

A TEACHERS' GUIDE TO A SCHOOL-WIDE FOLK ARTS RESIDENCY:

Losang Samten,

Tibetan Sand Mandala Artist



WINNER
2015
Dorothy Howard
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LINDA DEAFENBAUGH

ERIC JOSELYN

JENNIFER LEE

SUZANNE LEE

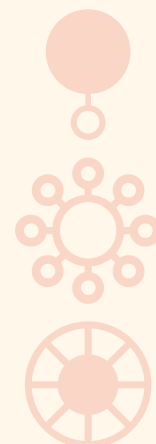
PHENG LIM

MAYUKO IWAKI PERKINS

DEBRA REPAK

MARISOL RIVERA

FANNY TAN



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Folk Arts-Cultural Treasures Charter School

1023 Callowhill Street
Philadelphia, PA 19123
P: 215.569.2600
www.factschool.org



Philadelphia Folklore Project

735 South 50th Street
Philadelphia, PA 19143
P: 215-726-1106
www.folkloreproject.org

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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.

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- American Folklore Society
- National Endowment for the Arts
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- Folk Arts-Cultural Treasures Charter School
- Bartram's Garden

Though we, the curriculum development team, always seemed to meet on days with significant weather challenges in the winter of 2015, we were thankful to be surrounded by nature's beauty on the 45-acre National Historic Landmark site of Bartram's Garden. We wish to thank Zach Webber, Arts & Culture Programs Manager, Bartram's Garden for attending to our work needs from making internet and projectors available to finding and setting up space heaters. We extend a special thanks to Trish and Natalia who provided capable care of our children while we worked.

We are grateful for the vision of the leadership team at the Folk Arts-Cultural Treasures Charter School [FACTS] and the Philadelphia Folklore Project [PFP] for finding ways to carve out time and space for the educators working at FACTS to thoughtfully deliberate about folk arts education. We appreciate the community of practice at FACTS where faculty and staff regularly share their insights and experiences toward helping students deepen their learning about folk arts.

We especially appreciate the efforts of all our peers who reviewed and provided feedback upon the concepts and the lessons that are included in this document. Their comments, provided at all stages of the process, kept us in touch with how well our portrayal of our conversations and thinking communicated.

And finally, we appreciate the sacrifices made by each of our families who gave up precious weekend time with us so we could gather and deliberate together without them.



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INTRODUCTION

Welcome to the Folk Arts – Cultural Treasures School (FACTS) and the Philadelphia Folklore Project's (PFP) teachers' guide for a school-wide folk arts residency. Here we share our experiences about an approach to education that we believe matters, our thinking about a set of concepts that shape our practice, and our deep appreciation for the knowledge and experiences that artist, Losang Samten, generously shares with the children at our school. This is a folk arts education curriculum for an artist residency. We present here the curricular framework, its scope and sequence, and summaries of all the learning activities. We invite interested readers to visit our websites where they will find detailed mini-unit plans and other resources for use with students in grades Kindergarten through eighth grade.

This folk arts residency curriculum has several unique features. First, it is a residency that occurs with the same visual artist every year. Second, the residency is structured to involve the whole school (more than 500 students) in interactions with the artist within classroom-sized groups of students. Third, the curriculum is designed as a nine-week unit of study, but it is delivered for only one week each year over a nine year period.

This curriculum also contains features that are found in many other folk art education curriculums. It is focused on the folk art of a community-recognized master of the art form of a particular cultural community. Curricular activities integrate with multiple content areas, which for our curriculum include - but are not limited to - the arts, social studies, language arts, science, math, and health. Activities are designed to arrive at understandings that are not housed in a particular academic content area commonly taught in schools, but are nonetheless transformational understandings that

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are important for developing lifelong learners. The activities in our curriculum, like many others in folk art education, develop inquiry skills within young learners that have applicability to learning inside and outside of school.

We furthermore recognize that our curriculum contains elements that overlap with peace education, multicultural education, and area studies. These are important overlaps, but our work is situated within folklife education and so we emphasize the folklife education approach throughout the document. We would love to hear how our work is of use to those who have come to our work to learn more about these related approaches to education.

This curriculum builds upon what we have learned while implementing this folk arts residency since 2005. It extends our learnings into a map that will guide the residency in the future. It is grounded in our experiences with Losang Samten as a folk artist in residence for the whole school for most of the years FACTS has existed. After hosting the residency for nine years, we dedicated time to reflect upon our learning and develop a curriculum that would ensure the students' learning with this artist fit into a systematic sequence. Working together as a team on this project also allowed us to examine our own evolving consciousness about folk arts education. We kept an emphasis on the understandings we seek for young learners to attain throughout their years of work with Losang by using the Understanding by Design backwards-mapping curriculum framework of Wiggins and McTighe (2011). We feel that concepts within the enduring understandings we developed have application far beyond the specific folk arts residency of this curriculum. We can see how these enduring understandings will be useful in shaping our other folk arts residencies. We anticipate that our work in crafting enduring understandings may have application and use within folk arts residencies in many other schools and educational settings.

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We now provide some of the context for the whole-school residency that is contained in this curriculum that will illuminate why we have chosen to work with Losang Samten and use this residency model. In December, when students everywhere in America are anticipating their family winter holidays and the long winter break from school, schools will mark the time of year with their own celebrations. At the Folk Arts – Cultural Treasures Charter School, December is a time to celebrate peace. The music program at the school presents a *Celebration of Peace* concert where students perform for their fellow students and family visitors. Each homeroom also presents some evidence of how they thought about peace or activities they did focused on working toward peace. Helping students develop peaceful ways of being in the world is one of the ways FACTS enacts a value of working toward a world that is more socially just.* The school's focus on folk arts provides another avenue for student learning – learning about how peace is valued and expressed by different cultures and how folk arts can play an important role in working toward peace.

Not long after the school began in 2005, PFP and FACTS chose to invite Tibetan sand mandala artist, Losang Samten into the school to conduct a school-wide folk arts residency. This residency has been funded continuously from a mix of grant funds and school funds. The residency was structured to provide an opportunity for every child to interact with Losang as he created a beautiful work of art in



Students recite the *FACTS School Pledge* daily

We care for one another and learn together.

There is no limit to what we can learn.

Our families and our elders know important things and we take time to learn from them.

We learn to help ourselves and our community.

We learn to be strong and act with courage.

All people have a right to use their own languages and to honor their own cultures.

Creative expression is part of our lives and part of our school.

We work to build a fair and peaceful world.

The earth is our home and we must take care of it.

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the foyer outside of the lunchroom. December was selected as the perfect time for this residency since the mandala creation process is a way Losang works on peace. When students observe Losang's creative process, the youngsters have an opportunity to deepen their understanding about the role folk arts can play in many things, including working on peace. Having Losang create and dismantle a mandala during a consecutive eight-day period allows each of the 18 homeroom classes to visit with him for at least one class period. Having Losang return each year to create a different mandala each time enables students to deepen their understandings and reinforce the importance of what their school values.

Although we have written this guide for use by an audience of teachers at FACTS, there are two other groups of educators who we feel could find this guide of value and use. The first group of educators includes those educators who are working with Losang Samten or another sand mandala artist from the Tibetan tradition. They will find here guidance in structuring systematic learning activities for various age students that take into account the specifics of this art form and its cultural context. The second audience is educators who are doing, or who seek to do, a school-wide folk arts residency. This document presents a model for developing learning activities that engage students more deeply with the artist, the art form and its cultural context. If any of our readers are planning to host a school-wide residency, they can find here a way of structuring it that helps teachers to support student learning about the artist, art form and cultural context even when there is limited face-time with the artist.

Though the ideal structure for working with folk artists in school residencies is to have core groups of students interacting with the artist multiple times to experience art making and learn about the artist, art form and its context, rarely do schools have sufficient

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funding to execute this structure with all students in a school. A common structure that schools currently use for bringing in a folk artist to interact with a whole school is the assembly program format. Assemblies tend to work better for performing art forms rather than visual art forms. The assembly structure does allow for all students to see the art form, but the stage and large audience limits interaction possibilities between the artist and students. Furthermore, an assembly setting does not allow for much differentiation for different ages of students in the material the artist(s) present.

In this teachers' guide, we present our model of a folk artist being in residence at the school for six days within a two-week time period. Our model has the emerging piece of art created in the residency available to everyone in the whole school during that time and the artist working with classroom-sized groups of students throughout each day until every homeroom has interacted with him at least once. This guide provides guidance to teachers to help the students focus their learning within the class period they have to interact with the artist. By situating the artist interaction class period within teacher-directed mini-unit lessons, the students' experience with the artist is maximized. Each mini-unit guides student learning toward gaining multiple enduring understandings about the artist, art form, or its context that are developmentally appropriate for their age. Our model contains a spiraling sequence that systematically revisits focus areas every three years. Ours is an annual residency model structure that uses the same folk artist year after year.

This model allows for students to deepen and extend their relationship with the artist through sequenced instruction. Students have at least nine meaningful interactions with the artist throughout the years that build upon rather than repeat the same experience over and over.

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Since our teachers' guide is geared for working with a visual artist, we anticipate that schools working with folk artists in a variety of visual art forms will easily be able to find much in our model that is of use. We hope schools working with folk artists in performing art forms might also find many useful aspects within our model that could be applied to their folk arts residencies. Many schools may find our model of interest because of the fiscal constraints they face coupled with a desire to impact as many of their students as possible given the limited funds available. We have written this for our own use, but we hope other educators, whether working with Losang or some other folk artist, will use it making the modifications and changes they need to for their schools. We would be delighted if some of you might be inspired by our work to build other types of models for working with folk artists that you would be willing to share back with us.

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OUR PROCESS

After years of hosting Teacher® Losang, we teachers at FACTS wanted to streamline our folk arts curriculum in order to deepen student understanding, explore pathways for curriculum integration, and create a spiral of learning from Kindergarten to 8th grade. We wanted to harness the learning surrounding Teacher Losang as students examine his identity as a folk artist, his community, his art form, and the beautiful mandala he was making each year. We also wanted to expand our understanding about folk arts education through deeper discussions about how we were doing it with the Losang residency.

FACTS administration applied for and received initial funding to get this project started through a special program of the American Folklore Society. The funding made it possible for a group of FACTS educators to collaboratively work together with PFP's Education Specialist as a consultant to guide the process. FACTS teachers, interested and available to gather on Sundays in the winter of 2015, completed applications to be part of the project. The resulting team included teachers with classroom experience in all grades of the school and specialists with experience in English as a Second or Other Language, special education, and arts education instruction. PFP's Education Specialist had extensive experience in folk arts education curriculum development. With additional funding procured through PFP, the team was able to continue to work together one Sunday a month for four months.

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At FACTS, all adults in the building are given the title of *Teacher* in recognition of how every adult teaches every child. In this curriculum guide and its accompanying resources, we may include the title by either writing it out in full or by using its abbreviation of T.



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We began our collaborative process by envisioning what we wanted our students to take with them when they left our school. We considered the understandings we wanted them to have attained in the four focus areas of: the artist, the art form, the community and context, and the piece of art. Though student learning with Losang was foremost in our minds, we found that we had to think more generally about what folk artists could bring to students to arrive at a list of enduring understandings that we honed into a working list through deliberation.

We next interviewed Losang Samten to deepen our understanding of his art and its context. He generously shared stories of his experiences and explained the complex process of creating his art. Throughout our work together, Losang helped us consider more thoughtfully the relationship between the art form he practices and the Tibetan religion and Tibet's political situation.

Though we set the structure of the grades for the spiral of focus areas as a group, we could not sequence the enduring understandings without forming the age-appropriate essential questions.

“I have grown in many ways during this workshop. From the start when we spoke about Understanding by Design I began to have a greater understanding of how the framework works. When we shared about our concerns and our goals, we were able to focus our attention and efforts to developing a curriculum that would meet many of those needs. I really enjoyed working with my colleagues to generate ideas for the enduring understandings and it seemed almost magical how all the pieces fit together for the scope and sequence of the curriculum. Through this process, I've discovered what it means to listen actively to other's thoughts and concerns and how to work together to create solutions that we can agree on. I've also learned more about folk arts learning, especially in regards to the complexity of observation and the knowledge and skills observation can provide. I really enjoyed this process of learning and growing with everyone.”

-Fanny Tan, team member

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In the backwards curriculum design process we were following, the next steps were to create essential questions, assessment activities, and then the learning activities. The team broke into small groups that were reconfigured for each grade level to maximize the various types of educational expertise in the room. The small groups developed grade-specific mini-units to serve as a starting point for student learning in the sand mandala residency that teachers could expand upon to meet even more learning goals than just the ones we specified. The developers of this curriculum could only suggest other potential learning activities for further integration into various curricular areas because we could not know which mandala design a student might see when they were in any particular grade.

Developing these mini-units was a very dynamic collaborative process. Small groups would spontaneously involve the rest of the room in discussions surrounding issues such as ways to handle introducing the connection between Buddhism and the Tibetan mandala art form into public schools that have concerns about keeping a distance between church and state, or brainstorming other practices in children's lived experiences that involve impermanence (i.e. an elaborately cooked meal that is eaten, or a celebratory event that only takes place on a particular date) so children could do “me-to-we”* activities to help them understand cultural processes.



“Me-to-we” is a phrase that underscores the importance in folklife education of starting the exploration of culture with yourself and examining your own cultural experiences, then moving to explore the culture of others. *Me-to-we* explorations can occur easily in classrooms by asking students to remember and describe their own practices (*me*) and then look at the similarities and differences between their own cultural experiences and their classmates' experiences (*we*). *We* explorations can then expand to look at similarities and differences between a student's experiences and a folk artist's or community member's experiences. By

starting with an experience that the students have had in their lives that embody important elements of the artist's experience (i.e. with Losang, this could be things students do in their own lives that have impermanence as a feature), the students can find points of similarity and points of difference between their own and the artist's practices. *Me-to-we* increases the possibility of students developing nuanced understanding of their own and other's cultural practices and reduces the possibility of them considering what the artist does as exotic or strange. In folklife education lessons, *we* explorations could (continued on following page)

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be further extended to examine people's experiences in relationship to those they interact with in their folk groups, to relationships between folk groups within society, and to how all this connects with cultural processes undergirding human experiences more universally. Folklife education historian, Jan Rosenberg in her 2014 article *From "Me" to "We": Folklore*

and Education, Three Early Twentieth Century Educators, and the Evolution of the Field of Folklore and Education, points out how folklife education encourages and supports teachers' and students' understanding of being at once a cultural participant and a member of a wider democracy.

Drawing upon the greater expertise within the room added more dimensions to the mini-units. We kept a list of questions for Losang and interviewed him again weeks later when there was a break in his busy schedule. We got feedback from Losang on our learning activities as these developed and enlisted his help in creating support materials for the curriculum such as a PFP filming of Losang leading the dismantling process with one of his sand mandalas. We invited FACTS teachers who were not part of the team to serve as blind peer reviewers and provide thoughtful critique for our revisions of the mini-units. Getting feedback from so many on what we were developing was very important to us for we wanted to create a curriculum that could be of maximal use.

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ENDURING UNDERSTANDINGS

Wiggins and McTighe (2011) consider enduring understanding as the primary goal when designing curriculum. By this they mean that instruction should be designed to develop and deepen students' ability to make meaning of learning via "big ideas" and to transfer their learning. In developing curriculum with understanding as the goal, the desired result is the starting point. Then the evidences of the development of understanding and the learning activity plan are designed in alignment with the goal. Wiggins and McTighe call this backwards mapping curricular development process they developed *Understanding by Design*.

When folk artists work with students, the youngsters have the possibility of developing many enduring understandings that have the potential for transference to both school and community situations. We decided to cluster enduring understandings into four focus areas: the art form, the artist, the community and context, and the specific piece of art. These focus areas are interconnected so students can develop understandings that overlap and cross them. Nonetheless, keeping these four focus areas separate assists with teaching manageable mini-units by fore fronting related sets of enduring understandings for students to learn. The enduring understandings we decided to place within each area of focus for student learning about folk art are not exhaustive – many more are possible. We also do not have any particular order for the enduring understandings we present in each focus area. The enduring understandings are labeled A, B, C, etc. to help readers cross-reference them within the mini-units for each grade. Our mini-units may not use all of the enduring understandings in each set. But we felt it important to keep them all since these enduring understanding will be of use in shaping curriculum in other folk art residencies at the school. Besides, students might discover other understandings in

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the process of working with an artist. We want teachers to be aware of and consider some of the possible enduring understandings that students might find.

Because we used *Understanding by Design* as the framework to create our mini-units, we first determined enduring understandings we wanted students to develop and then essential questions to help guide the students as they develop these big ideas in folk arts. The enduring understandings in the four focus areas are goals we want students to develop, but they are also intended to serve as foundational understandings that students can build upon as they pursue a lifelong involvement in exploring and learning in folk arts.

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FOCUS AREA 1:



THE ART FORM

*In this case:
The art form
of mandalas*

SET OF ENDURING UNDERSTANDINGS:

- A. Symbolism exists in art that reflects experiences, beliefs, values, morals, ideas, and virtues.
- B. Art reflects a shared experience of a time and place and impacts/ anchors societies.
- C. Art forms are taught. Each art form has its own methods and guidelines/ traditions, and its own aesthetics/ rules (e.g. who makes the art form, where it is made, etc.). The art form's meaning can change over time and this can be influenced by the artist (e.g. reason for why use each type of material).
- D. Art forms have a creation process and an object/product. Something can be learned from the process and the product (i.e. from a sand mandala and the dismantling of it).
- E. Context impacts the interpretation/experience of the participants and the artist (e.g. school setting verses temple, level of prior knowledge). Art forms can transform based on people and cultural influences.
- F. The art form serves as a record-keeper or place-holder of the history of a group of people and is a way to teach younger generations about the history of the group and self-identity.
- G. Art forms can be part of a reflective, spiritual, emotional practice.
- H. There is collective wisdom about the principles to live by that can be gained in interacting with a piece of an art form.



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FOCUS AREA 2:



THE ARTIST

*In this case:
Losang Samten -
the person*

SET OF ENDURING UNDERSTANDINGS:

- A. People have experiences we can learn from. Each individual has important knowledge and experiences that make them a cultural asset.
- B. Artists go through training to learn their art form. Learning an art form is a process that takes time to master.
- 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.
- D. The artist benefits from doing the art and helps bring peace to himself and those around him.

FOCUS AREA 3:



THE COMMUNITY AND CONTEXT

*In this case:
The Tibetan
communities and
how mandalas are
contextualized
within them*

SET OF ENDURING UNDERSTANDINGS:

- 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.
- B. Communities have art forms that have external and/or internal audiences.
- C. Traditions change over time.
- D. Communities strive to maintain traditions despite challenges.
- E. Marginalized communities have different levels of challenges to maintain art forms and ways of life with groups of people actively working to destroy them (power structures in society).



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FOCUS AREA 4:



THE SPECIFIC PIECE OF ART

In this case:

*Each year's sand
mandala design
i.e. the Wheel of Life
or the Medicine Buddha
Mandala for Healing*

SET OF ENDURING UNDERSTANDINGS:

- A. Different communities can share common symbols and themes. There are different interpretations for a symbol based on culture/ background.
- B. No single piece of art stands alone. It has meaning. It is influenced by and impacts the culture, the artist's experiences, and the audience.
- C. Interpretation of the artwork is based on the perception of the audience/ individual. There may or may not be shared experiences of an artwork. There may be some commonalities within viewers' interpretations, but these are never exactly the same for all viewers and may differ from what the artist intended.

SCOPE OF AN ARTIST'S KNOWLEDGE

Tip for teachers in working with Losang (or any artist):

- Teachers need not worry about striving to become 'expert' in the artist's knowledge - it's a partnership.
- An artist knows more than s/he could possibly share with your students in the limited time available.
- Help guide the artist toward aspects of his/her knowledge that will be most useful to share with the students in achieving a particular lesson goal.
- Be prepared for other enduring understandings or cultural processes to be revealed that are in addition to the ones you have planned for the students to work on in your lesson. This can happen because the artist might decide it is relevant or important to share other aspects of the art or additional contextual information with the students.



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RESOURCES ABOUT LOSANG SAMTEN

www.losangsamten.com — Losang's own website is a valuable, primary resource and worth looking through to see what is contained on every page. On his website, viewers can find his story about leaving Tibet, becoming a monk and learning his art form. He has resources and links that can provide additional contextual information.

On Losang's website, viewers can find images and videos of some of his sand mandalas. Though he knows and makes many designs in the Tibetan tradition, Losang typically chooses to create a mandala of one of the following six designs for school residencies:

- Wheel of life
- Medicine Buddha for healing
- Wheel of time
- Wheel of compassion
- Light
- Peace

OTHER RESOURCES

In the mini-units of this curriculum teachers may need to access particular information about Losang or particular images of his mandalas to support the learning activities. These are freely available through PFP's website www.folkloreproject.org, Losang's website www.losangsamten.com, or FACTS' website www.factschool.org.

Teachers may wish to learn more about Tibet, the Tibetan mandala tradition and the Tibetan community in the United States. We invite teachers to start their research on these topics through Losang's website and PFP's website.



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SCOPE AND SEQUENCE FOR ENTIRE CURRICULUM

The overall goal of the scope and sequence for this curriculum is to provide each grade level with a singular area of focus and corresponding set of enduring understandings. Three of the four areas of focus have been selected to spiral throughout the nine years of mini-units: the art form, the artist, and the community and context. Students will cycle through these areas of focus every three years. Every third year, when students study a focus area again, they will address a subset of that focus area's enduring understandings. Some enduring understandings will be addressed by students at multiple grade levels; others will be addressed only once. The enduring understandings not included directly in the mini-units are still available for student learning should teachers wish to use them. When an enduring understanding spans more than one grade level, the mini-units have different essential questions to deepen students' knowledge and understanding while avoiding repetition.

The fourth area of focus - the specific piece of art - while not in our scope and sequence can be included as a part of the residency each and every year. Because the design Losang creates changes each year, teachers are encouraged to take advantage of the meaning and symbolism of any given mandala to build additional learning activities for their students. For example, the medicine mandala lends itself to health units and the time mandala lends itself to math.

The scope and sequence graphics below outline the three main areas of focus and the set of enduring understandings featured within each grade that guide the spiraling mini-units of study for grades K-8.

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THE ART FORM



Kindergarten

A. Symbolism exists in art that reflects experiences, beliefs, values, morals, ideas, and virtues.

C. Art forms are taught. Each art form has its own methods and guidelines/ traditions, and its own aesthetics/ rules.

3rd grade

D. Art forms have a creation process and an object. Something can be learned from the process and the product.

6th grade

F. The art form serves as a record-keeper or placeholder of the history of a group of people and is a way to teach younger generation about the history of the group and self-identity.

G. Art forms can be part of a reflective, spiritual, emotional practice.

H. There is collective wisdom about the principles to live by that can be gained in interacting with a piece of an art form.

THE ARTIST



1st Grade

A. People have experiences we can learn from. Each individual has important knowledge and experiences that make them a cultural asset.

B. Artists go through training to learn their art form. Learning an art form is a process that takes time to master.

4th Grade

A. People have experiences we can learn from. Each individual has important knowledge and experiences that make them a cultural asset.

B. Artists go through training to learn their art form. Learning an art form is a process that takes time to master.

D. The artist benefits from doing the art and helps bring peace to himself and those around him.

7th Grade

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.

D. The artist benefits from doing the art and helps bring peace to himself and those around him.



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THE COMMUNITY
AND CONTEXT



2nd grade

- 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.
- B. Communities have art forms that have external and/or internal audiences.

5th grade

- 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.
- B. Communities have art forms that have external and/or internal audiences.

8th grade

- C. Traditions change over time.
- D. Communities strive to maintain traditions despite challenges.
- E. Marginalized communities have different levels of challenges to maintain art forms and ways of life with groups of people actively working to destroy them (power structures in society).

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MINI-UNITS OF STUDY

Nine sample grade-specific mini-unit plans along with the corresponding lesson plans make up the curriculum developed for use with this teachers' guide. There is one sample unit per each grade: K through 8. The mini-unit plans outline the enduring understandings, essential questions, knowledge, skills, and performance assessment that can be used. Each mini-unit also indicates its alignment with FACTS' Folk Arts Standards. The lesson plans contain a more practical sequence of instructional activities to explore the essential questions. Each mini-unit includes approximately four sessions of lessons that address instruction before, during, and after the visit with the artist, Losang Samten.

We summarize each mini-unit here so you can get a sense of its contents and more easily see the scope and sequence that guide students into greater depth in understanding each year. The detailed mini-unit plans can be found on PFP's website www.folkloreproject.org. The mini-units are dynamic with FACTS teachers refining, adjusting and adding to them as they enact them with their students. We would like to provide teachers with the latest versions of the mini-units (and with new ones as teachers develop them for specific mandala designs) so we encourage teachers to download the latest version from PFP's website. Some lessons suggest teachers use certain instructional resources like photographs of Losang's mandala design elements, or videos of one of his mandala's being created or dismantled, or excerpts from Losang's life story. Such resources can also be found on PFP's and on Losang's websites.

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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.



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.



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.



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.

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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 used in mandala-making.



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.



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.

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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.



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 *Tibetans in Philadelphia*, 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.

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SKILLS OF FOLK ARTS EDUCATION

A residency with a folk artist provides rich opportunities for students to develop their skills in investigating culture. Here are some of the skills of folk arts education that students utilize and develop in this curriculum:

Observation

Objective (record)
Subjective (respond)
Reflection
Perspective shifting

Interviewing

Questioning
Listening

Conceptual terms for understanding culture

Ex: traditions, folk group,
worldview, rules

Analysis

Patterning and categorization
Comparison and relationships

Meaning making/ explaining

Enduring understandings
Cultural processes

Representation

Oral
Written
Drawn/Visual



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SCHEDULING WHEN TO TEACH THE MINI-UNITS

The mini-unit lessons can be conducted during any time block of teachers' choosing as the lessons connect to various content areas, such as English Language Arts, Math, Science, Social Studies, and Art. Some suggested time blocks for FACTS teachers to conduct these lessons are morning meetings, Circle of Power and Respect (CPR), and FACTS class. The lessons and discussions that take place align well with the structure of morning meeting and CPR so these are ideal blocks to conduct the lessons. The mini-units are designed to occur at the same time as Losang's residency, but pay attention to which day of his residency is best suited for each mini-unit plan. Some grades should visit with Losang at the very beginning of his residency, so those mini-units must be started before Losang arrives in order for students to be prepared for their time with him.

STRUCTURING THE CLASS VISIT WITH LOSANG

The session each class has with Losang is a time for the students to observe him while he practices his art form *and* a time to expand the students' area of investigation. The way that teachers structure this time is up to them and what Losang does with the students depends upon what teachers ask of him. Here are some suggested tips to do as the host teacher of this residency that could contribute to students having a maximally productive session with Losang.

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Teachers could consider beginning their students' session with Losang by:

- seating students around the mandala
- introducing students to Losang
- setting the tone and expectations for student behaviors during the session with him
- informing Losang about the focal area the students have been covering and aspects within it that they would like to explore further with him
- discussing with Losang the activities that you as the teacher would like him to do with the students in the limited time they are together with him (as mini-unit suggests and/or see the list below)
- being an active participant in the session by helping facilitate student participation in sharing, speaking with or asking questions of Losang
- jumping in throughout the session to help students behaviorally if they might be struggling
- reminding students to express gratitude at the session's end

It is possible that the planned activities teachers have prepared for their students to do with Losang (such as interviewing or drawing) will not require the whole class period they have scheduled with Losang to complete. This becomes a great opportunity to adjust plans and add some activities that help students see with a new lens or perspective. For example, there is always great value in having students practice their observation skills by watching Losang work.

Here are some other suggested activities teachers could ask Losang to do with their students:

- guide students in an experience with meditation
- tell stories: either personal narratives from his lived experiences or stories that connect to some aspect of that year's mandala design
- answer questions students might have
- explain the sections of the mandala or other specific design elements
- listen to students share a selection of their explorations into their me-to-we experiences about a specific topic
- guide a few students to make short lines or circles of sand using the "chakpo" tool
- teach the students a chant, song or dance

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NEXT YEAR AND BEYOND

At the end of a teacher professional development workshop on folk arts education that was held at FACTS, one of our colleagues commented on how much she liked that this approach to education starts with questions, works through all this “stuff”, and gets learners back to more questions. Her observations about folk arts education could describe this team’s experience in creating this curriculum too.

We have gotten to a point where there is so much more we want to know. What modifications should we make after unit plans are implemented? How will mini-units involve specials teachers? How does the sand mandala tradition connect with the recent explorations within Tibetan Buddhism in investigating its connection to science? What other lessons and insights into the world could students learn from each sand mandala? How could the Tibetan sand mandala’s tradition of teaching architectural design inform the creation of a math mini-unit? How can we apply the instructional practices of folk arts education in other units of study to reinforce student inquiry skill development and knowledge of other cultural traditions?

Armed with this curriculum, we anticipate the coming of winter when Losang will return to FACTS and the students will engage again in the mini-units. We look forward to seeing what new understandings our young charges will develop and what new insights and questions about guiding student learning we will develop.

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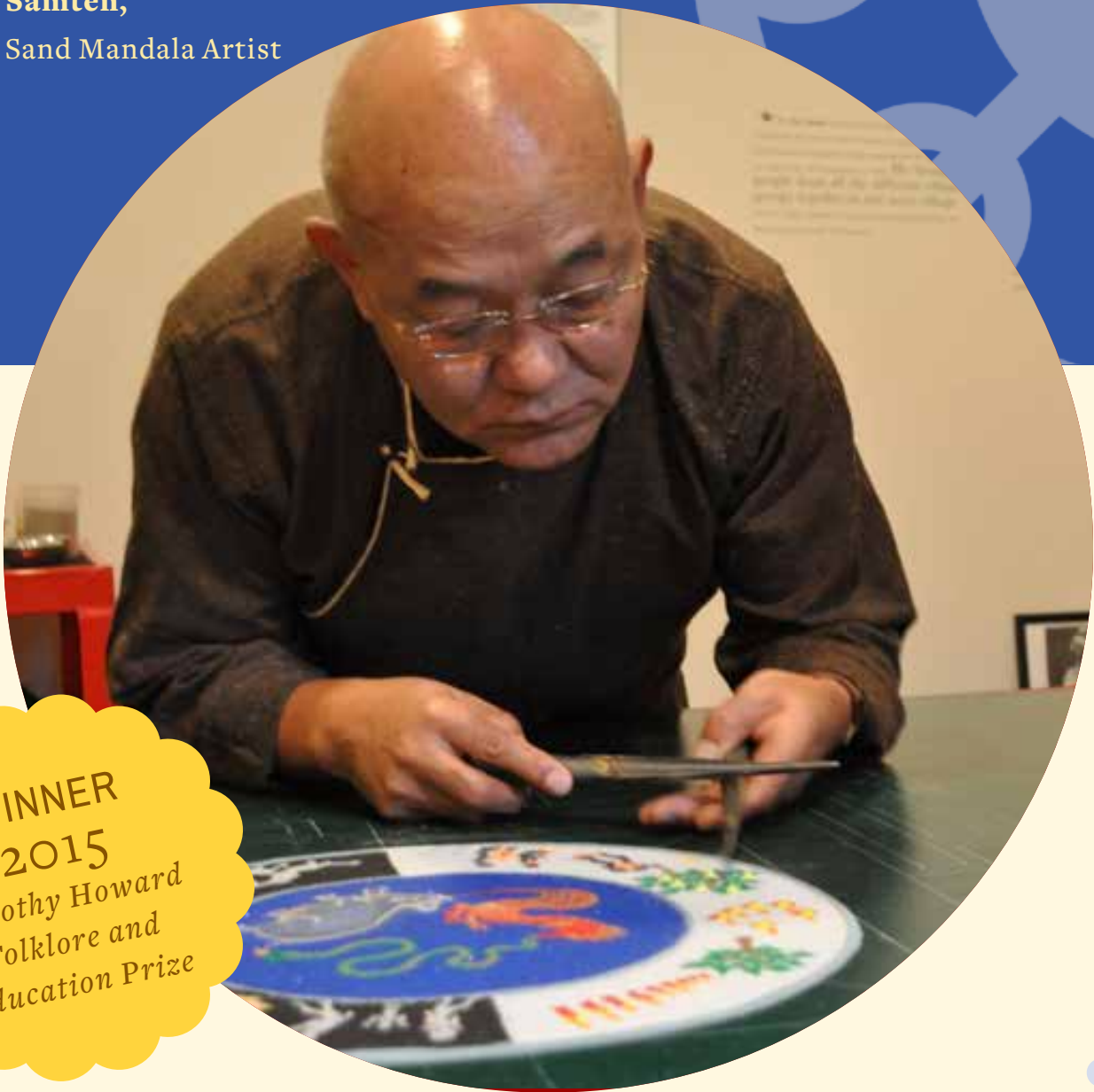
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MINI-UNIT PLANS TO ACCOMPANY A TEACHERS' GUIDE TO A SCHOOL-WIDE FOLK ARTS RESIDENCY:

Losang Samten,
Tibetan Sand Mandala Artist



WINNER
2015
Dorothy Howard
Folklore and
Education Prize

LINDA DEAFENBAUGH
ERIC JOSELYN
JENNIFER LEE

SUZANNE LEE
PHENG LIM
MAYUKO IWAKI PERKINS

DEBRA REPAK
MARISOL RIVERA
FANNY TAN



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Folk Arts-Cultural Treasures Charter School

1023 Callowhill Street
Philadelphia, PA 19123
P: 215.569.2600
www.factschool.org



Philadelphia Folklore Project

735 South 50th Street
Philadelphia, PA 19143
P: 215-726-1106
www.folkloreproject.org

FACTS and PFP received the 2015 Dorothy Howard Folklore and Education Prize for this curriculum in recognition of how it effectively encourages educators and students to use the study of folk arts, folklore and folklife education approaches in schools and other educational environments.

<https://www.afsnet.org/page/FolkloreEd#howard>

This project was made possible, in part, with funding from The American Folklore Society's Consultancy and Professional Development Program. This program provides contracts for consultancies and professional development opportunities that—in addition to any other outcomes—will create case studies of issues, challenges, organizations, or events in the folk and traditional arts field, or descriptions of best practices in some area of folk and traditional arts work. The program is funded by the National Endowment for the Arts.

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 PFP's website www.folkloreproject.org or on Losang's website 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: ldeafenbaugh@factschool.org

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SAND MANDALA RESIDENCY KINDERGARTEN MINI-UNIT

Duration: 3 - 5 sessions

SAND MANDALA RESIDENCY

KINDERGARTEN MINI-UNIT

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.

DESIRED RESULTS

FOCUS AREA:



ART FORM

FACTS Folk Arts Standard(s)

- 1B.1 Identify cultural treasures and demonstrate understanding that all people have objects and practices made special by the stories and experiences behind them
- 3A.3 Recognize a wide range of musical/ artistic traditions

Enduring Understandings

- **Art form A:** Symbolism exists in art that reflects experiences, beliefs, and values
- **Art form C:** Art forms are taught. Each art form has its own methods and guidelines/ traditions, and its own aesthetics/ rules
- **Specific piece A:** Different communities can share common symbols and themes. There are different interpretations for a symbol based on culture/ background

Essential Questions

- What is a mandala?
- What resources and tools are used to make a mandala?
- What is a symbol? What are some symbols you can find in a mandala?
- What do the symbols (pictures) in a mandala teach or tell a story about? (i.e. peace)

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*Mini-Unit Plans to accompany
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SAND MANDALA RESIDENCY KINDERGARTEN MINI-UNIT

Duration: 3 - 5 sessions

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Knowledge STUDENTS WILL KNOW:

- Mandalas are an art form that comes from Tibet
- Mandalas are made from colored sands
- Sand comes the earth and is colored for use in a mandala
- The sand in mandala making is manipulated by a tool named "Chakpu"
- Mandalas hold symbols and meaning in its use of pictures and colors
- A symbol has meaning and represents something else

Skills STUDENTS WILL BE ABLE TO:

- Identify what a mandala is and where it comes from
- Identify what materials mandalas are made from and where sand comes from. Identify tools used to make a mandala
- Name some symbols in specific mandala being created (i.e. animals)
- Identify colors and meanings
- Identify or make connections to mandala's story

Assessment Evidence

ORAL/PERFORMANCE TASKS:

- 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")
- Students will share with partner or buddy what they made their mandala with and how
- Students will create a picture using a circle as a symbol and be able to explain what their circle represents
- Students identify pictures of mandala shape, tools, materials, and selected symbols

Learning Activities and Instructional Strategies

Technology integration:

Projector/ laptop

Chinese/home language integration:

Vocabulary used within mini-unit can be translated into Mandarin (mandala, sand, anger, greed, ignorance)

Lesson plans (in following chart)

Reflections



SAND MANDALA RESIDENCY KINDERGARTEN MINI-UNIT

Duration: 3 - 5 sessions

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 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.</p> <p>T: Asks[*] what they notice about the mandala art form:</p> <ol style="list-style-type: none"> 1. Tools/resources used (sand, long tool-Chakpu) 2. Colors 3. Shapes or pictures 4. Other noticings <p>[*] Add the information to earlier chart and include another section for "other noticings"</p>	<p>Paper and writing utensils</p> <p>Chart paper labeled "art form" and "tools"</p> <p>Visual or timelapse video on bottom of Losang's mandala page on his website www.losangsamten.com</p>

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Mini-Unit Plans to accompany
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SAND MANDALA RESIDENCY KINDERGARTEN MINI-UNIT

Duration: 3 - 5 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
2a	What resources and tools are used to make a mandala?	<p>Generate the K (Know) part of a KWL chart on mandala with the following guiding questions:</p> <ul style="list-style-type: none"> • <i>What do artists use to make it?</i> • <i>What is sand?</i> • <i>Where can you find it?</i> • <i>What does it look and feel like?</i> • <i>What can you do with it?</i> • <i>What are some colors you might see in a mandala?</i> <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"> • <i>How do you get the sand to become colored?</i> • <i>Is it hard or easy to use sand? Why?</i> 	KWL chart and markers
2b	Visit with Losang	<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.</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 www.folkloreproject.org</p> <p>KWL chart & markers</p>
3	What resources and tools are used to make a mandala?	<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 & spoon</p> <p>Newspaper to cover tables.</p>



SAND MANDALA RESIDENCY KINDERGARTEN MINI-UNIT

Duration: 3 - 5 sessions

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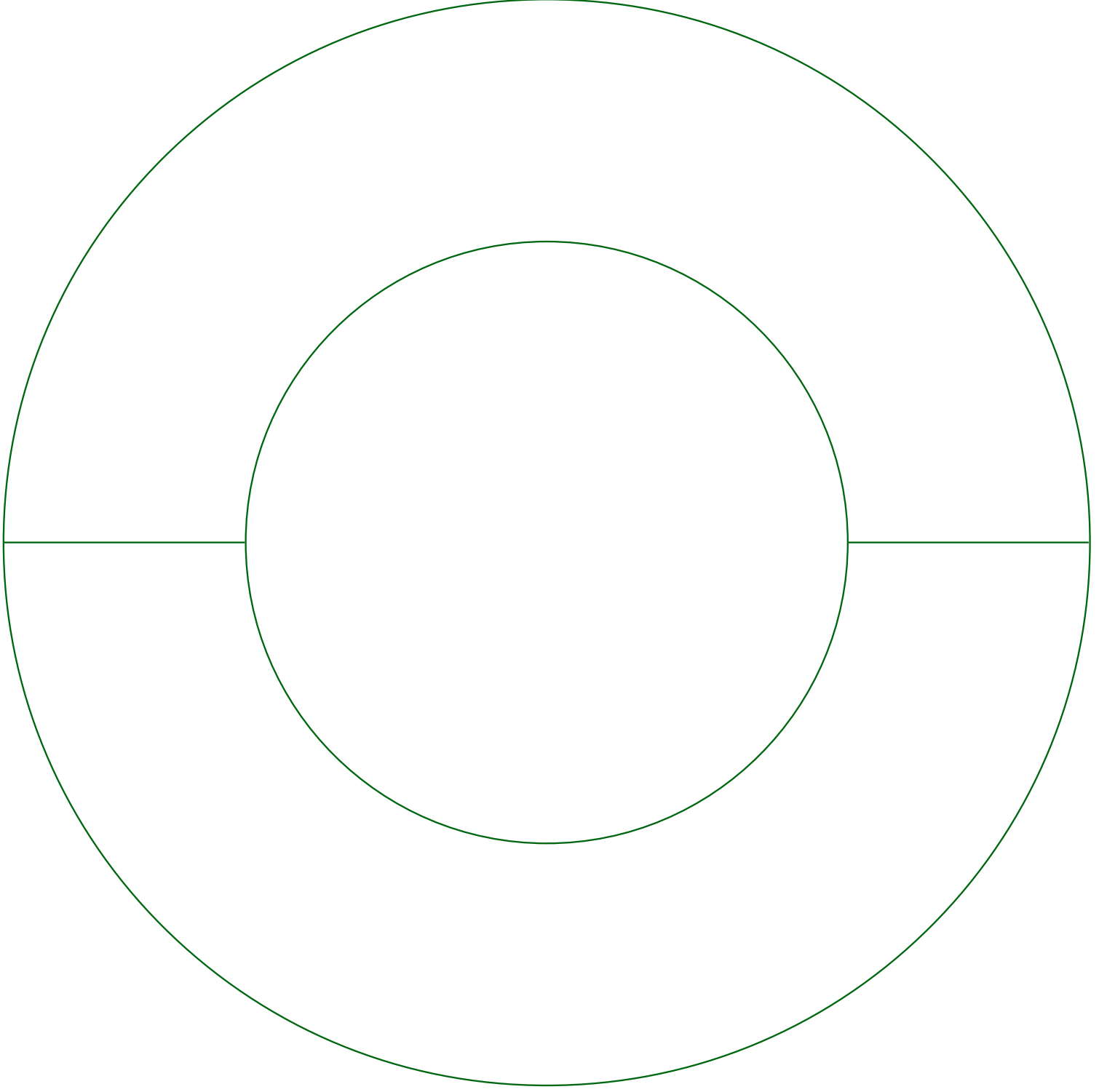
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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
4	<p>What is a symbol?</p> <p>What are some symbols you can find in a mandala?</p> <p>What story do the symbols (pictures) in a mandala teach or tell a story about?</p> <p>Focus on the symbol of circle (i.e. peace)</p>	<p>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).</p> <p>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>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.</p> <p>* 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.</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, selected symbols and colors.</p>	

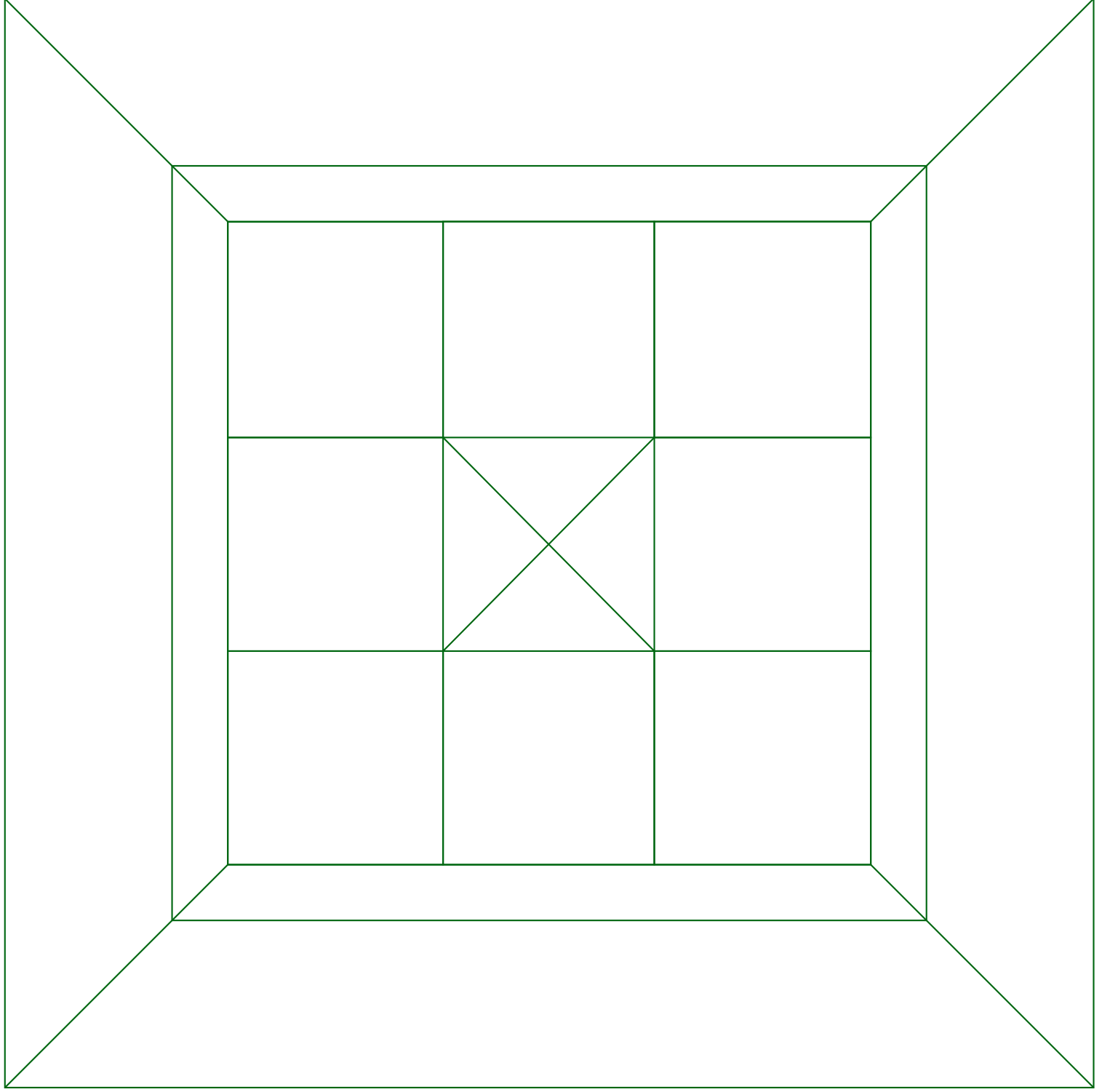


SAND MANDALA
RESIDENCY
KINDERGARTEN
MINI-UNIT



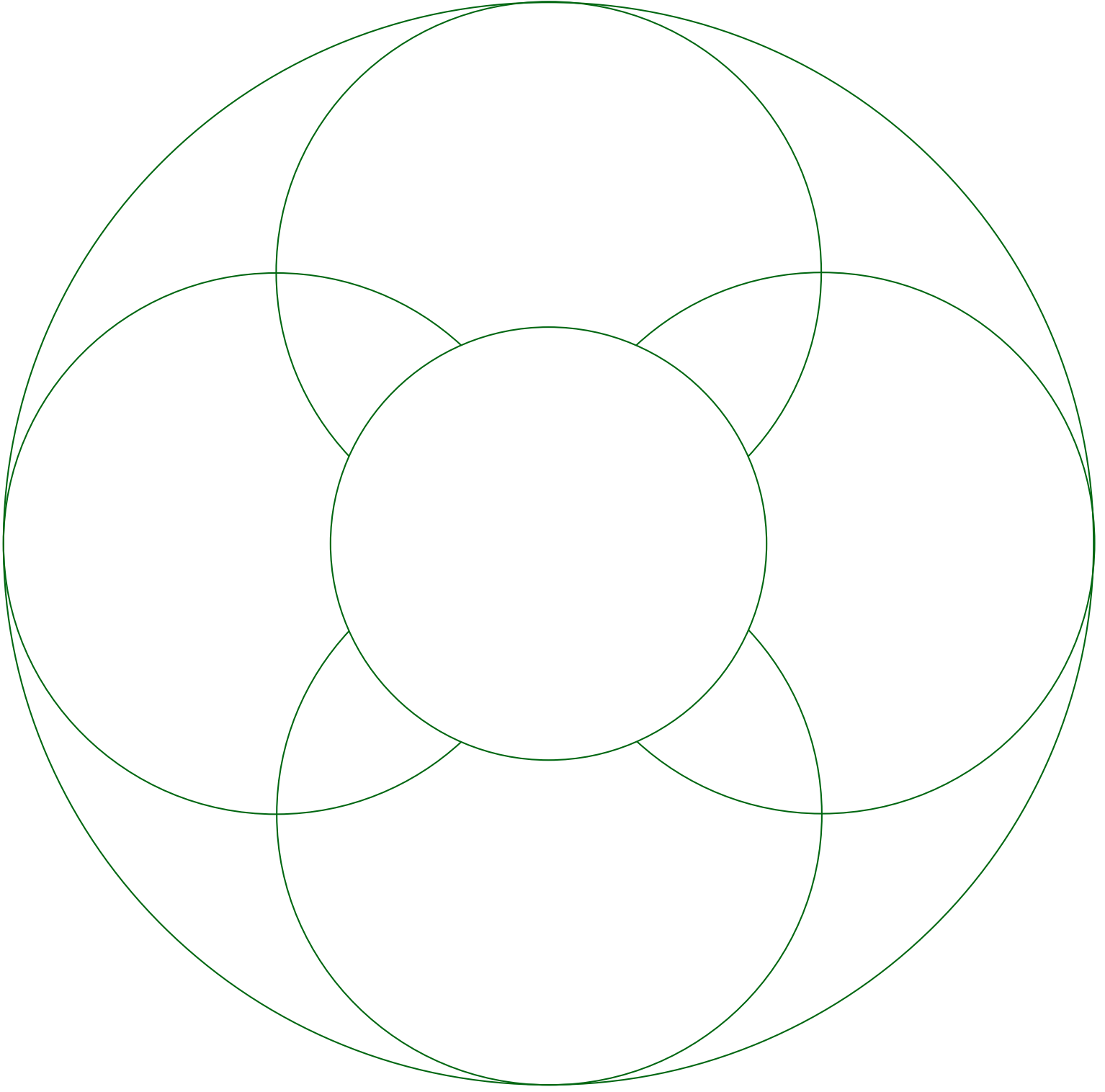


SAND MANDALA
RESIDENCY
KINDERGARTEN
MINI-UNIT





SAND MANDALA
RESIDENCY
KINDERGARTEN
MINI-UNIT





SAND MANDALA RESIDENCY

FIRST GRADE MINI-UNIT

Duration: 4 sessions

SAND MANDALA RESIDENCY

FIRST GRADE MINI-UNIT

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.

DESIRED RESULTS

FOCUS AREA:



ARTIST

FACTS Folk Arts Standard(s)

- 3A. Students discuss and document examples from the spectrum of folklife traditions (e.g., verbal, belief, dance, music, art...)
- 3B. Students explain the functions of folklife and the relationships between folk artists and their communities
- 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

Enduring Understandings

- **Artist A:** People have experiences we can learn from. Each individual has important knowledge and experiences that make them a cultural asset
- **Artist B:** Artists go through training to learn their art form. Learning an art form is a process that takes time to master

Essential Questions

- What art does this artist know?
- Where and how does she/he learn it?
- What is the purpose of the art?
- What does the art mean to/how does it help the artist?

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SAND MANDALA RESIDENCY FIRST GRADE MINI-UNIT

Duration: 4 sessions

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Knowledge STUDENTS WILL KNOW:

- T. Losang makes sand mandalas from Tibet
- Sand mandalas are from Buddhist tradition
- It took time for T. Losang to learn how to make sand mandalas when he studied in a monastery school in India
- T. Losang uses the mandala to teach people how to live (i.e. peacefully and compassionately / “using our life skills”)

Skills STUDENTS WILL BE ABLE TO:

- Generate and ask the artist questions
- Identify Asia, China, Tibet, and India on a map
- List a lesson/virtue that T. Losang is trying to teach from the mandala
- Identify basic facts on the artists life (who, where, how, why, etc.)

Assessment Evidence

ORAL/PERFORMANCE TASKS:

- Students complete graphic organizer to compare contrast the artist and themselves as learners
- Students draw and write about the lesson/virtue the mandala teaches
- Students identify Tibet, China and India on a map

Learning Activities and Instructional Strategies

Technology integration:
Projector/Laptop

Chinese/home language integration:
Vocabulary used within mini-unit can be translated into Mandarin (mandala, Tibet, India, Asia, school, learning)

Lesson plans (in following chart)

Reflections



SAND MANDALA RESIDENCY

FIRST GRADE MINI-UNIT

Duration: 4 sessions

FIRST GRADE LESSON PLANS

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
1	What art does this artist know?	<p>Review Kindergarten enduring understandings through a visual (who, what, where, when, how).</p> <p>Identify Tibet, China and India on a map.</p> <p>Ask and record:</p> <p>Ask - What do you know about T. Losang?</p> <p>Record on TWL Chart (What we THINK we know, what we WANT to know, what we LEARNED).</p>	<p>Visual</p> <p>TWL Chart</p> <p>Map of Asia</p>
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"> • What types of learning do we do? • What does learning look like at FACTS? • Why do we have teachers? • What are students' jobs? • How does our learning help us? 	<p>Simple daily class schedule (pictures/ words)</p>
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 a PDF of 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"> • What do mandalas show? • Where and when did you learn to make mandalas? • Why do you make mandalas? • Why are mandalas important? <p>The class visits the mandala. T. Losang shares a lesson/virtue that this mandala is teaching (e.g. peace, taking care of each other).</p>	<p>Visual representation of T. Losang's Day created from the info Losang shares with teacher</p> <p>PDF of T. Losang's Day in Monestary School on PFP's curriculum resources page www.folkloreproject.org</p> <p>Projector and laptop</p>

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SAND MANDALA
RESIDENCY
FIRST GRADE
MINI-UNIT

Duration: 4 sessions

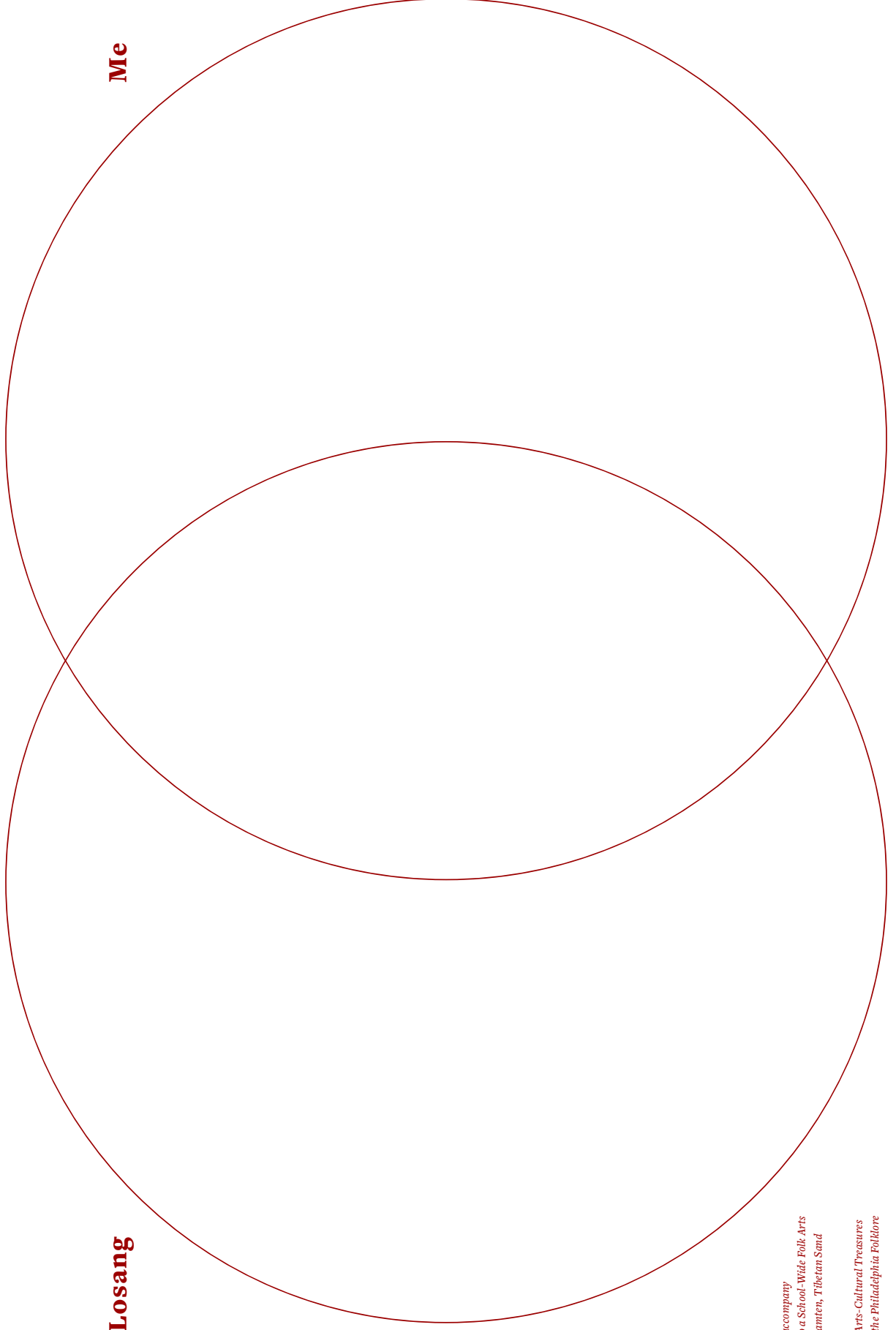
STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
4	Objective: Students will share their learning/ understandings from the unit	<p>Students will use a reflection sheet to write about and draw the mandala, lesson/virtue that T. Losang showed them.</p> <p>Reflection: Students 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: _____ **First Grade Cluster:** _____

Date: _____

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





SAND MANDALA
RESIDENCY
SECOND
GRADE
MINI-UNIT

Duration: 5 sessions

SAND MANDALA RESIDENCY

SECOND GRADE MINI-UNIT

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.

DESIRED RESULTS

FOCUS AREA:



COMMUNITY
AND CONTEXT

FACTS Folk Arts Standard(s)

- 3A. Students discuss and document examples from the spectrum of folklife traditions (e.g., verbal, belief, dance, music, art...)
- 3B. Students explain the functions of folklife and the relationships between folk artists and their communities
- 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

Enduring Understandings

- **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
- **Community/Context B:** Communities have art forms that have external and/or internal audiences
- **Specific Piece A:** Different communities can share common symbols and themes. There are different interpretations for a symbol based on culture/background

Essential Questions

- What important ideas are reflected in the art and art practices?
- What ritual practices are tied to the art?



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Duration: 5 sessions

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Knowledge
STUDENTS WILL KNOW:

- Meditation is a practice and a ritual
- Impermanence is an idea that even though something is no longer physically there, people are left with the experience of that object and what it represents
- Meditation and impermanence are important ideas in making of the mandala
- The mandala is used for meditation (mindfulness)
- The dismantling of the mandala represents the belief of impermanence

Skills
STUDENTS WILL BE ABLE TO:

- Generate and ask the artist questions
- Students will practice meditation techniques
- Students will identify the connection between the action of dismantling and the concept of impermanence

***Assessment
Evidence***

ORAL/PERFORMANCE TASKS:

- Students complete will complete a written reflection about impermanence and meditation
- Students will share with their partners one of their own experiences with impermanence
- Students will demonstrate and discuss meditation techniques

***Learning Activities and
Instructional Strategies***

Technology integration:
Projector/ laptop

Chinese/home language integration:
Vocabulary used within mini-unit can be translated into Mandarin (rituals, mandala, Buddhism, meditation, impermanence)

Lesson plans (in following chart)

Reflections



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RESIDENCY
SECOND
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MINI-UNIT

Duration: 5 sessions

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SECOND GRADE LESSON PLANS

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
1	<p>What important ideas are reflected in the art and art practices?</p> <p>What practices are tied to the art?</p>	<p>Discuss the class or the school's cultural practices using lunch as an example. (at FACTS we sing a song together to start eating). With each student's cultural practice, ask them to answer the same questions:</p> <ul style="list-style-type: none"> • <i>What rituals do we practice during lunch at FACTS?</i> • <i>Why do we do these things?</i> • <i>How do you feel when you do these things?</i> • <i>(optional) What happens to the song when we are finished singing it together?</i> <p>Have students brainstorm a cultural practice they do at home, at school, or in their community (church, mosque, etc.).</p> <p>Answer the same questions as above of what why and how 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>	Chart paper
2	<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>Introduce the practice of meditation:</p> <p>In the Buddhist monastery, monks meditate throughout the making of the mandala.</p> <p>Teacher can read a book or use a video to teach what meditation is and how to meditate.*</p> <p>* Note: There are many definitions of meditation. We lean towards T. Losang's definition. He has approved the resources on resource list on page 20. Learning meditation takes practice. Consider practicing for even a few minutes a day over weeks or months to help students learn to be more mindful.</p> <p>Make "monkey-mind" bottles with the students by putting glitter or colored sand in a clear plastic water bottle. Students shake their bottle to illustrate their thoughts jumping around like playful</p>	<p>Flip chart</p> <p>Meditation resource list of books and videos on page 20</p> <p>Clear plastic water bottles</p> <p>Colored sand or glitter</p> <p>Duct tape</p> <p>Water</p>



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GRADE
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Duration: 5 sessions

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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
2		<p>monkeys. Meditation helps make the mind calm like when the sand or glitter settles to bottom of the bottle.</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>	
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"> • birthday cake • lost a photograph of a trip • recycling <p>* 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.</p> <p>Introduce the idea of impermanence and the dismantling of the mandala.</p> <ul style="list-style-type: none"> • Do these things/objects go away when they are lost or removed because they are no longer needed? • How do you feel when something gets lost or goes away? • What are traditions you have observed or participated in after a loss of an object? • Why are these traditions done? <p>Have students work at their seats to draw one of their loss-related traditions, and write about what is done, and why.</p> <p>Share their work with a partner.</p>	Student worksheet



SAND MANDALA
RESIDENCY
SECOND
GRADE
MINI-UNIT

Duration: 5 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
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 guide the students in a meditation practice. Lead students in a discussion of the experience of meditation.</p> <ul style="list-style-type: none"> • <i>What did it feel like?</i> • <i>How is meditation helpful?</i> • <i>When would you use meditation?</i> • <i>How do you think meditation helps T. Losang with making the mandala?</i> <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"> • <i>How can we use the mandala for meditation?</i> • <i>What does the dismantling mean?</i> • <i>How do you feel during meditation?</i> • <i>How do you feel during the dismantling?</i> <p>Show the dismantling video with its soundtrack at a low volume to allow T. Losang to narrate what is happening during the process. Invite the students to practice meditating for a minute as they watch the dismantling video.</p>	<p>Video of the dismantling that shows the sand being poured into the river. Available on the PFP curriculum page www.folkloreproject.org</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"> • <i>What happens during mandala-making and during the dismantling?</i> • <i>Why are these things done?</i> • <i>What feelings do you have about meditation and the dismantling?</i> • <i>What questions to you still have about the mandala, meditation, or the dismantling?</i> 	<p>Reflection sheet</p>



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Duration: 5 sessions

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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://a.co/hjIWohH>
- *Meditation is an Open Sky: Mindfulness for Kids* by Whitney Stewart
<http://a.co/gveY6mC>
- *Peaceful Piggy Meditation* by Kerry Lee Maclean
<http://a.co/aUttDCu>
- *Zen Shorts* by Jon J Muth
<http://a.co/18SIfPN>
- *Planting Seeds with Music and Songs: Practicing Mindfulness with Children* by Thich Nhat Hanh
<http://a.co/9LeIrZT>

Video Resources:

Losang has not recommended or approved any particular videos for teaching children meditation in the Tibetan tradition. Therefore, we recommend you conduct an internet search for video resources on how to learn meditation and preview them to be sure they are appropriate for your age students. We leave the selection and use of videos as instruction resources to your discretion.



SAND MANDALA RESIDENCY THIRD GRADE MINI-UNIT

Duration: 4-7 sessions

SAND MANDALA RESIDENCY

THIRD GRADE MINI-UNIT

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.

DESIRED RESULTS

FOCUS AREA:



ART FORM

FACTS Folk Arts Standard(s)

- 2. Learning how I can explore folk arts and folk-life, and sharing what I know
- 4. Becoming an active, respectful culture-maker

Enduring Understandings

- **Art form D:** Art forms have a creation process and an object/product. Something can be learned from the process and the product
- **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

Essential Questions

- What is a process?
- What is the process of creating art?
- What is left when the art is gone?

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**SAND MANDALA
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Duration: 4-7 sessions

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Knowledge
STUDENTS WILL KNOW:

- The mandala is developed through a structured process
- The specific process of how to make a mandala and how to choose a mandala
- The skills and life skills needed to make a mandala

Skills
STUDENTS WILL BE ABLE TO:

- Define a mandala
- Identify a mandala and a symbol system
- Identify the tools used
- Describe the steps of how-to make a mandala
- Interview a folk artist
- Make observations in a field journal

***Assessment
Evidence***

ORAL/PERFORMANCE TASKS:

- Student will complete a detailed observation journal
- Students will share with a partner their sequential written how-tos on making a mandala
- Refer to and modify the rubric in 3rd grade Writing Unit for How-to Books for scoring students' assignment
- Students will complete a written reflection on their learning

***Learning Activities and
Instructional Strategies***

Technology integration:

Projector/ laptop

Chinese/home language integration:

Vocabulary used within mini-unit can be translated into Mandarin (mandala, Chakpu, tools, sand, process)

Lesson plans (in following chart)

Reflections



SAND MANDALA
RESIDENCY
THIRD
GRADE
MINI-UNIT

Duration: 4-7 sessions

THIRD GRADE LESSON PLANS

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
1	<p>What is a process?</p> <p>What is the process of creating art?</p>	<p>Review K-2 enduring understandings:</p> <p>Students will look through their folk arts portfolios* and share out on what they have learned about the mandala in the past.</p> <p>Remind students of the name of the mandala T. Losang made the previous year. Tell students the name of the mandala T. Losang will make this year. Ask students to begin to think about questions they might ask about mandala designs.</p> <p>* 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.</p> <p>Prepare for visit with T. Losang:</p> <p>Students will watch the time-lapse video of a group of Tibetan monks making a sand mandala* (<i>Time Lapse Making of a Mandala</i>). 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 and about mandala design. Gather sticky notes on a chart paper and group them into 8-10 questions and choose students to ask T. Losang the questions 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> <p>* Note: This group of monks create a large, more complete mandala. T. Losang never has enough time when he is with us at FACTS to create more than the inner rings of any mandala that he makes.</p>	<p>Folk arts portfolios</p> <p>Projector and laptop</p> <p>Video - <i>Time Lapse Making of a Mandala: The Crow Collection of Asian Art</i> https://youtu.be/GA3suoEC-dPc</p> <p>Sticky notes</p> <p>Chart paper</p>

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SAND MANDALA
RESIDENCY
THIRD
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Duration: 4-7 sessions

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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
2	Multiple visits with T. Losang and/or mandala What is the process of creating art?	Visit* & Observation 1: <ul style="list-style-type: none"> • Students visit T. Losang and observe him silently for approximately 3 minutes while he prepares his tools, materials and table • Take 5-10 minutes for students to silently draw and take notes on process of “drawing lines for mandala” • Students ask T. Losang the interview questions, recording the answers in their observation journals <p>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.</p>	“How to make a mandala” observation journal
		Observations 2-3: <p>These two visits to the mandala occur throughout the week: they can be done even when T. Losang is not there. Students will make observations, drawings and notes in their journals, to notice changes in the mandala. Students will work silently on their observations for 5-10 minutes. One observation should be mid-week, and one should take place once the mandala is completed.</p>	Observation journal
		Observation 4: <p>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 the class on the final dismantling. Students complete the final observation in their journal.</p>	Observation journal



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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
3	What is the process of making art?	<p>Assessment: *</p> <p>On demand How-To drawing and writing on “how to make a mandala” using the worksheet included in this mini-unit. Students share their how-to assignment with a partner.</p> <p>* Note: Teachers could use the Teachers College Writing Project Non-Fiction rubric to assess student work.</p>	<p>1 double-sided how-to paper assignment</p> <p>Rubric</p>
4	What is left when the art is gone?	<p>Discussion:</p> <p>Teacher leads a discussion (part whole class part small group) to guide students toward deeper meaning making about the process and the product. Generate multiple ideas about each question and encourage students to explain each in greater detail with examples.</p> <ul style="list-style-type: none"> • <i>What are some of the things we can learn from the design of the mandalas?</i> • <i>Do the various mandala designs teach us the same or different things?</i> • <i>Why does the process of creating a mandala have so many steps?</i> • <i>Can you think of any other folk art that has many steps to create it? (especially good if they have created)</i> <p>Small Group</p> <ul style="list-style-type: none"> • <i>What life skills does someone develop when they do the many steps of the process to create folk art?</i> • <i>What is left after the mandala (or another folk art) is gone?</i> <p>Reflection:</p> <p>Provide students with a reflection sheet that contains similar questions about process and product for them to write their individual responses.</p>	<p>Reflection sheet</p>



Name: _____

Date: _____ **Third Grade Cluster:** _____

Mandala Observation Sheets

Name: _____

Date: _____ **Third Grade Cluster:** _____

Observation Journal



*Mini-Unit Plans to accompany
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Mandala Artist*

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RECORD

What I see is: _____

What I notice is: _____

RESPOND

What I think is: _____

What I wonder is: _____

Name: _____

Date: _____ **Third Grade Cluster:** _____

How to Make a Mandala



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SAND MANDALA
RESIDENCY
FOURTH
GRADE
MINI-UNIT

Duration: 5 sessions

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SAND MANDALA RESIDENCY FOURTH GRADE MINI-UNIT

Summary: Fourth graders will begin the process of thinking of themselves as learners and how cultural practices may change over time as they explore T. Losang's training and experience as a mandala artist. They will be exposed to Tibetan history and T. Losang's experience as a refugee in India using photographs and a powerpoint presentation. T. Losang will also visit the classroom and teach students a skill used in mandala-making.

DESIRED RESULTS

FOCUS AREA:



ARTIST

FACTS Folk Arts Standard(s)

- 3A. Students discuss and document examples from the spectrum of folklife traditions (e.g., verbal, belief, dance, music, art...)
- 3B. Students explain the functions of folklife and the relationships between folk artists and their communities
- 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

Enduring Understandings

- **Artist A:** People have experiences we can learn from. Each individual has important knowledge and experiences that make them a cultural asset
- **Artist B:** Artists go through training to learn their art form. Learning an art form is a process that takes time to master
- **Artist D:** The artist benefits from doing the art
- **Specific Piece B:** No single piece of art stands alone. It has meaning. It is influenced by and impacts the culture, the artist's experiences, and the audience

Essential Questions

- Where and how does the artist learn the art?
- What types of supports/obstacles does an artist have when learning his/her art?
- How does the artist impact the art and vice-versa?
- What does the art mean to/how does it help the artist?



SAND MANDALA
RESIDENCY
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Duration: 5 sessions

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Knowledge
STUDENTS WILL KNOW:

- T. 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 gave blessing for him to create outside of monastery)
- T. Losang uses the mandala to teach people how to live (i.e peacefully and compassionately / “using our life skills”)
- T. Losang and the mandala art form faced struggles and continue to face struggles (specifically looking at government, environment, passing of time, economics)

Skills
STUDENTS WILL BE ABLE TO:

- Record observations about their own personal experiences and answers from an interview
- Make connections about the process of learning that the artist and they experience
- Reflect on the learning process and see themselves as learners
- Record objective notes and subjective questions/wonderings from text
- Develop interview skills of asking questions and listening to responses

***Assessment
Evidence***

ORAL/PERFORMANCE TASKS:

- Students will complete flow charts to demonstrate process
- Students will complete T-chart that distinguishes objective and subjective data
- Students will share their work with a partner and demonstrate listening skills by asking their partner for more information
- Students will complete written reflections about themselves as a learner

***Learning Activities and
Instructional Strategies***

Technology integration:
Projector/ laptop

Chinese/home language integration:
Vocabulary used within mini-unit
can be translated into Mandarin
(mandala, teaching, learning, Tibet,
impact, struggles, peace)

Lesson plans (in following chart)

Reflections

FOURTH GRADE LESSON PLANS



SAND MANDALA RESIDENCY FOURTH GRADE MINI-UNIT

Duration: 5 sessions

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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
1	<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>Me Exercise:</p> <p>In large group, students discuss any new game they have ever learned to play (recess, Morning Meeting, in their neighborhood or afterschool programs):</p> <ul style="list-style-type: none"> • <i>Who taught you the game?</i> • <i>What makes the game easy to learn?</i> • <i>What makes the game hard to learn?</i> • <i>Have you taught anyone else the game after you learned it?</i> • <i>Did the game change over time?</i> • <i>How do you feel when you are playing this game? (when learning it, when an “expert” at it)</i> <p>Model how to fill the worksheet using a student’s example.</p> <p>Students will return to their seats and complete a worksheet on games they learned independently. Students share their responses on their worksheets with a partner. Students ask their partners 2-3 questions to gain more details.</p>	<p>Chart paper with questions at left used as headings</p> <p><i>Me as a game-learner</i> worksheet</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>Preparing for Interview:</p> <p>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 will complete a T-chart worksheet of notes they take about what they see or notice on one side (objective) and questions or thoughts they have about T. Losang’s history and training on the other (subjective wonderings).</p> <ul style="list-style-type: none"> • <i>Read aloud excerpts from T. Losang’s life story while projecting historical photographs of T. Losang.</i> • <i>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.</i> 	<p>Whole-class KWL chart</p> <p>Laptop & projector</p> <p>Early pictures of T. Losang www.losangsamten.com/photos.html</p> <p>Tibet Power Point found on PFP curriculum page www.folkloreproject.org</p> <p>Losang’s life story www.losangsamten.com/messages.html</p>



SAND MANDALA
RESIDENCY
FOURTH
GRADE
MINI-UNIT

Duration: 5 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
2		<p>Teacher posts large papers around room, one for each topic of: how learned, what was easy, what was hard, changes over time, feelings and miscellaneous.</p> <p>Students write 1-2 of their questions on the topic paper they think it fits the best.</p> <p>Teacher selects the questions that will be asked in the interview. Or teacher collects worksheets, selects student questions from them that fit with worksheet topics and/or address the mini-unit's essential questions, and creates a list of interview questions.</p>	<p>Student worksheet: T-chart for notes and questions.</p> <p>Chart paper and markers</p>
3	<p>Visit with T. 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>Conduct the interview:</p> <p>Students visit* T. Losang at the mandala. T. Losang reviews the mandala making process of drawing lines, coloring and applying sand, and dismantling mandala. He briefly tells them about this year's mandala design.</p> <p>Students present their interview questions to T. Losang to answer. Encourage students to ask follow-up questions based upon attentive listening to the answers T. Losang gives.</p> <p>Students complete a worksheet "T. Losang as Mandala-Learner" that contains the same questions about T. Losang as students answered about themselves as game learners in Lesson 1.</p> <p>*Note: This visit to the mandala should occur on the first day T. Losang is in residence so that the mandala lines are still mostly visible. Remember to take students back later to the mandala to see the design as it emerges.</p>	<p>Any materials needed for the demonstration (including technology to make the demo easier to see).</p> <p>Worksheet T. Losang as Mandala-Learner</p>



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RESIDENCY
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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
4	Visit with T. Losang	<p>Experiential learning:</p> <p>Through watching T. Losang do a demonstration* and listening to his instruction, students will learn one mandala-making skill from him (coloring the sand, drawing the mandala lines with a compass and ruler, applying sand, etc.). Using materials (white sand and pigments, compass and rulers, rolled paper chakpo, etc) students will experience the mandala-making skill by trying to do it themselves.</p> <p>Students complete a worksheet “T. Losang Teaches Me” to record their experience.</p> <p>* Note: Speak to T. Losang ahead of time to determine what short demonstration would be most appropriate for your students.</p>	<p>Any materials needed for the demonstration (including technology to make the demo easier to see) and for students to try it</p> <p>Worksheet T. Losang Teaches Me</p>
5	<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>Group discussion on “What are some things that impact or influence us as a learner?”</p> <p>Model filling out the graphic organizer called “Me as a Learner” by using T. Losang as the example to generate ideas for what goes in to each box. 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>Students will independently complete the “Me as a Learner” 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 want to say baseball but a more specific skill would be pitching a ball.</p>	<p>Worksheet Me as Learner</p> <p>Chart paper and markers</p>



SAND MANDALA
RESIDENCY
FOURTH
GRADE
MINI-UNIT

Duration: 5 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
5		<p>Students will share their responses, 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 or attribute of a category. The teacher will name each category/attribute and students will have 30 seconds to get to the space and will greet others who are in the same category/attribute. The categories can be switched around so student will have opportunities to interact with others.</p> <p>Students complete a final reflection where they write about what they have learned about the process of learning, what they learned about themselves as a learner, how they are alike and different from T. Losang, how learning is an important part of folk arts, and if they ever see themselves as a teacher.</p>	



Name: _____ **Fourth Grade Cluster:** _____

Date: _____ **Me as a Game-Learner**

How did you learn to play games?	What was easy for you to learn about games?	What was hard for you to learn about games?	Have you taught anyone else to play games?	How has playing games changed since you first started playing them?	How do you feel when you are playing games?
Who?					
Where?					
When in your life?					

Name: _____

Fourth Grade Cluster: _____

Date: _____

T. Losang Classroom Visit
Interview: T. Losang as Mandala-Learner



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How did T. Losang learn to make mandalas?	What was easy for T. Losang to learn about mandalas?	What was hard for T. Losang to learn about mandalas?	Has T. Losang taught anyone else to make mandalas?	How has making mandalas changed since T. Losang first started making them?	How does T. Losang feel when he is making mandalas?
Who?					
Where?					
When in T. Losang's life?					

Name: _____

Date: _____

Fourth Grade Cluster: _____

Demonstration

T. Losang Teaches Me



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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: _____ **Fourth Grade Cluster:** _____

Me as a Learner **Date:** _____

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

Duration: 3-4 sessions

SAND MANDALA RESIDENCY

FIFTH GRADE MINI-UNIT

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.

DESIRED RESULTS

FOCUS AREA:



COMMUNITY
AND CONTEXT

FACTS Folk Arts Standard(s)

- 3B. Students explain the functions of folklife and the relationships between folk artists and their communities
- 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 re shaped by and respond to social, political, economic, and natural conditions

Enduring Understandings

- **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
- **Community/Context B:**
Communities have art forms that have external/internal audiences
- **Community/Context C:**
Traditions change over time

Essential Questions

- What was the traditional practice of creating sand mandalas?
- Why did the Tibetans start to share their sand mandala tradition with the wider audience outside their community?
- What are the differing views about sharing the tradition?
- Will sharing the tradition with others strengthen or weaken the cultural identity of the Tibetans?



SAND MANDALA
RESIDENCY
FIFTH
GRADE
MINI-UNIT

Duration: 5 sessions

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Knowledge
STUDENTS WILL KNOW:

- There is a historical struggle between China and Tibet regarding Tibetan cultural practices
- The Tibetans were not allowed to practice their own cultural tradition in Tibet since 1959
- There are different views with regard to sharing the Tibetan art with a wider audience
- Artists use their art form as a tool for social resistance

Skills
STUDENTS WILL BE ABLE TO:

- Identify multiple perspectives
- Express an opinion with supporting reasons
- Identify important details that supports their opinion within a text

***Assessment
Evidence***

ORAL/PERFORMANCE TASKS:

- Boxes and bullets style outline
 - Interview T-chart
- Oral/ performance task used for each lesson
- Boxes and bullets outline for final reflection

***Learning Activities and
Instructional Strategies***

Technology integration:

Chinese/home language integration:

Vocabulary used within mini-unit can be translated into Mandarin

Social justice: Awareness of some of the power dynamics that can occur between two countries and the impact these can have upon citizens.

Lesson plans (in following chart)

Reflections



SAND MANDALA
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FIFTH
GRADE
MINI-UNIT

Duration: 3-4 sessions

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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"> • <i>What is a mandala and what are some practices and rituals that go with the creation of a mandala?</i> • <i>Why do you think T. Losang goes around the world to share this tradition?</i> • <i>Do you think T. Losang should share mandalas with people, why or why not?</i> <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"> • <i>Tibet History and Culture</i> • T. Losang's life story <i>I Never Imagined</i> May 2013 • <i>Pro and Con Arguments for Sharing Tibetan Sand Mandalas</i> <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>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 http://www.losangsamten.com/messages.html</p> <p>Handout: <i>Pro and Con Arguments for Sharing Tibetan Sand Mandalas</i></p> <p>Number tags</p>



SAND MANDALA
RESIDENCY
FIFTH
GRADE
MINI-UNIT

Duration: 5 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
1		<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>⊗ Note: When students share out their notes or summary with the class, remember to call on them only by number.</p> <p>Debriefing:</p> <ul style="list-style-type: none"> • <i>What was the experience like?</i> • <i>How did that make you feel?</i> • <i>If you were in Tibet and your cultural identity was being threatened, what would that be like for you?</i> • <i>What questions do you have to ask T. Losang about Mandala-making in relationship to Tibet-Chinese history?</i> <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>	
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>(10 minutes)</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.</p>	<p>T-Chart labeled “reasons for” and “reasons against”</p>



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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
2	<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>(20 minutes)</p> <p>Students ask T. Losang questions relating to:</p> <ul style="list-style-type: none"> • 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 • Some of the thoughts various Tibetans have about sharing their traditions with other people <p>Students take interview notes using a t-chart for “reasons for” and “reasons against”.</p> <p>⊗ 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.</p> <p>(10 minutes)</p> <p>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>	
3	<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 plan out their outlines using index cards or boxes and bullets regarding:</p> <ul style="list-style-type: none"> • <i>Their own views on whether the sand mandala should be shared with the world-wide audience</i> • <i>The question of whether sharing the mandala strengthen or weaken the cultural identity</i> 	<p>Index cards or a boxes and bullets outline worksheet</p>



SAND MANDALA
RESIDENCY
FIFTH
GRADE
MINI-UNIT

Duration: 5 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
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 Tibetans?</p>	<p>Students write an outline for the following prompt:</p> <p><i>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.</i></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>	<p>Index cards or a boxes and bullets outline worksheet</p>

TIBET: HISTORY AND CULTURE

BY RINZIN LHAMO

Mini-Unit Plans to accompany
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Arts Residency: Losang Samten, Tibetan
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In the continent of Asia, there is a land between Nepal and China called Tibet. The word Tibet means “The Heights”. This is a good description because Tibet has some of the world’s highest raised flat land called the Tibetan Plateau. You can also find the world’s highest mountains in Tibet called the Himalayas. These mountains are the source, or beginning, of many important rivers. The snow and the glaciers of the Himalayas provide fresh, clean water for countries all over Asia such as India, Pakistan, Nepal, Burma, Thailand, Cambodia, and China.



Figure 1: Major Rivers Sourced in Tibet

Becoming a country: The history of Tibet

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. The King 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. Both the King’s wives were



Figure 2: King Srongtsong Gampo and his wives, Princess Bhrikuti and Princess Wencheng of China

<https://commons.wikimedia.org/wiki/File:SongstenGampoandwives.jpg>. Public Domain.

Buddhists, which at that time long ago was a new religion from India. They encouraged their husband to spread the teachings of Buddha. The King established Buddhism as the main religion of Tibet in the 7th century. Under the rule of this King, Tibet also developed a new written language, Tibetan, that is still used today.

Religion in Tibet: The start of Buddhism

Buddhism is not practiced the same everywhere. All Buddhists follow the teachings of the Buddha, but there are different types of Buddhism like different branches spreading out from the same tree. Tibetan Buddhism, Vajrayana, is one branch that includes elements of mysticism and magic that other branches of Buddhism do not practice. This is because when Tibetans first became Buddhists, they mixed their religious rituals and practices of their much older religion called Bön



Figure 3:
Spread of
Buddhism
thru 7th
c. AD



with the new Buddhism religion. Today, a few Tibetans still follow the older Bön religion, but most Tibetans practice Tibetan Buddhism.

There are four different schools in Tibetan Buddhism, each with their own monasteries in Tibet. There are no major differences in how they practice the religion, they just prefer to focus on different parts of the religious texts. Each Tibetan Buddhism school has a high monk or a lama that leads their monasteries. For example, the head of the one of the schools is the Dalai Lama. The Dalai Lama is believed to a reincarnated monk since around the 1500s. Reincarnation is the belief that one can be reborn after death.

Monasteries are not only where Tibetans monks pray and study but also where they live. A monastery has 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 felt it was 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, most 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.

Becoming a country: More early history of Tibet

After King Songstan united the Tibetan Empire, it was ruled by a line of religious kings. Unfortunately, the empire soon became weaker and was no longer united. Tibet broke into many smaller kingdoms ruled by many separate kings and lords. At the same time, Buddhism became more



and more important in Tibet. Many monasteries were built, and each had its own high lama, or monk, who were as powerful as the kings and lords. One high lama of one monastery became especially powerful because of his relationship with the neighboring Mongol Empire.

Altan Khan, a very powerful leader of the Mongols, was a supporter of Tibetan Buddhists. A Tibetan high lama helped Altan Khan and his people become Buddhists. Altan Khan then gave the high monk a new title of “Dalai Lama” which means “Ocean of Wisdom.” The high lamas who came after this first Dalai Lama kept the title and were also known as the Dalai Lama.



Figure 4: The Mongol leader, Altan Khan. He gives a Tibetan high monk a new title “Dalai Lama”

https://commons.wikimedia.org/wiki/File:Altan_Khan.jpg. Public Domain.

The 5th Dalai Lama became one of the most famous 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 was the main home where the Dalai Lama lived. Because of the 5th Dalai Lama, he and all Dalai Lama who came after him have been both the spiritual, and political, leader of Tibet.



Figure 5: The Potala Palace, where the Dalai Lama lived in the capital of Tibet

https://commons.wikimedia.org/wiki/File:Potala_Palace,_August_2009.jpg. Public Domain



Becoming a country: Recent history of Tibet

Another important Dalai Lama was the 13th Dalai Lama (1876-1933). He officially declared Tibet as an independent country after the Chinese government tried to attack Tibet and failed in 1912. He helped Tibet establish ties with the outside world by travelling to China and India. He tried to make Tibetans more modern, but this was not accepted well by other high lamas and the upper class of Tibet. Tibet was still a very isolated society when the 13th Dalai Lama died in 1933.



Figure 6: The 13th Dalai Lama who declared Tibet an independent country
https://commons.wikimedia.org/wiki/File:13.DalaiLama_imEx-il1909.jpg. Public Domain

Invasion and the aftermath: Tibet in the 1950s

The current Dalai Lama is the 14th Dalai Lama. He was the Tibetan leader when Tibet lost its independence to China. 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.



Figure 7: The 14th Dalai Lama as a young boy
https://commons.wikimedia.org/wiki/File:Dalai_Lama_boy.jpg. Public Domain



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 the Tibetan capital 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

Today, there is a region in China called the “Tibetan Autonomous Region” or T.A.R. where most Tibetans in Tibet live. China argues that Tibet has always been part of China. 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 to their own land.



Figure 8: The Tibetan flag https://commons.wikimedia.org/wiki/File:Flag_of_Tibet.svg, Public Domain

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

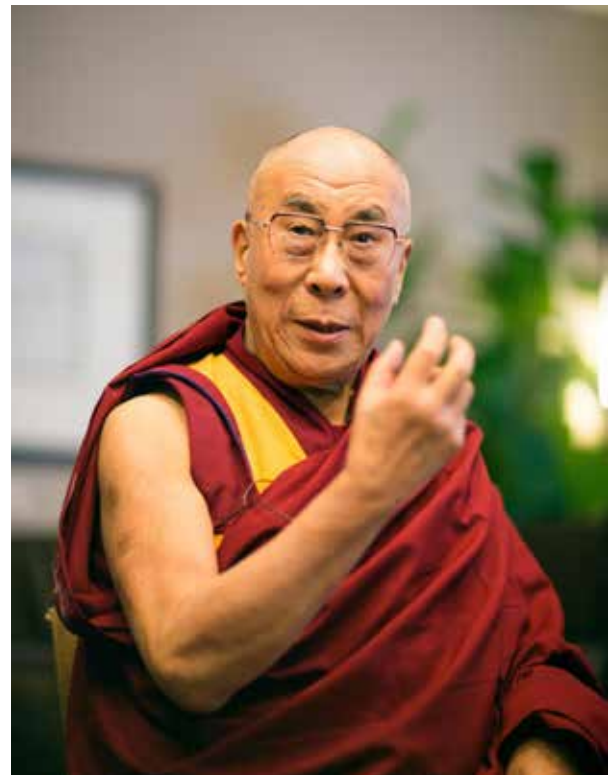


Figure 9: The 14th Dalai Lama today
Tenzin Gyatso - 14th Dalai Lama. Photographer Christopher Michel.
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Tibetans have to learn a new language and adapt to a vastly different lifestyle, even simple things - like the warmer climate of India - is a big 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. 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. Such a lifestyle is not possible 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.



Living in India has allowed Tibetans to experience the cultures of other people. For instance, Tibetan food has changed to include some new influences from Indian cooking. Traditionally, Tibetan food in Tibet 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.



Figure 10:
Tibetan
Yak

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, in New York and in 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 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 new year day. It is really fun because everyone dresses in traditional clothing and eats traditional snacks which are only made for this occasion. Little children can also get money from their parents and older relatives!



Figure 11:
Tibetan
Sunday
School in
Philadelphia

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. Our Tibetan Sunday School even had the opportunity to perform for Pope Francis's visit!

Another tradition our small community has is the monthly gathering we call 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.



Figure 12: Rinzin Lhamo
Tenzin Gyatso - 14th Dalai Lama. Photographer Christopher Michel.
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Even though there aren't many Tibetans in Philadelphia area, being a part of our community is still something I really enjoy! Thank you for learning about my history and culture.

PRO AND CON ARGUMENTS FOR SHARING TIBETAN SAND MANDALAS

Mini-Unit Plans to accompany
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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 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

Duration: 4 sessions

SAND MANDALA RESIDENCY SIXTH GRADE MINI-UNIT

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.

DESIRED RESULTS

FOCUS AREA:



ART FORM

FACTS Folk Arts Standard(s)

- 1B. Understand what communities and folk groups do and how do they work
- 2C. Students preserve and pass on local knowledge they gain by sharing what they learn with others
- 3B. Students explain the functions of folklife and the relationships between folk artists and their communities

Enduring Understandings

- **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
- **Art form G:** Art forms can be part of a reflective, spiritual, emotional practice
- **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
- **Specific Piece C:** The interpretation of the artwork is based on the perception of the audience/individual. There may or may not

Essential Questions

- How are different symbols selected to convey a message to those inside and outside the folk group?
- What life lessons do sand mandalas teach the artist and the wider audience?
- What roles does art play in the artist's life?
- What roles does art play in our lives?

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

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Tibetan Sand Mandala Artist*

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**SAND MANDALA
RESIDENCY
SIXTH
GRADE
MINI-UNIT**

Duration: 4-7 sessions

Knowledge
STUDENTS WILL KNOW:

- Each symbol carries a unique message to convey to the audience
- Artists use their art form to teach values and life lessons important to the folk group
- Art is a powerful tool to connect people
- The act of making and experiencing art promotes self-reflection

Skills
STUDENTS WILL BE ABLE TO:

- Analyze the significance of an artistic symbol and explain its intended meaning
- Create a specific art form to reflect on their learnings
- Convey a message through their own creation of a symbol
- Interview

***Assessment
Evidence***

ORAL/PERFORMANCE TASKS:

- Written reflection

Oral/ performance task used for each lesson

***Learning Activities and
Instructional Strategies***

Technology integration:

Projector/laptop

Chinese/home language integration:

Vocabulary used within mini-unit
can be translated into Mandarin
(symbol, design)

Social justice: Working toward peace
by using the arts

Lesson plans (in following chart)

Reflections



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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:</p> <p>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 What do these symbols mean 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 www.folkloreproject.org</p> <p>Graphic organizer for field notes</p> <p>Drawing paper</p> <p>Colored pencils</p> <p>Clipboards for drawing</p>



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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
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.</p> <p>⌘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</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.</p> <p>⌘ 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</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>	<p>Close-up photographs of mandala design elements available at PFP curriculum resource page www.folkloreproject.org</p> <p>Graphic organizer for field notes</p> <p>Drawing paper</p> <p>Colored pencils</p> <p>Clipboards for drawing</p>



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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
3	<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 our lives?</p>	<p>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-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.</p> <p>⊗ 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.</p>	<p>Peace symbol web worksheet</p> <p>Colored pencils</p> <p>Drawing paper</p> <p>Artwork description sheet</p>





SAND MANDALA
RESIDENCY
SIXTH
GRADE
MINI-UNIT

Duration: 4-7 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
3		<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"> • <i>Use the peace symbol web worksheet to brainstorm ideas</i> • <i>Then create a symbol that could be a part of a mandala (Be intentional about the use of color, shape, etc.)</i> • <i>Add a description to the artwork just like what you would see in a museum!</i> <p>Homework: Finish up the work at home.</p>	
4	<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. 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"> • <i>A chosen student reports his/her observations about a symbol during the dismantling process</i> • <i>Students ask follow-up questions about the experience</i> • <i>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</i> <p>Homework: One-page reflection on creating their own symbol.</p> <ul style="list-style-type: none"> • <i>Why do artists use symbols to express themselves?</i> • <i>What message did you intend to teach through your symbol? Why is this message essential for others to consider?</i> 	<p>Close-up photographs of mandala design elements available at PFP curriculum resource page www.folkloreproject.org</p> <p>Graphic organizer for field notes</p> <p>Drawing paper</p> <p>Colored pencils</p> <p>Clipboards for drawing</p>



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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
4		<ul style="list-style-type: none">• <i>What community understandings (representations, shapes, color, size) did you consider when creating your symbol?</i>• <i>How did creating your own symbol about peace make you feel?</i>• <i>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?</i>	

Name: _____

Date: _____ Sixth Grade Cluster: _____

What do These Symbols Mean?



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



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...

Mandala Symbol Sentence Starters

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- I think making the art helps me by...
- I was surprised when...
- I want to...

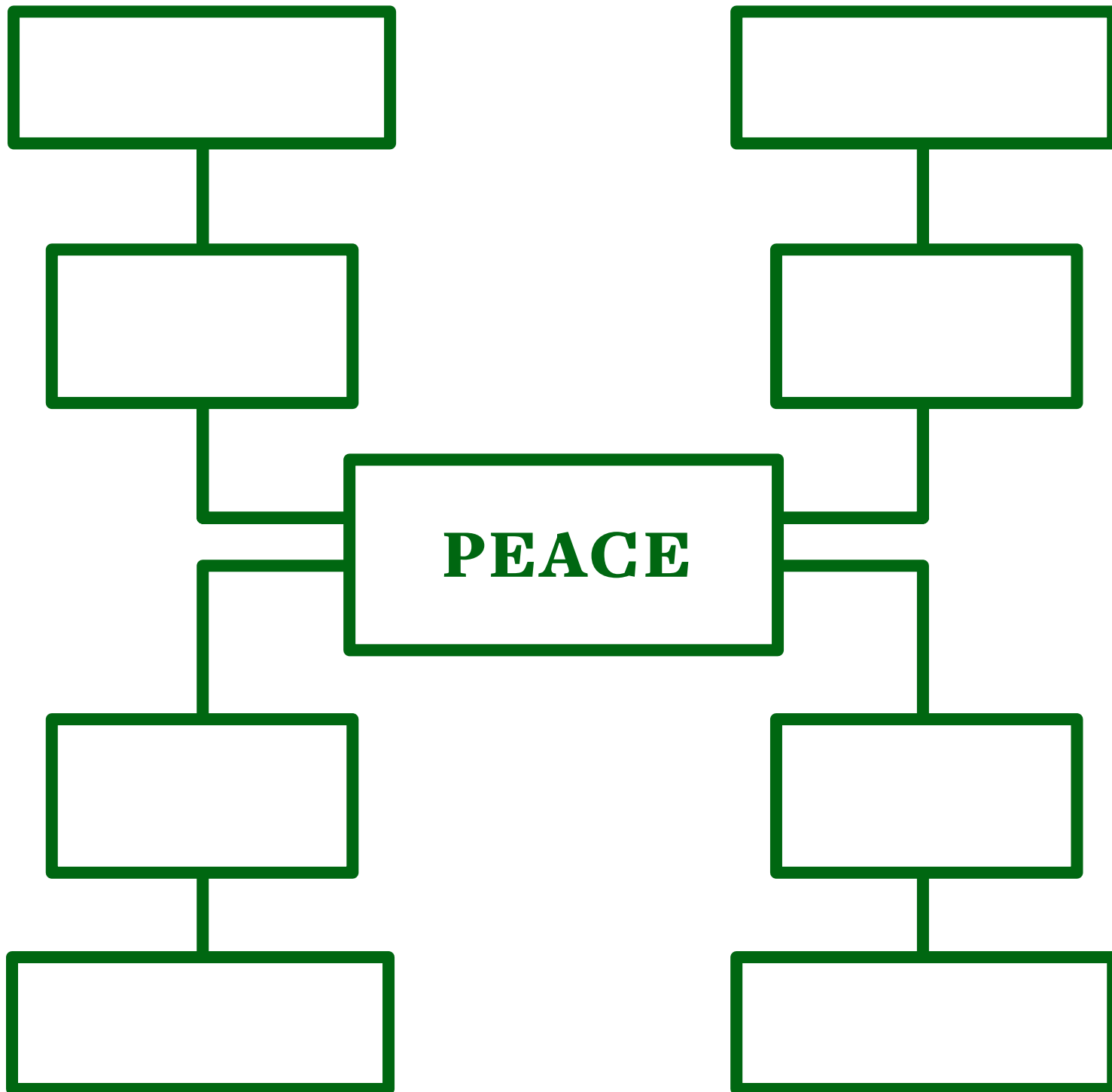
Name: _____

Date: _____ Sixth Grade Cluster: _____



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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SAND MANDALA RESIDENCY SEVENTH GRADE MINI-UNIT

Duration: 4 sessions

SAND MANDALA RESIDENCY

SEVENTH GRADE MINI-UNIT

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.

DESIRED RESULTS

FOCUS AREA:



ARTIST

FACTS Folk Arts Standard(s)

- 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
- 3C.3. Research and discuss the role that a folk artist plays in creating, maintaining, reviving, or changing an art or practice

Enduring Understandings

- **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
- **Artist D:** The artist benefits from doing the art and helps bring peace to himself and those around him

Essential Questions

- How is Losang's life story shaped by Tibetan history?
- How did Losang come to learn his art form?
- Which life experiences are reflected in his art form?
- What does Losang experience when he practices his art?
- What do we experience when we participate in his art?

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SAND MANDALA RESIDENCY SEVENTH GRADE MINI-UNIT

Duration: 4 sessions

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Knowledge STUDENTS WILL KNOW:

- After mastering his craft, Losang made a decision to share his art with the wider audience
- What led him to make the choice His motivations for sharing his art
- How Losang balances (maintains and revises) the integrity of his art with his own artistic expression (ex. *Wheel of Life*)

Skills STUDENTS WILL BE ABLE TO:

- Describe the artist's motivations for sharing his art with the wider audience
- Explain the factors influencing his decision
- Name the consequences of Losang sharing his art
- Interview

Assessment Evidence

ORAL/PERFORMANCE TASKS:

- A list of interview questions generated by cooperative groups
- Field notes
- Student reflections

ORAL/PERFORMANCE TASKS USED FOR EACH LESSON:

- Student interviews and follow-up questions (checklist for assessment)
- Sharing during Morning Meeting

Learning Activities and Instructional Strategies

Technology integration:

Projector/laptop

Chinese/home language integration:

Vocabulary used within mini-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



SAND MANDALA RESIDENCY SEVENTH GRADE MINI-UNIT

Duration: 4 sessions

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:</p> <p>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>Note taking (i.e. 2-column field notes, 3 new things you learned, I learned/I think T chart).</p>	<p>Video of Losang telling his story about leaving Tibet https://www.youtube.com/watch?v=Zx-28vCwQb-A</p> <p>Print out article, <i>I Never Imagined</i> May 2013 from Losang's Message tab http://www.losangsamten.com/messages.html</p>
2	<p>How is Losang's life story shaped by Tibetan history?</p> <p>How did Losang come to learn his art form?</p>	<p>Restate the focus of the unit:</p> <p>T. Losang's art is shaped by his own life experiences. We want to get to know him and learn how the decisions he made 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"> • <i>Life before monastery</i> • <i>Life in the monastery</i> • <i>Traveling to USA to share art as monk</i> • <i>Life as an independent lay practitioner artist (not as a monk)</i> • <i>Looking forward (the future of maintaining and revising the art form)</i> <p>Each group focuses upon generating questions within topics taken from the brainstorm for one period of Losang's life.</p>	<p>Graphic organizer for generating questions</p>

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SAND MANDALA
RESIDENCY
SEVENTH
GRADE
MINI-UNIT

Duration: 4 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
2		<p>The groups could begin by writing down what they know about the time period to help them develop deeper questions about that time.</p> <p>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 the topics, rather than following the exact wording of their prepared questions.</p>	
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>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 generating questions



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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
4	<p>Visit with Losang, part 2</p> <p>What do we experience when we participate in his art?</p>	<p>(10 minutes)</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.</p> <p>(5 minutes)</p> <p>Then students are given a signal to begin to record their personal feelings and responses to the art he is making.</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"> • <i>What important turning points of T. Losang's life do you notice? How did they affect the art he creates? Do you think you would have reacted the same way? Why or why not? Explain.</i> • <i>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?</i> 	<p>Graphic organizer for generating questions</p>



SAND MANDALA
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SEVENTH
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Duration: 4 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
5	What do we experience when we participate in his art?	<p>Mandala dismantling:</p> <ul style="list-style-type: none"> • A chosen student participates in the dismantling ceremony and records his/her experience and response to it (personal feelings) using two-column field notes • Student shares his/her two-column field notes on the dismantling ceremony during Morning Meeting • Students ask him/her follow-up questions about the experience <p>Homework: One-page reflection on how life experiences affect an artist and the decisions s/he makes.</p> <p>Suggested prompts:</p> <p><i>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.</i></p>	Graphic organizer for generating questions



SAND MANDALA RESIDENCY EIGHTH GRADE MINI-UNIT

Duration: 4 sessions

SAND MANDALA RESIDENCY

EIGHTH GRADE MINI-UNIT

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 Tibetans in Philadelphia, 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.

DESIRED RESULTS

FOCUS AREA:



COMMUNITY
AND CONTEXT

FACTS Folk Arts Standard(s)

- 3A. Students discuss and document examples from the spectrum of folklife traditions (e.g., verbal, belief, dance, music, art...)
- 3B. Students explain the functions of folklife and the relationships between folk artists and their communities
- 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

Enduring Understandings

- **Community/Context C:** Traditions change over time
- **Community/Context D:** Communities strive to maintain traditions despite challenges
- **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

Essential Questions

- What is a tradition?
- What are some forces that change tradition?
- Why do groups of people sometimes work to destroy traditional practices?
- Why do individuals and groups fight to maintain and practice their traditions?



**SAND MANDALA
RESIDENCY
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Duration: 4 sessions

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Knowledge
STUDENTS WILL KNOW:

- Teacher Losang is part of the Tibetan community of Philadelphia that immigrated here from Tibet via India
- The Philadelphia Tibetan community does many activities (daily, weekly, monthly and annually) to maintain their cultural traditions
- Here, Tibetans have had to adapt and make changes to many of the traditions they do. T. Losang has modified mandala designs over time
- 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
- Losang was encouraged by his teachers to share the tradition of mandalas with a worldwide audience

Skills
STUDENTS WILL BE ABLE TO:

- Explain a tradition in complex ways that link practices done with world-view beliefs
- Use primary and secondary sources (photos, quotes from interviews and exhibition text) to gather data about the community and context of a cultural art
- 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

***Assessment
Evidence***

ORAL/PERFORMANCE TASKS:

- Task is to synthesize information gathered so as to discuss traditions, and the social-cultural and political contexts that these traditions are practiced within
- Rubric will assess complexity and depth within the student's synthesis
- 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
- Reflections about importance of maintaining tradition



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***Learning Activities and
Instructional Strategies***

Arts/Folk arts integration:

Integrates with social studies goals for research and for working with primary and secondary sources

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 *Tibetans in Philadelphia*

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)

Social Justice:

Tibet/China conflict -
religious/ethnic persecution

Lesson plans (in following chart)

Reflections



SAND MANDALA
RESIDENCY
EIGHTH
GRADE
MINI-UNIT

Duration: 4 sessions

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:</p> <p>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>⊗ 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.</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 the Philadelphia Folklore Project's exhibition Tibetans in Philadelphia.</p> <p>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>	<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</p> <p>Powerpoint on Tibetan history and culture is available as a 4th grade resource on the PFP curriculum page www.folkloreproject.org</p>



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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
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:</p> <p><i>Why do groups of people sometimes work to destroy traditional practices?</i></p> <p><i>Why do individuals and groups fight to maintain and practice their traditions?</i></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. (i.e. 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 www.folkloreproject.org</p> <p>Links to other resources on the Tibetan community in Philadelphia are available on PFP's website</p>



SAND MANDALA
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Duration: 4 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
3	<p>Explain the dynamic connection between traditions and place-based identity for the local Tibetan Americans.</p> <p>Use primary and secondary sources to support their explanation.</p> <p>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.</p> <p>⌘ Note: This could also be used as a homework assignment.</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>



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STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
4	<p>Visit with Losang</p> <p>Deepen and make more complex their understandings about traditions, changes within them, threats to them, and how communities make use of them to strengthen identity</p>	<p>Visit T. Losang at the mandala.</p> <p>Student groups present their posters and make presentations about their research to T. Losang and the class.</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.</p> <p>⊗ Note: This could be an opportunity for students to practice interviewing and making audio/video recordings of their interview.</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>Notebooks</p> <p>Video cameras and audio recorders (optional)</p>
5	<p>Extension of Step 4 to go even deeper</p>	<p>Final synthesizing writing assignment:</p> <p>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. Students exchange papers and comment upon each other's work.</p>	<p>Notebooks</p> <p>Video cameras and audio recorders (optional)</p>



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Duration: 4 sessions

STEP	ESSENTIAL QUESTION /OBJECTIVE	LESSON CONTENT/ PERFORMANCE TASK	MATERIALS
5		<p>Homework: Students complete a personal reflection on the following:</p> <ul style="list-style-type: none"> • <i>Their experience as researchers into the Tibetan community and its traditions. Particularly how they have grown and how they could make use of these research skills in other settings</i> • <i>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</i> • <i>Their thoughts about their own future roles in maintaining traditions</i> • <i>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)</i> 	

TIBETANS IN PHILADELPHIA (AN EXHIBITION)



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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: _____ **Eighth Grade Cluster:** _____



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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: _____ **Eighth Grade Cluster:** _____



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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.

