> <li>• Life before monastery</li> <li>• Life in the monastery</li> <li>• Traveling to USA to share art as monk</li> <li>• Life as an independent lay practitioner artist (not as a monk)</li> <li>• Looking forward (the future of maintaining and revising the art form)</li> </ul> <p>Each group focuses upon generating questions within topics taken from the brainstorm for one period of Losang's life. The groups could begin by writing down what they know about the time period to help them develop deeper questions about that time. The group generates questions and a list of follow-up questions. Each group prioritizes the most important questions from their lists. Groups select an interviewer and a follow-up question interviewer to ask their questions.</p> <p>Review with students how interviewing always builds upon what the interviewee says. It involves deep listening and flexibility in question asking. Their goal is to succeed at getting information on</p>	Graphic organizer for generating questions

		the topics, rather than following the exact wording of their prepared questions.	
3	<p>Visit with Losang, part 1</p> <p>Which life experiences are reflected in his art form?</p> <p>What does Losang experience when he practices his art?</p>	<p>T. Losang visits a quiet classroom for the interviewing. Following the order of T. Losang's stages in life, groups ask 3-5 questions that include at least one follow-up question. All students record T. Losang's responses.</p> <p>The class visits the mandala. T Losang could be asked to point out and discuss artistic decisions he has made in this piece. T. Losang could be asked to describe what he experiences when he makes his art (if this was not something students had covered in the interview)</p>	Graphic organizer for recording responses
4	<p>Visit with Losang, part 2</p> <p>What do we experience when we participate in his art?</p>	<p>Class visits the mandala a second time without any talking the whole time they are there. In this visit, T. Losang makes his art (perhaps chants), and students are instructed to focus fully on the experience (10 minutes). Then students are given a signal to begin to record their personal feelings and responses to the art he is making (5 minutes)</p> <p>Back in the classroom, students synthesize all the data they collected on T. Losang as an artist by working in groups of 2-3 students to create a flowchart, timeline, or other graphic organizer that focuses on one time or one theme in T. Losang's life. The graphic depiction they create is to show influences on T. Losang and his actions/ responses/ decisions</p> <p>Gallery walk of the students' graphic depictions Give a prompt for focusing student looking, such as:</p> <ul style="list-style-type: none"> <li>• What important turning points of T. Losang's life do you notice? How did they affect the</li> </ul>	Graphic organizer for written reflection

		<p>art he creates? Do you think you would have reacted the same way? Why or why not? Explain.</p> <ul style="list-style-type: none"> <li>• Were there events depicted frequently in the student presentations? Why do you think groups chose these events? How do these events affect T. Losang as an artist? How does knowing these events affect you as a participant in viewing the art?</li> </ul>	
5	<p>What do we experience when we participate in his art?</p>	<p>Mandala dismantling:</p> <ul style="list-style-type: none"> <li>• A chosen student participates in the dismantling ceremony and records his/her experience and response to it (personal feelings) using two-column field notes</li> <li>• Student shares his/her two-column field notes on the dismantling ceremony during Morning Meeting</li> <li>• Students ask him/her follow-up questions about the experience</li> </ul> <p>Homework: One-page reflection on how life experiences affect an artist and the decisions s/he makes. Suggested prompts:  T. Losang has experienced many things that led him to learn, practice, change and share his art with a wide audience. Name at least three important experiences T. Losang had and explain why you think these led T. Losang to share his art with a worldwide audience. Finally, what questions should artists of all ages ask themselves about sharing the art they create with others around them? Name at least two questions and explain why they are important for an artist to think about.</p>	

## Sand Mandala Residency Eighth Grade Mini-Unit

Unit Title: Sand Mandala Residency	Grade: 8	Duration: 4 sessions
<p>Summary: Eighth graders will explore how the practice of creating sand mandalas is a way to maintain Tibetan cultural practices. They will explore the resource of the exhibition <i>Tibetans in Philadelphia</i>, curated by the PFP and the Tibetan Association of Philadelphia, to help them explain why Losang and others work hard to maintain this, and other, cultural practices in the face of forces that are repressing Tibetan culture. They will also reflect on how the artist both maintains and interprets the art form over time.</p>		
<p>Desired Results - Focus Area: Community and Context</p>		
<p>FACTS Folk Arts Standard(s)</p> <ul style="list-style-type: none"> <li>• 3A. Students discuss and document examples from the spectrum of folklife traditions (e.g., verbal, belief, dance, music, art...)</li> <li>• 3B. Students explain the functions of folklife and the relationships between folk artists and their communities</li> <li>• 3C. Students identify people and groups who carry on traditional arts and culture. Students explain the processes by which specific traditions are created, maintained, altered, lost and revived. Students understand how traditional art forms are shaped by and respond to social, political, economic, and natural conditions</li> </ul>		
<p>Enduring Understandings</p> <ul style="list-style-type: none"> <li>• Community/Context C: Traditions change over time</li> <li>• Community/Context D: Communities strive to maintain traditions despite challenges</li> <li>• Community/Context E: Marginalized communities have different levels of challenges (power structure in society) to maintain art forms and ways of life when dealing with groups of people actively working to destroy them</li> </ul>	<p>Essential Questions</p> <ul style="list-style-type: none"> <li>• What is a tradition?</li> <li>• What are some forces that change tradition?</li> <li>• Why do groups of people sometimes work to destroy traditional practices?</li> <li>• Why do individuals and groups fight to maintain and practice their traditions?</li> </ul>	
<p>Knowledge - Students will know:</p> <ul style="list-style-type: none"> <li>• Teacher Losang is part of the Tibetan community of Philadelphia that immigrated here from Tibet via India</li> <li>• The Philadelphia Tibetan community does many activities (daily, weekly, monthly and annually) to maintain their cultural traditions.</li> </ul>	<p>Skills - Students will be able to:</p> <ul style="list-style-type: none"> <li>• Explain a tradition in complex ways that link practices done with worldview beliefs</li> <li>• Use primary and secondary sources (photos, quotes from interviews and exhibition text) to gather data about the community and context of a cultural art</li> </ul>	

<ul style="list-style-type: none"> <li>• Here, Tibetans have had to adapt and make changes to many of the traditions they do. T. Losang has modified mandala designs over time.</li> <li>• Through the practice of their traditions, this Tibetan community both strengthens their community and educates everyone who is not part of their community about their situation.</li> <li>• Losang was encouraged by his teachers to share the tradition of mandalas with a worldwide audience</li> </ul>	<ul style="list-style-type: none"> <li>• Briefly explain the political forces seeking to destroy this traditional practice and how Losang, and other Tibetans use the practice of their arts and cultural traditions as a challenge to those who would destroy them</li> </ul>
<p>Assessment Evidence</p>	
<p>Performance Task and Rubric:</p> <ul style="list-style-type: none"> <li>• Task is to synthesize information gathered so as to discuss traditions, and the social-cultural and political contexts that these traditions are practiced within</li> <li>• Rubric will assess complexity and depth within the student’s synthesis</li> </ul>	
<p>Other assessments:</p> <ul style="list-style-type: none"> <li>• Individual reflection about personal cultural tradition or follow up reflection asking students to reflect upon whether traditions can be both maintained and updated over time</li> <li>• Reflections about importance of maintaining tradition</li> </ul>	
<p>Learning Activities and Instructional Strategies</p>	
<p>Arts/Folk Arts Integration: Integrates with social studies goals for research and for working with primary and secondary sources</p>	
<p>Technology Integration: Online research of photographs with exhibition text and videos of members of the Tibetan community taking students on a guided tour of the exhibition <i>Tibetans in Philadelphia</i></p>	
<p>Chinese/Home language Integration: Vocabulary used within Unit can be translated into Mandarin - persecution, conflict, tradition, culture, adapt, maintain, sense of place, place-based identity</p>	
<p>Social Justice: Tibet/China conflict - religious/ethnic persecution</p>	
<p>Lesson Plans (in following chart)</p>	
<p>Reflections</p>	

## Eighth Grade Lesson Plans

Step #	Essential Question/Objective	Lesson Content/Performance task	Materials
1	<p>Engage with what a tradition is and how it functions in supporting identity</p> <p>Explore the concept of place-based (sense of place) identity by using a me-to-we activity</p>	<p>Introduce the focus of the mini-unit on exploring traditions and place-based identity in their own, and in Tibetan's, lives.</p> <p>Activity: Find your country(s) of origin on a map or globe. What do you do (ordinary daily life activities and special events/celebrations) to support your identity as someone who came from this/these place(s)? List things you do each day, week, month, year to reinforce this part of your identity and hold onto where your family came from.</p> <p><i>Note: Possible ordinary features could be certain foods or heritage languages spoken or stories told about great uncle or a proverb often said. A special item used for a holiday or a song sung at a wedding or a memento/photo hanging on the wall.</i></p> <p>Students share out worksheets in small groups. They look for patterns in similarities and differences. Each group discusses how the traditions they do reinforces their sense of connectedness to a place and the community of that place. Groups come up with 2-4 meaning-making inferences that explain the reasons/importance/process of doing this.</p> <p>Preview with the class that they will be researchers to explore these same issues within T. Losang's Tibetan community here in Philadelphia. Prepare them for exploring</p>	<p><i>Expanding our Identity and Place-based Traditions</i> worksheets below</p> <p>Notebooks</p> <p><i>Tibetans in Philadelphia</i> exhibition overview handout below</p> <p>Powerpoint on Tibetan history and culture is available as a 4<sup>th</sup> grade resource on the PFP curriculum page <a href="http://www.folkloreproject.org">www.folkloreproject.org</a></p>

		<p>the Philadelphia Folklore Project’s exhibition <i>Tibetans in Philadelphia</i>. Hand out the exhibition overview for students to read and show the powerpoint about Tibet. Students generate lists of things they are wondering about.</p> <p>Homework: Students reflect on what tradition means to them, what sense of place means to them, and what they think about their own place-based identity</p>	
2	<p>Explore how Philadelphia’s Tibetan community does many activities (daily, weekly, monthly and annually) to maintain their cultural traditions.</p> <p>Explore how and why Tibetans have had to adapt and make changes to many of the traditions they do.</p> <p>Explore some dynamics that change tradition such as:          Why do groups of people sometimes work to destroy traditional practices?          Why do individuals and groups fight to maintain and</p>	<p>Plan with the students the logistics of the day of data collection from the exhibition. Groups of students could work together to collect information that is different from the information other groups collect. (e.i. Focus on daily, weekly, monthly or annual traditions.)</p> <p>Student groups can brainstorm various topics for their data collection. In this way, they anticipate the complex data they could find. Determine the way students should record their data (i.e. two-column record and respond field notes; a graphic organizer with space to describe tradition, to note changes to the tradition, and to record reasons why Tibetans are making these changes; or a system the students themselves develop in their groups).</p> <p>Students collect their data as they view the exhibition online or in a simulated gallery. To simulate a gallery, print out the exhibition photos with interpretive text and arrange each section of the exhibit on a wall. Students can watch videos of members of the Tibetan community taking students on tour within each section of the exhibit and sharing stories from their lives.</p>	<p>Notebooks, graphic organizers or other note-taking supplies</p> <p>Online exhibit and videos of the tour guides are found on PFP’s website <a href="http://www.folkloreproject.org">www.folkloreproject.org</a></p> <p>Links to other resources on the Tibetan community in Philadelphia are available on PFP’s website</p>

	practice their traditions?		
3	<p>Explain the dynamic connection between traditions and place-based identity for the local Tibetan Americans. Use primary and secondary sources to support their explanation. Briefly explain the political forces seeking to destroy Tibetans' traditional practices and how through the practice of their traditions, this Tibetan community both strengthens their community and educates everyone who is not part of their community about their situation</p>	<p>Students synthesize the information they collected from the exhibit. The goal is for groups of students to create a short presentation to give to Losang. Their presentations can stay focused on the aspects of the exhibition they researched so they can use their data to support their explanations. They make a poster that maps out or illustrates their findings about the connections between traditions and place-based identity for the Tibetan community in Philadelphia, and/or the impact upon the Tibetans of the political challenges to their traditional practices.</p> <p>Students are reminded to think back over all they have learned in their study of the sand mandala tradition with T. Losang in previous years and connect their research into the exhibition with their prior knowledge. Students jot down further wonderings they have about the Tibetan community and its traditions, including the sand mandala art tradition. The groups can use these wonderings to generate topics or questions for T. Losang. <i>Note: This could also be used as a homework assignment.</i></p> <p>Students plan how they will present their information to T. Losang. (i.e. who will talk, who will hold their poster, who will ask T. Losang their questions) Students practice their brief presentations.</p>	<p>Notebooks</p> <p>Poster paper</p> <p>Markers</p>
4	<p>Visit with Losang</p> <p>Deepen and make more complex their</p>	<p>Visit T. Losang at the mandala. Student groups present their posters and make presentations about their research to T. Losang and the class.</p>	<p>Notebooks</p> <p>Video cameras and audio</p>

	<p>understandings about traditions, changes within them, threats to them, and how communities make use of them to strengthen identity</p>	<p>T. Losang provides additional information about the social/historical/political context of Tibet to expand students' developing awareness of the dynamics. He presents additional information about how the sand mandala tradition has been impacted and changed. He discusses how he works to maintain the tradition and has adapted the symbols and representation in mandalas. T. Losang answers student questions. <i>Note: This could be an opportunity for students to practice interviewing and making audio/video recordings of their interview.</i></p> <p>In the last 10 minutes of the class session, shift to an experience of the mandala since it is the last year students will be in this residency. Possible experiences could be silently watching T. Losang work on the mandala, or having T. Losang lead them in a guided meditation that focuses attention on the mandala.</p>	<p>recorders (optional)</p>
<p>5</p>	<p>Extension of Step 4 to go even deeper</p>	<p>Final synthesizing writing assignment: Students write about their current understanding of the sand mandala folk art tradition, situating it within the social-cultural and political contexts. Students include a discussion about how this art form, and other traditional practices, helps the Tibetan community of Philadelphia maintain their place-based identity as Tibetan Americans.</p> <p>Students exchange papers and comment upon each other's work.</p> <p>Homework: Students complete a personal reflection on the following</p> <ul style="list-style-type: none"> <li>• Their experience as researchers into the Tibetan community and its traditions. Particularly how they have grown and</li> </ul>	

		<p>how they could make use of these research skills in other settings</p> <ul style="list-style-type: none"><li>• Traditions and how important these are/are not to maintain/alter over time by giving examples from their own lives, or by comparing some practices in their own lives with practices in the Tibetans' lives</li><li>• Their thoughts about their own future roles in maintaining traditions</li><li>• The new insights they now have into the connections between their own traditions and their own place-based identity (links they have to their family's originating communities/countries/continents)</li></ul>	
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### *Tibetans in Philadelphia (an Exhibition)*

Tibetans have been living in Philadelphia since the 1980s, but their families, and thousands before them, had been uprooted decades earlier as a result of the Chinese military's occupation of Tibet that had started way back in 1949, and China's subsequent repression of Tibetan cultural and political life. Today, Tibetans in our area number around 150. They have arrived in different decades, from different spots on the map. Some were born in Tibet; most were born in exile in India or Nepal, or here in the U.S. Those who came here as adults had been school teachers, government officials, chefs, farmers, soldiers, artists, monks, homemakers, university professors. They or their parents or grandparents came from all three provinces of Tibet, with distinct dialects and traditions. Heterogeneous in so many ways, in Philadelphia, it is the reverence for the Dalai Lama, the Tibetan Buddhist spiritual leader, and devotion to the cause of freedom for their homeland, that unites them. Every Tibetan here follows the pronouncements of the Tibetan government in exile, based in Dharamsala, India, the Dalai Lama's home. Every Tibetan here is a member of the Tibetan Association of Philadelphia.

This exhibition chronicles about a year in the life of the Tibetan community of Philadelphia. It offers a glimpse of their commitment to that community and to their culture: coming together annually to publicly call for Tibet's autonomy and deliverance from oppression; celebrating the Dalai Lama's birthday and Tibetan New Year through ritual and games; honoring ancestral traditions and the struggles of those in Tibet through the monthly practice of Lhakar and the weekly teaching and learning of Tibetan language, songs and dances at Tibetan Sunday School. It shares, too, how Tibetans, on a daily basis, pay respect to the Buddha and the Dalai Lama in the privacy of their homes.

Name \_\_\_\_\_ Date \_\_\_\_\_ 8<sup>th</sup> Grade Cluster \_\_\_\_\_

## **Expanding our thinking about identity**

### **Our connections to a place**

If someone asks you who you are, you might easily say one or more identity words to describe yourself. Focus today on the roots your family has in another place and your identity as a family member who has these roots.

If your family originated in multiple countries, pick just one for this exercise (or if you do not know the country, pick the continent) and write that place in **all** the blanks below.

Think about what your answers might be to these questions and jot down your first thoughts.

What does it mean to be \_\_\_\_\_ - American?

When do I express my \_\_\_\_\_ identity?

How does being a \_\_\_\_\_ - American connect me to a community of other \_\_\_\_\_ through time and place?

Name \_\_\_\_\_ Date \_\_\_\_\_ 8<sup>th</sup> Grade Cluster \_\_\_\_\_

### Place-based traditions worksheet

What do you do (ordinary daily life activities and special events/celebrations) to support your identity as someone whose family came from this other place? In the diagram below, list things you do each day, week, month, and year to hold onto where your family came from and reinforce this part of your identity.

