

- follow your goal -



THE CUP

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FOR GENERAL EXHIBITION

DENDY FILMS and PALM PICTURES present a COFFEE STAIN PRODUCTION A Film By KHYENTSE NORBU "THE CUP"

Introducing JAMYANG LODRO ORGYEN TOBGYAL NETEN CHOKLING Edited by JOHN SCOTT

Director of Photography PAUL WARREN Music by DOUGLAS MILLS & PHILLIP BEAZLEY Executive Producers HOOMAN MAJD & JEREMY THOMAS

Produced by MALCOLM WATSON & RAYMOND STEINER Written and Directed by KHYENTSE NORBU

Presented by NATIONAL GEOGRAPHIC CHANNEL

DENDY

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Journeys in Film wishes to acknowledge the following individuals whose expertise and advice contributed significantly to this curriculum:

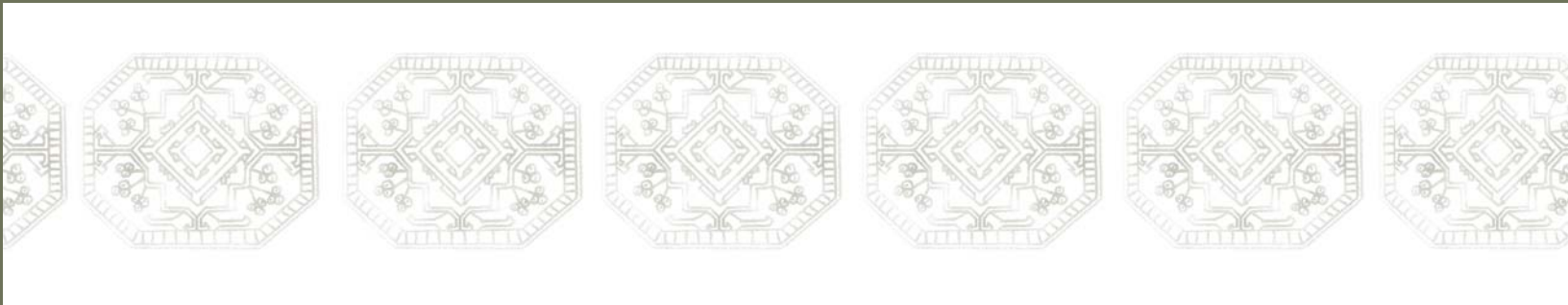
Susan L. Douglass, Council on Islamic Education

Dr. Abdulaziz A. Sachedina, University of Virginia

Dr. Roger Allen, University of Pennsylvania

Mr. Marvin Wingfield, American-Arab Anti-Discrimination Committee

Journeys in Film also wishes to thank Shirley MacLaine for recognizing the program's potential and for introducing us to new opportunities.



COVER PHOTOGRAPHER:

Travel photographer **ROSANNE PENNELLA** is a Nikon "Legend Behind the Lens." Her work has appeared in *The New Yorker*, *Travel Holiday*, *PDN*, *Popular Photography*, *Asian Photography* and *PHOTOgraphic*. Clients include Nikon, Lowepro, Kodak, The Travel Channel/Discovery Channel and many international tourism offices, travel companies and book publishers including Costa Rica Tourism, the China National Tourist Office, Tourism Malaysia, Geographic Expeditions, Quark Expeditions, Wilderness Travel, Fodor's, Random House and Scholastic Publications. Rosanne also teaches travel photography at the New School in New York, facilitates photo workshops with the American Photo/Popular Photography Mentor Series, leads photo tours and other workshops, and speaks at educational photo events including PMA and Photo Plus Expo. In addition to being named a Nikon Legend, she has received many awards and honors including a PDN Annual and a Puffin Foundation Grant.

Rosanne has generously donated the use of her images for the *Journeys in Film* cover design and curriculum lesson plans. Examples of her work and contact information are available at www.rosannepennella.com

What people are saying about *Journeys in Film*:

“*Journeys in Film* has the potential for revolutionizing the way middle school children see the world. By introducing them to different cultures, religions and civilizations through easily assessable media, this project will make it natural for these students to be more accepting of differences throughout their lives. It promises to have a positive effect on students who are likely to confront an increasingly diverse America and an increasingly global world economy. Attitudes toward tolerance once formed at an early age tend to remain fixed. College, even for those who attend it, is often too late to influence deeply seeded attitudes. This program is not propagandistic. It has no specific political agenda in mind. Its goal is simply to open minds at an early age so that students can decide important life issues for themselves based on a fuller perspective and more global information. This is one of the most important educational initiatives I have ever encountered.”

ALAN DERSHOWITZ, Felix Frankfurter Professor of Law at Harvard Law School, Best-selling author and a distinguished defender of civil liberties

“These are the first foreign language films many of the students in our classes had ever seen. The themes, cultural content, social-political context and pacing are totally unlike the media they are very familiar with. We are all looking forward to more *Journeys in Film*!”

6th Grade Teacher, New York, NY

“*Journeys in Film* offers a unique opportunity for our students to immerse themselves in another culture with a meaningful context supplied by the supporting curriculum. Currently implemented in a number of our schools, *Journeys in Film* teaches about both culture and the interpretation of culture. The students are guided to approach the films as an academic challenge. They take notes and tackle the symbolism, characterization and the narrative. At the same time, the students are introduced to film as a literary media and begin to explore the role of the film producer and the choices he or she makes.”

ARNE DUNCAN, Chief Executive Officer, Chicago Public Schools

“In today's ever-changing, ever-surprising global economy, everything flows so easily across borders – ideas, capital, products, people, and even problems. This brings international issues to Americans' doorsteps and makes cultural understanding a necessity for young people, just to navigate their neighborhoods let alone compete for the jobs of the future. “Knowledge work” is growing in importance, and there are millions of increasingly-well-educated English-speaking graduates from other countries – India, China, Europe – seeking the best jobs anywhere. Schools must rise to the challenge of improving basic skills while enlarging horizons, broadening perspectives, and teaching about the whole world. *Journeys in Film* provides the means to explore other cultures virtually, to gain the knowledge and skills for effective relationship-building, at home or abroad.”

ROSABETH MOSS KANTER, Arbuckle Professor of Business Administration, Harvard Business School and best-selling author.

“This is a long overdue tool! It is necessary to educate our children about their own culture as well as that of others. The message of *Journeys in Film* is THE message that American schools need to teach.”

Educator-Workshop Participant, Tulsa, OK

“We are extremely pleased with the films used in the *Journeys in Film* program and the cultural sensitivity development explicit in the curriculum.”

7th Grade Social Studies Teacher, Albuquerque, NM

“The students are quite interested about learning about other students in their exact age group from around the world. This is truly an international learning experience.”

7th Grade Social Studies Teacher, Chicago, IL

“After four years of surviving the Khmer Rouge genocidal regime, I was plucked out of that war zone and placed in Vermont to start my new life. I was ten years old, didn’t speak a word of English, and knew nothing about America. Although I was excited to learn as much as I could about my new country, this cultural exchange was rarely mutual among my new friends and neighbors. But I am grateful that there were people and groups out there who went out of their way to find me, reach out to me, and extend a helping hand. In doing so, they taught me to replace fear with friendship, hate with love, and ignorance with understanding. *Journeys in Film* is that helping hand for many young Americans today. Using international films, they bring the global world to local arenas and reach out to war-affected children living in our midst, letting them know they are not alone. With their thought provoking educational materials, *Journeys in Film* opens up hearts and minds of those who have been cloistered in their sheltered environments, and show them the importance to learning about our global world. But *Journeys in Film* is more than educational tool; it is a process that fosters compassion, kindness, and knowledge so that we all may live together in peace.”

LOUNG UNG, Spokesperson for The Cambodia Fund, best-selling author of *First They Killed My Father*, and *Lucky Child*

“I think the *Journeys in Film* program is wonderful! I feel confident that I can present these goals and ideas to colleagues, and they will be welcomed and accepted.”

Educator-Workshop Participant, Tulsa, OK

“It is a fascinating and valuable program that is opening up the eyes of our students to different cultures and different ways of life.”

6th Grade Teacher, Chicago, IL

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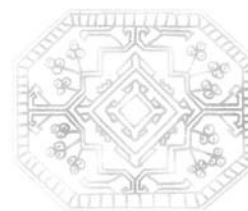
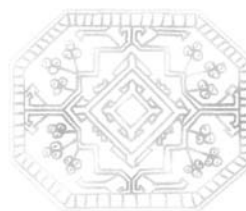


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Prologue

In January of 2002, while attending the Palm Springs International Film Festival, I experienced an eye-opening epiphany. After spending the week completely immersed in other cultures through film, I felt that I had traveled the world. Each film, itself a complete cultural learning package, presented a character or two who captivated my interest and evoked intense empathy. The films invited Hungarian orphans, tired Afghani workers struggling in Iran, sweet children living in Tehran, spunky Tokyo teenagers, savvy young Tibetan monks living in exile in India, a young boy in China and a group of coming-of-age French teenagers as welcome guests into my heart. Their stories opened my mind, and I realized how little information or insight most young Americans have about people from other nations. I imagined how students would benefit from seeing these movies, especially when taught the history, geography and culture of the country where each film was made.

Children seldom need to be coaxed into watching films, one of today's most popular forms of media, particularly if the story is good. Young students are visually attuned to cinematic images, and enthusiastically respond to stories that expand an awareness of their world and teach them about cultures different from their own. With this in mind, I decided to establish *Journeys in Film* and began to search for dynamic foreign films and the expert educators and specialists who could design a substantial, comprehensive international education curriculum around them.

As a first generation American, I was always aware of the differences and similarities between myself and other kids in my neighborhood. My parents, both Holocaust survivors, brought to the United States their Eastern European traditions and values, and I grew up crossing cultures daily. To understand my parents and their personal stories better, I read voraciously and visualized the land, the people, and the culture my parents came

from. Eventually, films became an important source of my understanding about the vast diversity in our world. It was rather exciting for me to discover the world beyond my small provincial hometown. I could reach out in my imagination and connect to countries so far beyond my own mental and physical boundaries, inspired by people so unlike me.

I believe students will experience this sense of living in another world, however temporarily, once offered the opportunity to study films and cultures of other children living in societies beyond their own neighborhoods. My hope is that the impressions and lessons from the films selected by *Journeys in Film* will continue to echo in their hearts and minds for years to come, encouraging greater understanding, and inspiring today's students to become cross-culturally competent, productive and compassionate adults.

I dedicate the *Journeys in Film* program to my brave parents, Maurice and Julia Strahl. They taught me that education is the greatest tool we have towards understanding and accepting people of all cultures and traditions and that no one should ever be persecuted for being different.

Sincerely,



Joanne Strahl Ashe
Founder & Executive Director
Journeys in Film



A Letter from Liam Neeson

Nine years ago I played Oscar Schindler in Steven Spielberg's film *Schindler's List*. That experience deepened my perception not only of the Holocaust, but of the importance of understanding the issues of intolerance and hatred. Being in the public eye has afforded me many opportunities to become involved with various organizations dedicated to teaching tolerance.

Occasionally something comes along that captures my attention and that speaks to my innermost values as a human being. In 2002, I met Joanne Strahl Ashe, who acquainted me with a new educational concept involving film. I was so impressed with the program, *Journeys in Film – An Odyssey in Global Education* that I eagerly consented to serve as its national spokesperson.

Journeys in Film is a non-profit organization dedicated to teaching cross-cultural understanding and media literacy to middle school students through quality foreign film, using the disciplines of social studies, geography, math, science, language arts and fine arts.

Journeys chooses films that speak to adolescent students and impart a relevant message. Through the shared experience of film viewing, an increased awareness and appreciation of different cultures can be achieved, and from this new understanding and familiarity, compassion among school-aged children for their peers in other cultures may be born. That, I believe, is a worthy objective.

Through this educational initiative, we are encouraging a new generation of documentary, independent, and world cinema lovers. As most of us can remember, we identified with certain films we saw as children. Film had a definite effect during our formative years. Most teenagers today will have similar experiences. *Journeys* can help make those experiences better and the effects more positive by providing quality films and dedicated educational material.

If we are committed to the dream of world peace, we must first educate our children and teach them understanding and compassion for other people, races, and cultures. I can't help but consider how wonderful it would be, if through our efforts at *Journeys*, we help change attitudes about people who are different from us.

I want to help make teaching through films an institution in our children's education. Please share my vision of a more harmonious world where understanding and dialogue are key to a healthy and peaceful present and future.

Sincerely,



National Spokesperson
Journeys in Film



National Advisory Board

The *Journeys in Film* curriculum project is the work of many hands, minds, and hearts. We are very grateful to the members of our National Advisory Board, who volunteer their efforts on our behalf.

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National Spokesperson

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Elizabeth Clark Zoia

Introduction to *The Cup*

Khyentze Norbu, chosen at age 7 as the reincarnation of a 19th century Lama, has the distinguished title of "Rinpoche" which means "Precious One" in English. He also holds the distinction of being the highly acclaimed writer and director of the award-winning film *The Cup*, the first film ever made in the Tibetan language. Educated in a monastery-in-exile himself, Norbu continued his education in London, where his passion for movies developed and grew. Norbu credits his film education to watching many movies, both good and bad. He claims that he learned a lot from watching bad films because their mistakes were obvious. In 1994 he worked as a consultant on *Little Buddha* for director Bernardo Bertolucci.

The Cup is the story of a group of young Tibetan boys living as monks in a remote monastery at the foot of the Himalayas in Northern India. Many of the boys in the film play characters that closely model their real identities. Jamyang Lodro plays one of these boys, Orgyen (pronounced ORG-yen), a tenacious and rebellious fourteen-year-old who is obsessed with the World Cup football (soccer) series and goes to great lengths to follow the games. He even resorts to sneaking out of the monastery at night and attempts to raise money to rent satellite television equipment to watch the World Cup in the monastery itself. The monastery's disciplinarian, Geko (Orgyen Tobgyal) and the Abbott (Lama Chonjor, who is in fact the real-life abbot of this monastery!), must decide how to deal with the introduction of modern Western influences into their traditional monastic lifestyle. *The Cup* is a semi-autobiographical account of a time when the World Cup came to Norbu's remote village via satellite dish.

Norbu feels that film is an important new way to share Tibet's stories and culture. Buddhism has always encouraged expression through traditional arts such as painting and literature. But Norbu is concerned that creative expression as a form of communication has not kept up with the times. Becoming more accepting of emergent technology will help to give Tibetans a voice in the global community. This notion is very clear in *The Cup* through Norbu's use of Coca Cola and the World Cup broadcast to symbolize the influence of Western culture, globalization and modernization. He contrasts this with the ultra-traditional backdrop of a remote monastery representing Tibetan Buddhist life.

On one level the story is about youth defying the rules of their elders (What else is new??) but on a deeper level it is a story of the breaking down of old traditions in the face of new technology as popular media create universal events to be shared around the globe. Geko, the disciplinarian in the film, like Norbu the filmmaker, sees himself as the bridge between the old and the new. This film allows us to stand back and look at the disruption new technologies cause when they are first introduced. In the monastery culture, as in our own, the young are the early adopters, while the elders, with more to lose, accept innovation more slowly. This film itself bridges the gap between old and new, as Norbu uses modern film as an art form to convey ancient Buddhist wisdom.

Norbu selected this film as his directorial debut in part because of his unique access to monasteries as sets and monks as actors. Even so, there were several technical difficulties and expenses in producing the film: hauling cameras and heavy equipment up footpaths, generating enough power for lighting, and sending the film out to

Australia for processing. The original script was written in English, so Norbu met each day with the monks to discuss the daily events that were to be filmed. This film was shot quickly and efficiently. In order to accommodate this monumental production without disrupting their daily Buddhist rituals, the monks woke up at 4 am to do their chanting and meditation and then began their production duties.

This model of filmmaking is a good one for any students who are drawn to writing or production: Norbu's film education came from watching and analyzing many movies, he writes about what he knows, he uses friends and colleagues to help with production, and he is adaptable enough to solve production problems which result from budget constraints and isolated shooting locations.

BHUTAN / AUSTRALIA, 1999 – Running Length: 1 hour and 23 minutes

DIRECTOR: Khyentze Norbu

PRODUCTION COMPANIES: Coffee Stain Productions, Palm Pictures

SCREENPLAY: Khyentze Norbu

CINEMATOGRAPHY: Paul Warren

The Cup has won recognition at the Pusan, Munich and Toronto film festivals

To the Teacher...

What is *Journeys in Film*?

Journeys in Film is a non-profit organization dedicated to broadening global learning, fostering cross-cultural understanding and improving secondary students' academic performance by harnessing one of the most powerful forms of media - film. Members of *Journeys in Film* include a filmmaker, a cross-cultural specialist, and a team of U.S. and Canadian teachers with a common goal of preparing secondary school students to participate effectively in an increasingly interdependent world.

The *Journeys in Film* model strengthens existing school curricular framework by marrying artful examples of a popular entertainment form with rigorous, standards-based lesson plans for core subjects including social studies, language arts, math, geography, science, the arts and media literacy. Through the use of engaging feature foreign films, *Journeys in Film* impacts today's media-centric youth and creates a dynamic learning opportunity in global education. The universal messages in the films combined with dedicated supporting curricula enable students to transcend regional, economic, ethnic, cultural and religious distinctions that often separate people from their fellow citizens. Moreover, foreign film has the ability to transport students mentally to locations and remote regions that they may never otherwise have the opportunity to experience.

The foreign films are selected based on age and content appropriateness of the subject matter as well as the captivating storytelling. Prominent educators, filmmakers and cultural specialists are consulted in the creation of the curricula, each one dedicated to an in-depth exploration of the culture depicted in a specific film.

Why use this program?

To prepare to participate in tomorrow's global arena, your students need to gain a deeper understanding of the world beyond their own borders. *Journeys in Film* offers innovative and engaging tools to explore other cultures, beyond the often biased images seen on print, television and other media.

For today's media-centric youth, film is a very appropriate and effective teaching tool. *Journeys in Film* has carefully selected quality films telling the stories of young people around the world. North American students travel through these characters and their stories. In this first collection of films, they drink tea with an Iranian family, play soccer in a Tibetan monastery, find themselves in the conflict between urban grandson and rural grandmother in South Korea, and watch modern ways challenge Maori traditions in New Zealand.

Through each film in this program, North American students gain a perspective on daily life. By identifying with the appealing (and occasionally not so appealing) protagonists, your students understand another culture far beyond the limitations of a textbook. These lessons not only bring the world into the classroom, but also allow students to explore the diversity of their own family, classroom and community.

Who can benefit from this curriculum?

The curriculum was written expressly for students in grades 6 to 9. However, older and younger students may be intrigued by the films as well, and the curriculum can be adapted for them.

How are the films selected?

Members of *Journeys in Film* have viewed dozens of films, both individually and at film festivals, in search of quality foreign films with storylines captivating enough to engage secondary students. The films must be rated G, PG or PG-13. All films must be set within the last 15 years in order to offer a ‘present-day’ connection for the student, as opposed to period pieces with cultural traditions that may not seem ‘real’ in today’s youth culture.

But I’m supposed to be using the standards in my classroom....

Of course you are—any good teacher is meeting standards. Because this is a curriculum meant for a national audience, we chose to use the McRel standards rather than the standards for any particular state. Since 1990, the Mid-continent Regional Educational Laboratory (McRel) has been systematically collecting, reviewing, and analyzing state curriculum documents in all subject areas. McRel publishes a report on this work, called *Content Knowledge: A Compendium of Standards and Benchmarks for K-12 Education*, and also has these standards and benchmarks available on their website at <http://www.mcrel.org/compendium/browse.asp>. In the standards for each lesson plan, you will be able to recognize the corresponding subject-area standards for your state, even if the language is slightly different.

Will my students be able to read the subtitles?

There is an ancient Iranian proverb that says, “**He who wants a rose must respect the thorn.**” Students are sometimes hesitant to watch a film with subtitles, but once they are hooked by the storyline of the film, reading the subtitles may become automatic and they may not

even be conscious of doing so. We have a few suggestions to ease this transition.

Begin by asking the students how many have seen a subtitled film. Explain to them that we watch a subtitled film (as we do any film, for that matter) using not only the words, but also the sounds, the music, the actors’ gestures, the locations and more. The whole film helps to tell the story; dialogue is just one of the many ways the story is told. Suggest that students don’t need to worry about following every single word. They should just skim the words for a general meaning and watch the film as a whole.

You can also help your students by using the following tips from our pilot teachers:

- Whenever possible, use a large screen format, for better viewing of subtitles. If there is an LCD projector available at your school, by all means use it.
- Auditorium-style seating to simulate the film-going experience is ideal, but not necessary.
- As your school schedule permits, running the film in its entirety is preferable to breaking it into one-period chunks, unless the needs of your specific student group require viewing the film in smaller sequences. Offer a break to coincide with recess to stretch and possibly have a refreshment or go outside. See our suggestions below under **Suggestions for Implementation**.
- Bring in one or more older students to read subtitles aloud if your student group requires assistance in reading comprehension. This model also offers an opportunity for mentoring. Be sure to give the older

students the opportunity to view the film in advance and become familiar with the subtitles.

- For TESL students, use subtitles with all films including the English-language films like *Whale Rider* to offer the students an opportunity to follow along. Set the mode to English subtitles rather than hearing-impaired unless there is a student with this disability in the class.
- A DVD is preferable to a VCR for later lessons that call for showing particular scenes. Be sure that if you buy a used DVD over the Internet, it is formatted for North American DVD viewing.

Suggestions for Implementation

As a general rule of thumb, we believe that the teacher can best decide what methods of film viewing and lesson implementation are appropriate for each specific class. However, we recommend an inter-disciplinary approach in order to make the greatest impact on the student; this curriculum guide makes this easy to facilitate. (It's much easier to bring other teachers on board if you can hand them a fully-articulated, standards-based lesson plan to work with!) This also allows a group of teachers to share their efforts and class time for a truly comprehensive, immersive experience, instead of one or two teachers giving up 1-2 weeks of class time in this current climate of reaching benchmarks and quotas. *Journeys in Film* encourages you to share this curriculum with your colleagues to create a team approach to engage your entire school community. Your school's gym teacher might be a foreign film aficionado who could create culturally relevant athletic activities to join the fun!

Consider devoting an entire day or even several days to one film and its respective curriculum. Cancel all classes, prepare students by having already implemented the pre-film lesson plan(s), view the film together as one entire student body or in large groups, and design a round-robin rotational method for the remaining lesson plans that are deemed as 'core' or essential by your school community. This full-impact, immersive method has proven to result in very thoughtful dialogue between students, staff and faculty members.

Please note:

You do not have to follow these lesson plans in order, nor do you have to complete all of them. However, please notice that some lesson plans have been designed for use before viewing the film, as a means for engaging the students about the country and culture, and offering a context from which to connect with the film. The bulk of the lesson plans have been designed for use after viewing the film.

Here are some of our favorite suggestions from our pilot teachers:

- Collaborate with other schools in your district. Bring the skits, role-plays, art projects and other *Journeys in Film* lessons into elementary classrooms, offering older students the opportunity to act as 'teachers' by presenting a culture they've learned about.
- Create an after-school foreign film club, either as a means to use this program if it doesn't fit into the regular class schedule or as an opportunity for interested students to further explore film from other countries.

- Create a quarterly ‘film night’ or on-going ‘film festival,’ schedule the viewing in the evening or during the weekend, and invite parents to participate! This model will acquaint parents with the innovative programs being used in your school and encourage dialogue between parents and children. Serve popcorn!
- Designate a hallway or display case to *Journeys in Film*. Enlist the assistance of parents, business leaders, and/or community members who may have some connection to the culture represented in the highlighted film in decorating the space.
- Invite parents, business leaders and/or community members from the culture of a given film to visit with students, share their stories, share traditional foods, etc.
- On a larger scale, your school can plan an annual ‘Global Village Day’ as the kick-off or finale to the *Journeys in Film* program series.

Where can I get the films used in this program?

All of the films chosen for this first set of four *Journeys in Film* curricula can be purchased by you or your school by visiting our website – www.journeysinfilm.org

Most national chain rental and retail outlets carry all four films in their foreign film section. You can also check the Internet for other purchase options.

What else can I use to promote cross-cultural understanding in my classroom?

There is an almost limitless supply of cross-cultural materials available to teachers from organizations and the Internet. The one we have found that fits very well with the *Journeys in Film* approach is a free resource from the Peace Corps’ Coverdell World Wise Schools. *Building Bridges: A Peace Corps Classroom Guide to Cross-Cultural Understanding* is designed for grades 6-12. Its thirteen lively, interactive lessons were created for the classroom from Peace Corps training materials, to help American students learn about culture, stereotyping, and the resolution of cross-cultural misunderstanding. If you wish, you can use this as a supplement to or in place of the general cross-cultural understanding lessons from *Journeys in Film*. You can obtain this book for free by calling the Peace Corps at 1-800-424-8580, ext.1450, or by downloading it from

<http://peacecorps.gov/www/bridges/index.html>.

So welcome to Journeys in Film!

And above all, no matter which specific implementation methods you use as you begin your own *Journeys in Film*, have fun with your students and colleagues while you’re doing it!

Additional Suggestions for Assessment

Modern assessment methods have moved beyond the objective test given at the end of a chapter or unit; instead teachers look for ways to measure students' deeper understanding of ideas. We have included assessment techniques in each lesson in this unit. Here are some additional possibilities for you to consider as you plan your unit on this film. Be sure to brief students on what kinds of assessment you will do before you begin the unit.

1. Have students keep a journal throughout the unit.
Based on the standards that you are working with in each lesson, create a series of open-ended questions for students to choose from. Depending on the ability of your class, determine and make clear the number of questions that they must answer, when each journal entry must be completed, and the length of each journal entry. Create a rubric on which to judge the journal as a whole and be sure to share the rubric with the students before they begin.
2. Have students create a class newspaper based on the film. Review the various parts of a newspaper with them (news report, news analysis, editorial, letters to the editor, obituaries, advice columns, sports, fashion, even comics and crosswords). Appoint student editors and then allow students time to brainstorm how to produce a newspaper based on the film. For example, a report on the World Cup soccer match from a sports reporter, a letter to the editor from the Abbot, a food column about Tibetan food, etc., an advice column written by Geko, the young monks' disciplinarian, etc.) If you have desktop publishing software, students can design the newspaper on computer, or they can do paste-ups on large sheets of heavy paper.
3. Conduct face-to-face interviews with individual students or student pairs. This can be done during study halls or lunch, as well as during class time. Make sure students know that the burden of the interview is on them to

convey how well they understand the film and the lessons you have used to introduce and follow the film. Help them understand that they should prepare for the interview by reviewing what they have learned. Give them a rubric ahead of time to show how you will judge them on familiarity with the film, learning accomplished during the lessons, poise during the interview, respect for others' opinions (if conducting a joint interview), etc. You can use the standards in this unit as a starting place for your questions. And be sure you don't ask the same questions of each student or group, or the later interviewees will start limiting their preparation!

4. Have students create a portfolio of work that they have done in this unit. Have them arrange the work from the elements that they think are the best (in front) to those they think are the least effective. Then have them write a response to these or similar questions:

Why do you think _____ is your best work?

What problems did you have to face as started this assignment?

How did you overcome those problems?

Why do you think _____ is your least effective work?

What goals do you have for yourself as a learner for the rest of the year?

5. Play a game like *Jeopardy*. Have students come up with their own questions, perhaps splitting the class into two groups. Have each group split into 5-6 smaller teams and assign them a topic. Have them create six Jeopardy-style answers, each with the appropriate question. Then trade the questions and play the game with each large group. You can give a simple reward, like allowing the winning team to leave the room first at the end of the period.

On the Roof of the World

Enduring Understandings:

- The Himalaya Mountain Range, which separates the Indian subcontinent from the rest of Asia, is larger than any other on earth.
- A mountain range can be created by the movement of tectonic plates that push the mountains up.
- The people who live in the Himalayas speak a variety of languages, practice a number of occupations, and worship in different ways.
- Tibet is no longer an independent country, but a region of China.

Essential Questions:

- What makes the Himalaya mountain range important?
- How are mountains ranges created?
- How do people adapt to living in a mountainous region?
- What is the status of Tibet?

Notes to the Teacher:

This first lesson prepares students for the film by helping them to understand the part of the world in which the film is set. The Himalaya (pronounced *him-a-lay'-ah* in the United States; the Sanskrit pronunciation is *him-ahl'-ya*) mountain range separates India from China; other countries in this region include Nepal and Bhutan. The formerly independent region of Tibet, on the Tibetan plateau, was occupied by China shortly after the Communist Revolution in 1949 and is now recognized as part of China by the United States, Canada, and other countries.

The Himalaya is the youngest and tallest of the earth's mountain ranges. It was created by the collision of tectonic plates about 70 billion years ago; the continued movement of these plates actually raises the Himalayan range by about 5 mm. each year and keeps the area seismically active. The mountains are snow-covered, in spite of the fact that they are approximately the same latitude as Florida. The earth's highest mountains can be found in the Himalaya: Everest (29,035 feet), K2 (28,251 feet), Kanchenjunga (28,251 feet) and thirteen others over 25,000 feet. The largest glacier outside the polar regions, the Siachen Glacier, is located there.

The people of the region come from two main ethnic groups, the Indo-Aryan and the Mongolian. These in turn are divided into smaller ethnic groups because of the difficulty of traveling in the mountainous region. Some are nomadic peoples, bringing their herds of sheep, cattle and goats to look for good pastures at different altitudes. Others are more settled, depending on subsistence agriculture and the production of timber.



The Sherpas are a group well-known for their skill as mountaineers. The people of Nepal and northeastern India are mostly Hindu; those of Bhutan and the Tibetan region are Buddhist. Population ranges from small (Bhutan with 2.2 million) to medium (Tibet with 27.7 million) to gigantic (Indian with 1.1 billion and China with 1.3 billion).

The Himalayan region has promising economic resources. There is good arable land which produces wheat, corn, rice and millet. Fruit orchards, vineyards, and almond trees yield crops for export, primarily to India. The woodlands occupying about a third of the total area of the Himalaya produce excellent timber. Mines yield sapphires, gold, iron, copper, and coal; in fact, Tibet alone has 90 different types of minerals. Increasing numbers of tourists and climbers to the region also generate income for these countries. The greatest economic problem is transportation, which is still limited.

To prepare for this lesson, locate books, magazine articles, and other resources on the Himalaya. You will also need student atlases, geography books or Internet access, plus outline maps of South Asia. Blank outline maps without country labels can be downloaded from http://www.eduplace.com/ss/maps/pdf/s_asia_polnl.pdf for classroom use. A similar map with countries labeled (your answer sheet) is at http://www.eduplace.com/ss/maps/pdf/s_asia_pol.pdf. Finally, print out one copy of a map showing the historical location of Tibet from <http://www.artsmia.org/arts-of-asia/tibet/mandala/map-large.cfm>, in color if possible.

DURATION OF LESSON:

Two periods

ASSESSMENT:

Research notes

Summary paragraphs on research

Student maps

STANDARDS

Indicators addressed by this lesson:

STANDARD 2. Knows the location of places, geographic features, and patterns of the environment

LEVEL III (GRADES 6-8)

1. Knows the location of physical and human features on maps and globes (e.g., culture hearths such as Mesopotamia, Huang Ho, the Yucatan Peninsula, the Nile Valley; major ocean currents; wind patterns; land forms; climate regions)

STANDARD 5. Understands the concept of regions

LEVEL III (GRADES 6-8)

1. Knows regions at various spatial scales (e.g., hemispheres, regions within continents, countries, cities)
2. Understands criteria that give a region identity (e.g., its central focus, such as Amsterdam as a transportation center; relationships between physical and cultural characteristics, such as the Sunbelt's warm climate and popularity with retired people)

STANDARD 7. Knows the physical processes that shape patterns on Earth's surface

LEVEL III (GRADES 6-8)

1. Knows the major processes that shape patterns in the physical environment (e.g., the erosional agents such as water and ice, earthquake zones and volcanic activity, the ocean circulation system)

STANDARD 15. Understands how physical systems affect human systems

LEVEL III (GRADES 6-8)

1. Knows the ways in which human systems develop in response to conditions in the physical environment (e.g., patterns of land use, economic livelihoods, architectural styles of buildings, building materials, flows of traffic, recreation activities)
2. Knows how the physical environment affects life in different regions (e.g., how people in Siberia, Alaska, and other high-latitude places deal with the characteristics of tundra environments; limitations to coastline settlements as a result of tidal, storm, and erosional processes)

Materials needed:

Pad of newsprint

A collection of research materials (books, magazine articles, travel guides, etc.) on the Himalaya

Post-It notes in as many different colors as you have research materials

World Map/Atlas or Internet access

Procedure:

ACTIVITY 1: Setting Up the Research Teams

1. Tell students that they are going to see a film very soon in which the characters and actors are Tibetan but the setting is in India and the director of the film is from Bhutan. In order to understand the film better, they are first going to have a geography lesson about an area of Asia called “the roof of the world.”
2. Divide the chalkboard in half vertically and on one half write “Himalaya.” Ask students to tell you what they know about the Himalaya and take notes on the board about their prior knowledge. (They will probably be able to tell you that the Himalaya is a mountain range, that it is very tall, and that Mount Everest is there.) Tell them that they are going to investigate the Himalaya, since the countries that you just mentioned are located there.
3. Ask students, “What would be some interesting and important questions that we should ask in order to learn about the Himalaya?” On the other side of the chalkboard, list student-suggested questions as they brainstorm them. When you have 7-8 questions, ask students to choose four important ones. As they decide, circle the chosen questions. Try to include

questions that reflect the Essential Questions at the beginning of this lesson.

4. Give a sheet of newsprint to each of four students with good handwriting. Ask each to print one question clearly at the top of the sheet. Meanwhile, arrange the rest of the class into 4-6 groups and distribute Post-It notes and research materials to each group.

ACTIVITY 2: Research and Reporting

1. Direct student groups to go through the research materials and find information to answer the questions. As they work, ask them to take notes (not to copy word-for-word) on the Post-It notes, with one fact or idea per note. You may choose to assign specific tasks, like “Reader” to go through the source material, “Condenser” to change the text to note form, “Recorder” to write the note on a Post-It, and “Messenger” to deliver it to the correct sheet of newsprint.
2. While they are getting started, hang the four sheets of newsprint up on the wall. Next to them hang two more, labeled “Other Interesting Facts” and “New questions.” Direct students that, as they finish each note, the group should decide on which sheet of paper to place the Post-It note and put it there. Point out the last two sheets of newsprint that you have added and explain that they can also be used.
3. When they are finished the initial gleaning of information, take down the newsprint. Give one sheet to each group, and ask them to do a written report in paragraph format, summarizing the information on the sheet.
4. Have each student group report to the rest of the class orally what they have learned, or type up the paragraphs and pass them out as a handout on the Himalaya the next day.

ACTIVITY 3: Locating Tibet

1. Distribute maps or atlases to students along with blank outline maps. Explain that the outline map is a map of Southern Asia and put the following list of country names on the board for them to find and label using the atlases, a geography textbook, or the Internet: China, Pakistan, Bhutan, Tibet, Myanmar (Burma), Bangladesh, Nepal, India.
2. As students work on the maps, circulate and ask them why they think they are having trouble locating the country of Tibet.
3. When maps are all finished except for the unlabeled Tibet, stop class and ask groups to show you the country of Tibet in their atlas or its index. (If need be, explain that the Plateau of Tibet is not a country to groups who respond with this answer).
4. Ask students what possible reasons could explain the problem of not being able to locate Tibet?
5. Explain to the class that they cannot show you the country of Tibet on their maps or in their resources because the country of Tibet no longer legally exists. Explain that it has been occupied by China. Show them the map of historic Tibet that you have printed out. Ask students to add this to their own maps by locating and labeling Tibet in a different color pencil or pen. Finally, have them mark the Himalayas on their own maps.

ACTIVITY 4: A Flag Without a Country

1. Distribute **HANDOUT 1: THE SUN AND THE STARS:**

TWO FLAGS OVER TIBET to each student. Give students a few minutes to review the information about the flags of China and Tibet and to answer the question at the end.

2. Discuss: Judging from the flags, do you think that Tibet and China will be able to resolve their differences? Why or why not?
3. Explain to students that those differences have not been resolved yet and that China is struggling to repress Tibetan activists. That's the reason that the monks that they will see in the film are living in India. They have become **exiles** (people who have left their own country, often against their will) and **expatriates** (people living in a foreign country).
4. Tell students that the next day's lesson will focus on the monks, and after this they will be prepared to see the movie.

EXTENSION ACTIVITIES

1. Creating student flags

- a. Display copies of any universally known symbols or icons such as the Nike swoosh, a Coke bottle, McDonalds, the yin-yang etc. and ask students to identify what these symbols stand for.
- b. Ask students to cite symbols that reflect their own country. Be sure to mention flags in the unlikely event that students do not offer them as symbols.

- c. Put students in pairs or small groups and give each student a copy of **HANDOUT 2: SYMBOLS THAT DEFINE ME.**

d. Explain to groups that each person is to choose or create symbols that could be used to show who he/she is and what his/her life is like, such as favorite objects or elements of culture that define their lives. Allow time for groups to work and discuss.

e. Distribute paper, straight edges, and colored pencils, crayons, or markers. Ask students to create their own personal flags using their "Symbols That Define Me" from **HANDOUT 2.**

f. Have students present and explain their flags to the class. Display flags around class.

g. Ask students how it would feel to have a flag but no country to go with it.

2. Have students plan a mountain-climbing expedition for the Himalaya. A number of authors have written about this experience and students might be interested in reading more on this subject.

- a. Which mountain would they choose? What country is it in?
- b. How would they get there?
- c. What supplies would they need to bring?
- d. What does the mountain look like?
- e. How difficult would the climb be?
- f. How much would the journey cost?

3. Have students research the Yeti of the Himalayas. After examining the evidence, debate whether or not the Yeti exists.

ADDITIONAL INTERNET RESOURCES:

<http://www.lonelyplanet.com/destinations/>

The Lonely Planet World Guides to each of the countries in the Himalaya

<http://www.isp.msu.edu/nepal/>

An excellent teaching guide to Nepal hosted by Michigan State University

<http://www.peacecorps.gov/www/guides/nepal/index.html>

The Peace Corp's teaching guide to Nepal

<http://magma.nationalgeographic.com/ngexplorer/0303/teachers/>

Links to National Geographic resources on the Himalaya

HANDOUT 1 ► P.1

The Sun and the Stars: Two Flags over Tibet



The symbols of the flag are closely connected to Tibet's geography and culture, particularly Buddhism:

- The white mountain represents Tibet, called the Land of the Snows because of the snow-capped Himalayas.
- The six red bands represent the six ancestral tribes of Tibet and, combined with the blue bands, represent the ancient deities guarding the land.
- The two snow lions represent the country's victory in both spiritual and secular life.
- The sun, shining in all directions, symbolizes that freedom, spiritual and material happiness, and prosperity are for all Tibetans.
- The three-colored jewel that the lions are holding up represents the Buddhist reverence towards the Three Supreme Jewels: Buddha, Dharma and Sangha. Buddha is the founder of Buddhism; *Dharma* means the teachings of the Buddha, and *Sangha* is the community of people who seek to follow the Buddha's teachings.
- The two-colored jewel held between the two lions represents people cherishing correct ethical behavior, especially the ten exalted virtues and the 16 humane modes of conduct.
- The yellow border represents the teachings of the Buddha, which are like gold, spreading outward into the world.

HANDOUT 1 ► P.2

The flag of the People's Republic of China, which is now the official flag of the region formerly known as Tibet, looks like this:



ITS SYMBOLISM IS AS FOLLOWS:

- The red background indicates that modern China was created by a revolution that took the blood of many revolutionary martyrs. It is also the traditional color of the international communist movement.
- The big star represents the Communist Party.
- The small stars represent the different ethnic groups that are part of the People's Republic of China. While the big star has a point that goes straight up, all the little stars have a point aimed at the big star, symbolizing unity under the Communist national government.
- The yellow color of the stars symbolizes the bright future of Chinese socialism.

What do you see as the main differences between the ideas represented by these two flags?

HANDOUT 2 Symbols That Define Me

Directions: Draw four symbols that would define who you are as an individual. You may use recognized images of your culture or create your own. Include a phrase or sentence that explains why that symbol defines you.

WHY:

WHY:

WHY:

WHY:

Buddhism

Enduring Understandings:

- Buddhism is a religion of ideas, based on one man's strenuous mental effort.
- Although it is an ancient religion, Buddhism is also adapting to the modern world.
- Buddhism teaches how to free oneself from the self and its desires.

Essential Questions:

- What are the essential teachings of Buddhism?
- In what ways is Buddhism a religion?
- How and why does a person free himself or herself of desires and attachments?

Notes to the Teacher:

This is the second lesson that should be taught before viewing the film. The previous lesson deals with the geographical and political situation of Tibet. This one moves on to the cultural landscape, which is equally dramatic. Both provide a necessary context to help students understand the film they will see.

The study of Buddhism brings you into interesting territory if you are used to thinking of religion and of a God at the same time. For thousands of years Buddhism has given people a way of life, without requiring a belief in a God. Buddha himself was pragmatic and discouraged theoretical discussion that could not improve the lot of mankind. He compared that to a person who is shot with an arrow: Should he at that moment inquire after the arrow's material, the type of feather, length of the shaft, its maker, what clan or caste he came from, etc? No, he should focus on the cure to his present suffering. Buddha claimed that he had found a cure to mankind's suffering, and he spent the rest of his life teaching it.

While everything in the film *The Cup* is Buddhist, the history and teachings of Buddhism are not themselves discussed. In order to better understand the world of these monks, your students should have a basic understanding of Buddhism. The best place to start is with the story of the life of Prince Siddhartha Gautama, the man who became Buddha. Next students learn what the Buddha's solution was, and understand his teachings in context.

Be sensitive to the fact that the Buddha's teachings about the sanctity of all life led to his disapproval of certain professions, such as the butcher and brewer. You may have students whose parents follow one or another of these professions.

DURATION OF LESSON:

Two periods

ASSESSMENT:

Discussion

Journal entry

BEHAVIORAL STUDIES STANDARDS

Indicators addressed by this lesson

STANDARD 2. Understands various meanings of social group, general implications of group membership, and different ways that groups function.

LEVEL III (GRADES 6-8)

5. Understands that a variety of factors (e.g., belief systems, learned behavior patterns) contribute to the ways in which groups respond differently to their physical and social environments and to the wants and needs of their members
6. Understands how language, literature, the arts, architecture, other artifacts, traditions, beliefs, values, and behaviors contribute to the development and transmission of culture

GEOGRAPHY STANDARDS

Indicators addressed by this lesson

STANDARD 6. Understands that culture and experience influence people's perceptions of places and regions

LEVEL III (GRADES 6-8)

Knows the ways in which culture influences the perception of places and regions (e.g., religion and other belief systems, language and tradition; perceptions of "beautiful" or "valuable")

HISTORICAL STANDARDS

Indicators addressed by this lesson

STANDARD 2. Understands the historical perspective

LEVEL III (GRADES 6-8)

1. Understands that specific individuals and the values those individuals held had an impact on history
2. Analyzes the influence specific ideas and beliefs had on a period of history



Materials needed:

Pen or pencil
Notebook

Procedure:

ACTIVITY 1: Who Was Siddhartha?

1. Give each of your students a copy of **HANDOUT 1: SIDDHARTHA'S QUEST** and read it aloud while they follow along.
2. Ask students if they understand why Siddhartha left everything and went on a quest. (*He was shocked at the fact that we grow old and die.*) Why was this realization so powerful to Siddhartha, more than to anyone else? (*He was 29 before he realized this.*) What was the problem he was trying to solve? (*That this life does not last forever; that we will be reborn – reincarnated – and the cycle will simply happen again; this is inevitable and happens to everyone, continually; that we are helpless in the face of this fact.*)
3. Have the students brainstorm in their journals, individually, what possible teachings could help the suffering of mankind. Have them think of both little daily problems, as well as the fact of our own death and dying. Let them think freely of anything they want to write down, but you may remind them that Buddha did not refer to God in his teachings.

ACTIVITY 2: The Four Noble Truths and the Eight-Fold Path

1. Ask the class what doctors do when someone comes with a complaint. Brainstorm the steps they go through, and write their ideas on the board. Work towards a list that looks like the following:
 - a. Find out what is wrong: (identify symptoms)
 - b. Determine the cause: (make a diagnosis)
 - c. Tell the patient his or her chance of recovery: (make a prognosis)
 - d. Tell the patient what to do: (give a prescription)
2. Give all of the students **HANDOUT 2: THE BUDDHA'S TEACHINGS**. As they read aloud through the Four Noble Truths, write a phrase for each next to your notes about the doctor on the board. (*Symptoms = there is suffering; Diagnosis = suffering is caused by attachment; Prognosis = there is an end to suffering; Prescription = the 8-Fold Path.*) At the same time, have them do the opposite: have students write the medical terms next to each of the 4 Noble Truths on their handout. This gives them a link to previous knowledge, a scaffolding on which to put their new learning so it doesn't seem so foreign.
3. Small Group Work: Divide the class into three groups. Views, Morals & Wakefulness. From the 8-Fold Path, 1 and 2 belong to the Views group; 3, 4, and 5 belong to the Morals group; 6, 7, and 8 belong to the Wakefulness group. Have each group make a chart with two columns: Dos and Don'ts. (*Each item can simply be the opposite of the same*)

number in the other column. For example, Do: understand that we are impermanent. Don't: think that we are permanent. Many of the sayings of the Buddha are grouped this way.) They should be able to get a number of ideas by reading the explanations of the 8-Fold Path in their handout. After a fairly short time, have someone from each group share their chart with the rest of the class. This will get the class to unpack the 8-fold path for themselves relatively quickly.

ACTIVITY 3: Attachment

Have students write a journal entry on one or both of these topics:

- a. The Buddha's teachings say that attachment is the cause of our suffering, because nothing lasts; everything (including us) is impermanent. Things change, fall apart, dissolve, decay; people change, grow old, and die. We all know the suffering of loss, or the bittersweet of good times coming to an end. But is it possible to enjoy something for the moment that it is there and not wish for more? Have you ever enjoyed something, and when it was over you were satisfied to let it go?
- b. Conversely, have you ever got what you really wanted, and then not actually enjoyed it as much as you thought you would?

EXTENSION ACTIVITIES

1. After your students watch the film *The Cup*, discuss the concept of **attachment** (Compare to the last journal activity in this lesson.) Make a list of which characters in the film felt strong attachments to objects and what they were attached to. (*The main character said that the young boy recently come from Tibet should not be so attached to the watch his mother gave him. Also, other monks said that a monk should not have so much money. The idea expressed is that Buddhists, and monks in particular, should not cling to money or material objects. However, we have an example of the elderly abbot being attached to Tibet, or at least his idea of a homecoming to Tibet. And of course there is the young monks' attachment to watching the World Cup soccer game. And why did the main character not enjoy the World Cup game after all his effort?*) How can you tell if someone is attached to something, or is simply enjoying it without being attached to it?
2. If time permits, compare Buddhism to other great world religions. How is the life of Buddha similar to/different from the lives of Moses or Jesus or Mohammed? How similar are the teachings of the Eight-Fold path to the 10 Commandments? To the 5 Pillars of Islam?
3. Compare Buddha's teachings about impermanence to science. Buddha taught that all things, and especially our moment-to-moments thoughts and feelings, are not solid and enduring, but are a series of causes and effects, one thing ending and another thing beginning. What does physics say about the nature of the smallest



particles? Deep down, is the nature of the chair you sit on in fact solid at all? What does biology say about the nature of the cells in your body? How quickly do the old cells die and new cells arise to replace them? Is our body as enduring as it seems?

4. If it seems feasible in your school or school system, try sitting meditation, even for just a few minutes. Have your students sit in a comfortable position they can maintain without movement or soreness. Encourage them to let their eyes relax, to gaze at a point on the floor in front of them, and to breathe in a relaxed manner. Tell them: Simply observe the breath coming in and out, and the thoughts coming and going in your mind. [In public school, be careful to avoid the appearance that you are conducting a prayer session in violation of the First Amendment.]
5. If you would like to assign an essay or an additional journal entry, here are some possible prompts:
 - What motivated Siddhartha on his quest? What did he want to avoid? What did he want to achieve?
 - Imagine you started following the 8-Fold Path of Buddhism. How would it change your daily life?

ADDITIONAL RESOURCES:

A. Print Materials

1. Humphreys, Christmas. *The Wisdom of Buddhism*. (London: Curzon Press, 1987)
2. Hanh, Thich Nhat. *The Heart of the Buddha's Teachings* (New York: Broadway Books, 1998)
3. Smith, Huston. *The World's Religions* (New York, Harper Collins, 1991)
4. His Holiness the Dalai Lama & Howard Cutler, *The Art of Happiness* (New York: Riverhead Books, 1998)
5. Hesse, Hermann, *Siddhartha* (New York: Penguin Classic, 2002) A western novel about the quest for enlightenment.

B. Internet Resources

<http://www.ship.edu/%7Ecgboree/buddhawise.html>

General introduction to Buddhism, by Professor C. George Boeree.

<http://www.buddhanet.net/index.html>

A clearinghouse of Buddhist information.

<http://www.mnsu.edu/emuseum/cultural/religion/buddhism/buddhism.html>

Minnesota State University website on world religions.

http://www.bbc.co.uk/worldservice/people/features/world_religions/buddhism.shtml

The BBC's guide to world religions.

C. Media

Kundun, directed by Martin Scorsese

Little Buddha, directed by Bernardo Bertolucci

Life of Buddha, directed by Martin Meissonneir

Seven Years in Tibet, directed by Jean-Jacques Annaud



HANDOUT 1 ► P.1 Siddhartha's Quest

In the year 563 B.C.E., in a small kingdom in what is now southern Nepal, just north of India, a prince was born to the king and queen. They named him Siddhartha, and his family name was Gautama. Soon after his birth, a holy man came to the king and gave a prophecy about his son: he would either be a great king and a world conqueror, or he would become a great saint and a world savior. The king wanted Siddhartha to become a great king, so he kept the boy in one of his three palaces, surrounded by pleasant activities and young and beautiful people.

He was trained as a prince who was to become a king and warrior; he played games with the boys; he enjoyed a luxurious life. When he became a man he married a beautiful woman named Yashodara, and in time they had a son, Rahula. At this point he felt extremely blessed, but that was not to last. Soon Siddhartha would see four sights that would later become famous, because they would change the course of his life and of history itself. In some versions the four sights came on four separate trips, and in other versions they all came on one trip. In any case, Siddhartha wanted to venture outside of the palace walls. He left with his charioteer Chandaka; although his father still attempted to ensure that nothing would disturb his happy mood outside the palace, that was not to be.

The first sight was of an old man. Startled, for he had never seen people looking bent or wrinkled, Siddhartha asked, "What is wrong with that man?"

His companion answered, "He is old. Time has wrinkled his skin and bent his back."

"Will that happen to me as well?" inquired the prince.

"Old age is what happens to us all," honestly replied Chandaka.

Next they happened upon some people lying sick, and again Siddhartha wondered what made them like that. His charioteer explained that all people get sick at least once in their life. The third sight was a corpse, ready for cremation. In India most people are still cremated upon a large and carefully stacked pile of wood. The family watches while the body burns, and turns to ashes, which takes a while. This was a shocking sight to Siddhartha, for he had even been sheltered from death.

"Chandaka, what is this?"

"This is death, my lord. This is what happens to all people when their body is through. It is laid down and turned to ashes, while their soul will go to another body." Siddhartha felt anguish over this man's death -- and over rebirth, which seemed just an endless cycle of death. In his life in the palace he had no idea this was the fate that all people face. He could no longer enjoy the pleasures and luxuries of a prince, knowing everything that life really contained.



HANDOUT 1 ► P.2

The fourth sight was of an ascetic, or monk, wearing robes and a peaceful look, someone who had left his home and family and possessions to reach enlightenment. Siddhartha vowed then that he would follow this path. His father tried to persuade him to stay, urging him to think of his duties to his own family, but the prince felt a higher duty to do something that would relieve all of mankind. So in the middle of the night he kissed his sleeping wife and son goodbye, and left the palace forever. At age twenty-nine, he set out on a quest to understand and overcome the suffering involved in being human.

The next six years he spent searching, learning, studying, and meditating. He spent much of that time with a group of ascetics who were extremely hard on their bodies. Yet Siddhartha practiced so hard that they became his followers. However, at one point when he was nearly starving to death, a peasant girl offered him some rice and he ate it. He realized that he was not going to reach enlightenment simply by torturing his body. The path to enlightenment had to be somewhere in the middle between the extremes of luxury and hardship, between craving pleasure and focusing on pain. His ascetic followers thought he was a traitor, but he was now getting close, and he would eventually call his teachings The Middle Way.

Alone, but nourished and refreshed, he sat down under a tree and determined that he would not rise again until he had reached enlightenment. Siddhartha experienced many false visions, and temptations, but after a night, or after many days and nights (again the versions differ) he reached enlightenment and gained a vast new understanding. He was now the Buddha, the Awakened One, for he had woken up from the dream that keeps us ignorant of our true condition.

He first found the ascetics he had practiced with, spoke to them about his new Dharma, or teachings, and they became his first followers. He quickly gathered a following of monks, who formed the core of his Sangha, or community, as well as lay followers, people who listened to his teachings but continued their role in society. Eventually even his father, wife, and son came to hear him preach and found themselves converted to his new understanding. For forty-five more years after his enlightenment he taught publicly and privately, maintaining the order of monks and moving all over the region. His own peacefulness and deep wisdom caused many stories to be told that portray him as a god, but he was a man who developed a new set of ideas on his own, ideas that could transform an individual and a society. They were not merely words to repeat or beliefs to adopt, but actions to take. His own last words encouraged his followers to imitate him: “Work out your own salvation with diligence.”



HANDOUT 2

The Buddha's Teachings

THE FOUR NOBLE TRUTHS

I. The Noble Truth of Suffering

Life involves suffering. There is not only physical pain, but the pain of loss, of regret, and of the ending of pleasure.

II. The Noble Truth of the Cause of Suffering

Our suffering is due to our desire and attachment. We want to hold on to things, although everything will change, and nothing is permanent.

III. The Noble Truth of the Ending of Suffering

There is a way to get free of this otherwise endless cycle of suffering.

IV. The Noble Truth of the Path of Ending Suffering

This path, the Middle Way, is elaborated as the eightfold path:

THE EIGHTFOLD PATH

(In each of the steps below, "Right" means "beneficial." You must do each part of the path in the way most beneficial to your own progress.)

1. **Right views:** the understanding and acceptance of the Four Noble Truths.
2. **Right intent:** the decision to follow the Eightfold Path, and persistence to keep at it.
3. **Right speech:** honest and kind speech; avoid lying, gossip, and slander.
4. **Right conduct:** the five Buddhist precepts to follow are
 - a. Do not kill
 - b. Do not steal
 - c. Do not lie
 - d. Do not be unchaste
 - e. Do not drink intoxicants
5. **Right livelihood:** follow a profession that protects life, not destroys it. (According to the Buddha, this eliminated poison peddler, arms dealer, slave trader, prostitute, butcher, brewer, tax collector.)
6. **Right effort:** great willpower is required to understand the philosophy, follow the moral code, and do the meditative work.
7. **Right mindfulness:** pay attention to the present moment, always.
8. **Right concentration:** actual meditation. The mind becomes focused and deep.



HANDOUT 2

Traveling the 8-Fold Path

DIRECTIONS: For each of the elements of the Eight-Fold Path, name one thing that a good Buddhist would do and one thing he or she would not do.

DOs	DON'Ts
Right views	
Right intent	
Right speech	
Right conduct	
Right livelihood	
Right effort	
Right mindfulness	
Right concentration	

Viewing the Film *The Cup*

Enduring Understandings:

- A well-made film is a powerful way to help someone understand another culture.
- Filmmaking is dependent on cultural and economic variables.

Essential Questions:

- What does *The Cup* tell us about life in Tibet?
- How does the geographic location affect the process of film-making?

Notes to the Teacher:

If this is the first film in your *Journeys in Film* program, please refer to “**To the Teacher...**” (p. 11) on preparing students to watch a subtitled film. Before showing the film, you will want to give your students some background on the director, Khyentse Norbu and the making of this film. To prepare for this, read background information on page 9 and an interview at

<http://www.reel.com/reel.asp?node=features/interviews/norbu>.

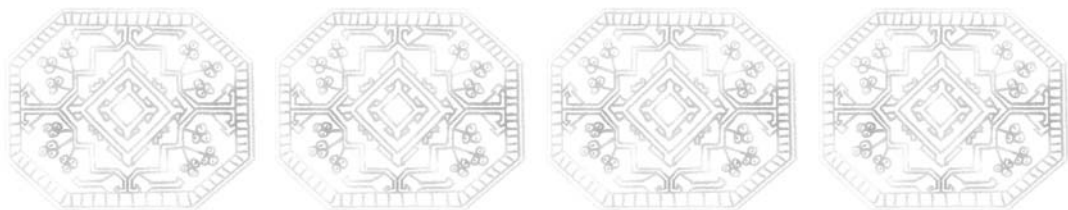
Also, many insightful reviews of the film may be found at <http://imdb.com/title/tt0201840/>.

DURATION OF LESSON:

Approximately two hours, of which 93 minutes is spent viewing the film.

ASSESSMENT:

Post-viewing discussion



STANDARDS

Indicators addressed by this lesson

STANDARD 9. Uses viewing skills and strategies to understand and interpret visual media

LEVEL III (GRADES 6-8)

1. Understands a variety of messages conveyed by visual media (e.g., main concept, details, themes or lessons, viewpoints)
6. Understands how symbols, images, sound, and other conventions are used in visual media (e.g., time lapse in films; set elements that identify a particular time period or culture; short cuts used to construct meaning, such as the scream of brakes and a thud to imply a car crash; sound and image used together; the use of close-ups to convey drama or intimacy; the use of long camera shots to establish setting; sequences or groups of images that emphasize specific meaning)

- b. This is the directorial-debut for writer/director Khyentze Norbu who is also a highly revered Buddhist monk. The film is an autobiographical account of Norbu's experience while acting as the Geko (disciplinarian) in a monastery in 1998.
- c. What makes this film unique? It was shot in the foothills of the Himalayas using real locations, real costumes, real props and for actors, authentic monks who had never acted before and who in many cases portray themselves.
- d. There are several examples of Western culture and modernization reaching this remote monastery. The Coke can students will see in the film is a symbol of this. Try to notice when the filmmaker brings in other examples of modern and/or Western culture to show this influence on the young monks.
- e. This is the first film ever shot in the Tibetan language. Explain that students will see it today with English subtitles. Remind them that they don't have to read the subtitles word for word if they are going by too quickly. Tell them to watch the picture and the actors, listen to the music, and so on, to understand what is going on in the story.

Materials needed:

DVD (preferred) or videotape of *The Cup*
VCR, DVD player, or computer with LCD hookup

Procedure:

1. Remind your class of what they have learned about Tibet and Buddhism in previous lessons. Ask if there are any questions.
2. Give your students a brief introduction to the film. Be sure to share the following information with your class:
 - a. *The Cup* is a film that was shot in the Chokling Monastery in Bhutan. This is one of many Tibetan monasteries-in-exile where Tibetan families send their sons so that they can become monks and receive a religious Buddhist education.
3. Show the film, giving a brief recess in the middle if you think it advisable.
4. When the film is over, take a few minutes to invite the students to share their immediate thoughts, feelings and questions about the film.

Orgyen Comes of Age

Enduring Understandings:

- In both print text and film, characters have motivations for actions they take throughout the plot.
- Buddhist ideals are intrinsically linked to the plot, theme, and motivations of the characters in *The Cup*.
- Responsibility is essential, regardless of one's age or location.

Essential Questions:

- How do the characters' actions and motivations develop the theme of *The Cup*?
- What is personal responsibility? Social responsibility?
- How has accepting responsibility helped you to mature?

Notes to the Teacher:

This lesson, which should be done as soon as possible after viewing the film, is designed to help students reflect on the events, characters, and main ideas of *The Cup*. In treating the film *The Cup* as a text, it will be helpful if students already have an understanding of how to break down the plot of a story. If necessary, provide a quick lesson on plot to refresh students' understanding, along with definitions of theme, motivation, conflict, and plot. This will allow for common phrasing among participants in the activities.

The activities in this lesson focus on characters in *The Cup*; however plot and theme are also addressed. Several activities move students around the classroom, so be sure to plan out carefully how you will handle student movement. The *overall* goal is to discover the “coming of age” of the main character as he learns both personal and social responsibility and to relate that growing up to each student's personal experience.

You may wish to bring in a big bag of M&Ms for **Activity 2**.

DURATION OF LESSON:

Two periods

ASSESSMENT:

Student-created outline of plot
Journal entry

STANDARDS

Indicators addressed by this lesson

STANDARD 1: Uses the general skills and strategies of the writing process

LEVEL III (GRADES 6-8)

8. Writes compositions about autobiographical incidents (e.g., explores the significance and personal importance of the incident; uses details to provide a context for the incident; reveals personal attitude towards the incident; presents details in a logical manner)

STANDARD 9: Uses viewing skills and strategies to understand and interpret visual media.

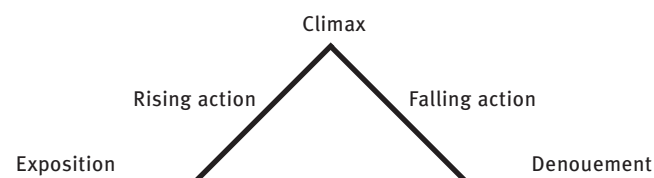
LEVEL III (GRADES 6-8)

1. Understands a variety of messages conveyed by visual media (e.g., main concept, details, themes or lessons, viewpoints)

Procedure:

ACTIVITY 1: Charting the plot of *The Cup*:

1. Tell students that today they are going to look at the plot, the characters and the theme of the film *The Cup*.
2. Draw on the board the classic plot outline and label each section. Make your drawing as large as possible.



Discuss with students that this was a plan for a work of literature that dates back to the time of Aristotle in ancient Greece and applies to Shakespeare's plays almost two thousand years later. (The climax of a Shakespearean play is usually in the third act of five.) Ask: Do you think modern stories and films follow this pattern? (No; the climax usually comes much closer to the end.)

3. Pass out a sentence strip and marker to each student. Tell students that each one is going to write down an important event in the story at your cue. In order to help the students describe incidents, put the following list on the board, since your students may find the characters' names difficult to remember:

Orgyen – young monk who is obsessed with soccer

Geko – the strict monk in charge of the young monks

Nyima – the young monk who treasures his mother's watch

Materials needed:

Sentence strips (large sheets of paper cut into strips 2-3 inches wide)
Brads (brass fasteners)
Markers
Masking tape
Student copies of **HANDOUTS 1** and **2**
Large signs on opposite sides of the room, reading "RESPONSIBLE" and "IRRESPONSIBLE"

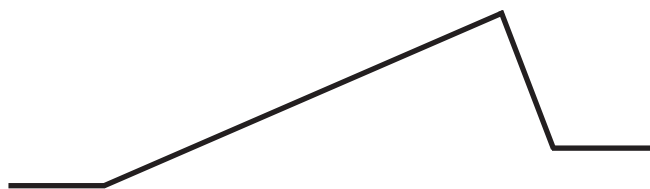
Lesson 4 LANGUAGE ARTS (VISUAL LITERACY)

The abbot – the older monk in charge of the monastery

Palden – Nyima’s young uncle; comes with him to the monastery

4. Brainstorm with students about what they recall as important events in the plot of *The Cup*. Each time a major event is suggested, cue a student to print it on a sentence strip. (Sample responses: Nyima and Palden’s arrival at monastery, pawning the watch, renting the television, seeing the World Cup, abbot packing suitcase, abbot’s decision to allow television, etc.)
5. When you have 10-15 sentences and you feel that students have covered all the main points, ask the students with sentence strips to come to the front of the room. Ask them to arrange themselves in chronological order, that is, the order of events in the film. Then give each student a brad and ask them to join the strips into a chain using brads in the top corners. Have most students sit down, leaving only a few in front to support the chain.
6. Review the concept of climax with students and then discuss with them what scene they consider to be the climax of the film. Have a student tape that sentence strip on the previously drawn diagram, right under the word “climax.” Then have them figure out which scenes they would include as exposition (establishing the time, setting, and conditions of the story and introducing the characters), rising action (development of the conflict and events leading to the climax), falling action (the events that occur as a result of the climax), and denouement (the conclusion), reviewing

each of these terms as you go. Tape the sentence strips in place as you go. Your “real” plot diagram should look something like this:



Help students understand that when they use a tool like a plot diagram to analyze a work of literature, the tool should fit the story, not the other way around.

ACTIVITY 2: Motivation

1. Ask students: If I gave you a handful of M & M’s, would you eat them? Ask them why (hungry; enjoy chocolate; addiction to chocolate; need energy) or why not (on a diet; dislike the taste; allergy to chocolate or caffeine; prefer something else; too full from lunch; never eat chocolate in the morning). Explain that when we have a reason for our action (or inaction), that reason is called *motivation*.
2. Tell students they are going to consider different characters’ motivations in *The Cup*. Place students in pairs or small groups and give each group a copy of **HANDOUT 1: CHARACTERS, ACTIONS, AND MOTIVATIONS**. Give them about ten minutes to work on this graphic organizer.
3. Reconvene as a class and discuss the groups’ findings. Remind students about the Four Noble Truths from Lesson 2. Explain that, according to followers of

Buddha, the best motivation is the altruistic (unselfish, self-sacrificing) wish to lead all living and conscious beings away from suffering. Do the different characters from the charts follow this motivation for any/some of the listed actions?

4. For further discussion, note that according to the Second Noble Truth of Buddhism, the unenlightened person's behavior is governed and driven by *Tanha*, or craving, which is given as the cause of suffering. How many of Orgyen's motivations reflect *Tanha*? How many are altruistic?
5. Remind students that the film *The Cup* was made by a real-life Buddhist monk, Khyentse Norbu. How does the film reflect Buddhist beliefs?
6. Review with students the meaning of the term *theme* (main idea). Tell them that at least one theme underlies the plot, the characters and the motivations of any well-told story. Ask students to write in sentence form what they think the theme of the film *The Cup* is. Don't accept just a single word or phrase like "maturity." Instead, ask for full sentences, e.g., "Maturity comes from denying yourself and thinking about the needs of others." (Other possible responses might be start with such ideas as the "letting go" of material things, putting another person's needs before your own, traditional values versus modern values, stereotypes, etc.)

ACTIVITY 3: Growth, Change, and Responsibility

1. Discuss the idea of responsibility, especially as it relates to "growing up." Perhaps share a personal experience where you yourself had a moment or situation which required "growing up." Ask questions such as:
 - a. How does having responsibility make you feel?
 - b. How does being irresponsible make you feel?
 - c. Is anyone willing to give a personal example of a time when he or she showed responsibility or lack of it?
2. Point out to the class the signs you have put up in the room. Tell them that you are going to read them a list of actions that the monks took during the film. Ask students to move close to the sign that says "Responsibility" if they think an action demonstrates responsibility and to the "Irresponsibility" sign if it seems irresponsible.
3. Read the following list. Giving students time to move quietly to each side. If there seems to be indecision about a particular action, give them time to discuss it:
 - a. Throwing things during prayers
 - b. Accepting the uncle and nephew into the monastery
 - c. Getting all the monks excited about the World Cup
 - d. Asking if the young monk will give up the watch
 - e. Monks having money of their own



- f. Orgyen's searching for money to retrieve the watch during the match
 - g. Sneaking out to watch soccer
 - h. Telling shadow stories during the blackout
 - i. Pawning the watch
 - j. Locking the monk who foretells the future in his room when he won't give them money.
 - k. Allowing the monks to watch the match
4. Ask students: What is the difference between personal and social responsibility? How can someone in middle school show personal responsibility? How can he or she show social responsibility? (This might be a good opportunity to discuss the service learning requirements of your school or other local schools.)
 5. Assignment: Have students write a journal entry based on the following question: Now that you have discussed the idea of responsibility, describe a time when you were given responsibility and accepted it. How did that responsibility change you? How does your experience compare to the change in Orgyen?

EXTENSION ACTIVITIES:

1. Adam Yauch, a member of the popular group, The Beastie Boys, was known for being brash, offensive, and disrespectful of nearly everyone. However, he "discovered" Buddhism, and the group underwent monumental change. Their popularity did not suffer, and in fact they flourished. Using the interview from *Frontline* in the Internet resources below, compare and/or contrast the change and growth of the Beastie Boys (Adam Yauch) with Orgyen.
2. Have students write and perform skits about responsibility and choices.
3. Have students use the creative writing process to produce short stories about growing up in which there are themes of moments of responsibility and putting others before self.
4. Have students create posters "advertising" a responsible lifestyle or choice.
5. Send students out to interview someone who is Buddhist and/or Tibetan and report on their findings. Or invite a Buddhist speaker to come to your classroom. He/she might have some interesting insights to share about the film *The Cup*. (Local colleges, monasteries, etc. might be a resource for finding someone to interview.)
6. Women do not appear in this film at all. Have your students research the topic of Buddhist nuns, to see how their lives are similar to and different from the lives of the monks in *The Cup*.

ADDITIONAL INTERNET RESOURCES:

<http://www.readwritethink.org/materials/plot-diagram/>

From ReadWriteThink.org. A useful online tool to diagram plot points.

<http://www.learner.org/exhibits/literature/read/plot1.html>

From learner.org. A further explanation of plot.

<http://ccbs.ntu.edu.tw/FULLTEXT/JR-ADM/silva.htm>

A scholarly paper on the psychology of Buddhism from *Current Psychology* magazine. The section on “motivation” may prove useful.

<http://www.pbs.org/wgbh/pages/frontline/shows/tibet/interviews/yauch.html>

An interview of Adam Yauch, member of the Beastie Boys, by PBS’s Frontline.

<http://www.imdb.com/title/tt0201840/>

The International Movie Database’s information on *The Cup* (characters, plot summary, reviews, etc.)

HANDOUT 1 Characters – Actions – Motivations

DIRECTIONS: In any film or work of literature, characters have motivations (reasons) for their actions. Fill out the chart below by giving the actions that each character performed, and why you feel he performed that action. You can have multiple actions for each character you list; there is more space for Orgyen because he was the busiest!

Characters	Actions	Motivations
Orgyen		
Geko		
Nyima		
The abbot		
Palden		
The television shop owner		



Daily Life in Tibet: A Study in Tradition and Change

Enduring Understandings:

- Traditional behaviors exhibited by the monks in the film *The Cup* reflect the values of a centuries-old Buddhist society.
- All cultures develop customs that reflect societal values.
- Traditional cultures are undergoing a period of change due to the influence of globalization.

Essential Questions:

- How do the Tibetan traditions and artifacts shown in *The Cup* reflect cultural values?
- Do equivalent traditions and artifacts exist in my own culture?
- How does a traditional culture survive and experience change?

Notes to the Teacher:

This lesson uses small group discussions to help students focus on key aspects of the film that contain important information on cross-cultural understanding. Students will explore both general and specific similarities and differences between Tibetan and North American culture and become more familiar with socio-cultural concepts such as stereotype and culture change.

This is an ideal lesson to challenge students to present information in a manner that Harvey Daniels and his Chicago colleagues call “representing to learn.” (See **Additional Resources**, below.) Ask each of the six groups to come up with a creative way of conveying the information that they have learned to the group. For example, the Greetings and Gifts groups could combine to put on a skit about greeting customs, with a narrative to periodically freeze the action and explain what is happening; the Food group could make butter tea for the class and explain other information about Tibetan cooking; the Clothing group could make an oversize cardboard doll of Orgyen in his soccer-uniform underwear, and then dress him in each layer of the clothing a Tibetan Buddhist monk would wear, explaining the symbolism of each layer; the Monks group could draw a diagram of a Tibetan monastery, and the Cultural Change group could make a flow chart to show the process of continuity and change. Give the students time to come up with their own creative ideas, however, and enlist the aid of parents if you feel it would be useful. Some of the websites listed below may be helpful as they prepare their presentations.

Please remind your students that they are studying the religious customs of another people and that these customs should always be discussed with respect.

DURATION OF LESSON:

One-two periods plus presentations

ASSESSMENT:

HANDOUTS 1-6

Representing-to-learn projects

GEOGRAPHY STANDARDS

Indicators addressed by this lesson

STANDARD 10. Understands the nature and complexity of Earth's cultural mosaics

LEVEL III (GRADES 6-8)

2. Knows ways in which communities reflect the cultural background of their inhabitants (e.g., distinctive building styles, billboards in Spanish, foreign-language advertisements in newspapers)

BEHAVIORAL STUDIES STANDARDS

Indicators addressed by this lesson

STANDARD 1. Understands that group and cultural influences contribute to human development, identity, and behavior.

LEVEL III (GRADES 6-8)

1. Understands that each culture has distinctive patterns of behavior that are usually practiced by most of the people who grow up in it
2. Understands that usually within any society there is broad general agreement on what behavior is "unacceptable," but that the standards used to judge behavior vary for different settings and different subgroups and may change with time and in response to different political and economic conditions
4. Understands that technology, especially in transportation and communication, is increasingly important in spreading ideas, values, and behavior patterns within a society and among different societies



Materials:

- Flip chart / chalk board
- Paper and pencils
- Student copies of handouts
- Student worksheet for film themes

Procedure:

1. Ask students: When you think about life in the monastery where Orgyen lived, how does it differ from your own life? What did you notice about the monks' appearance?
2. Divide the class into six small groups and assign one topic to each group. Give each group copies of the relevant handout. Assign a facilitator for each group to lead and moderate.
3. Have each small group discuss the questions and write responses to each question.
4. When groups have finished digesting the information they have, explain to them that instead of just reading the paragraph, you want them to find a way to represent their knowledge to the group, by creating an artifact or giving a performance to teach the class what they have learned.
5. Give them time to brainstorm how to present what they have learned and schedule an opportunity for each presentation.

EXTENSION ACTIVITIES:

1. Essays. The following sentences in bold-face type identify key cross-cultural lessons or themes from the film. In class or as homework, have students write a short essay in response to one of these statements using examples from the film and information from class discussions.
 - a. **The film 'The Cup' challenges the way in which we stereotype a certain group of people.**
(Suggested response: Often Tibetan monks are viewed as contained, disciplined and very enlightened beings, to the point of not possessing any human faults or weaknesses. These are men and boys for whom Buddhism is a religion, a calling, a profession, and a reasonable way to live. Perhaps Westerners are too much in awe of the spirituality they encounter, and it took an insider, the director Tibetan lama Khyentse Norbu, to see the humility. The film shows us that they too are human beings with the normal emotions and feelings that others in the world have.)
 - b. **Perhaps the main question posed by the director, a Tibetan lama himself, is how to maintain traditional values while also keeping up with the times.**
(Suggested response: The abbot's decision to let the young monks watch the soccer game signifies a degree of acceptance of the modern times and of allowing the next generation to adjust to those modern times- while not losing their underlying devotion to Buddhist principles. Even though the World Cup event would appear mundane or

worldly by monastic standards, it's the circumstances surrounding their viewing that teach Orgyen to think of others before himself. This illustrates another example of cultural change: core values or Buddhist principles can be maintained or, in this case, even solidified while bringing in outside influences.

2. Invite a guest speaker from Tibet to discuss customs, food, and traditional clothing.

ADDITIONAL RESOURCES:

A. Print Resources

Barber, Ben, "A Song in the Clouds - Cultural and Political Change in Tibet" in *The World and I* (May 1, 2001)

Goldstein, Melvyn C. and Matthew Kapstein (Editors). *Buddhism in Contemporary Tibet: Religious Revival and Cultural Identity* (Berkeley: University of California Press, 1998)

"Tibetan Tragedy" (Cover Story) in *Time International*, July 17, 2000.

Zemelman, Steven, Harvey Daniels and Arthur Hyde. *Best Practice: New Standards for Teaching and Learning in America's Schools* (Portsmouth, NH: Heineman, 1998.)

B. Internet Resources

http://www.buddhanet.net/e-learning/buddhistworld/robe_txt.htm

A history and explanation of the Buddhist robe (slightly different from Tibetan).

http://www.tanc.org/new_food/

Information about Tibetan food, including butter tea, with recipes from the Tibetan Association of Northern California.

<http://www.diamondway.org/texas/tibetangreetings.html>

A collection of Tibetan greeting phrases with pronunciation guide.

<http://chenrezigcenter.org/modules.php?op=modload&name=Sections&file=index&req=viewarticle&artid=10>

A briefing on Tibetan etiquette.

<http://www.drukpa.com/teachings/etiquettes.htm>

Another, more detailed etiquette page

http://news.yahoo.com/s/afp/20050808/wl_asia_afp_afplifestylechinatibetculture_050808024811&printer=1

A news article which discusses the *khatag*.

http://buddhism.kalachakranet.org/symbols_tibet_buddhism.htm

A discussion of Buddhist symbols, including the *khatag*.

**HANDOUT 1 ► TOPIC ONE: Monks and Religion**

Before the Chinese takeover, about one out of every five Tibetans was a Buddhist monk or nun. Every family hoped to send at least one son to the monastery to live amongst other monks of all ages. In exile, boys usually enter at about age seven and begin years of study. Some monks continue on to higher religious studies, while others are trained as cooks, clerks, artisans, scribes and other skilled workers to help maintain the functioning of the monastery. It is a lifelong commitment, at least in principle.

Religion and spirituality are dominant structures in Tibetan culture and everyday life. Typical monasteries are central to Tibetan communities as they function as schools, universities, art museums, and charitable foundations and, before the 1959 Chinese invasion of Tibet, as landlords and lending institutions. Before that, there were no secular educational institutions in Tibet, only monasteries as schools. As depicted in the film with characters Palden and Nyima, parents risk their own lives and the lives of their children in order to provide them with a traditional Tibetan Buddhist education by illegally crossing the border and leaving Chinese-occupied Tibet.

DISCUSSION QUESTIONS:

Does an institution similar to the monastery exist in North American culture? Why or why not? What cultural values does this represent?

What values are Tibetan parents trying to instill in their children?

Do your parents make sacrifices in order to provide you with better opportunities? Can you think of any similar examples in your life?

**HANDOUT 2 ► TOPIC TWO:** Clothing

Buddhist monks often wear robes in one or another shade of red, yellow or orange. In some Asian countries such as Japan and China, grey, white or black are worn. In Tibetan Buddhist culture (where the "Vajrayana" school dominates) the monks and nuns wear robes of burgundy red, often with yellow or orange vests. Robes are worn to differentiate monks from laypersons. Red symbolizes strength and yellow symbolizes purification. Orygen as well as other monks are seen wearing tattered t-shirts as undergarments, with a number probably representing a favorite soccer player.

DISCUSSION QUESTIONS:

What do the colors burgundy red and yellow symbolize for Tibetan monks?

What are examples of special clothing worn to differentiate groups of people in your own community and/or culture?

What would be the American student equivalent of the robes worn by young monks?

Do you wear special clothing for specific events, rituals or activities? How do you feel while wearing this special clothing?



HANDOUT 3 ► TOPIC THREE: P.1 Foods

Butter tea is the most important food/drink because it contains a wealth of nutrients, especially fats, which are essential for high altitude survival. The tea is boiled from tea leaves compressed and shaped into bricks, then mixed with butter and salt and churned for five to ten minutes, using a plunger action over and over again until the butter is completely dissolved into the tea. Young monks then carry the tea into the dining hall or during special ceremonies, into the main assembly hall of the monastery, where the monks are sitting carrying out long chanting rituals. Each monk has a cup or a bowl, usually wooden, placed in front of him, which the tea-monks will fill. At a certain point in the ceremony, all the monks will drink their tea, probably having first chanted prayers envisioning the tea as part of precious offerings being presented to Buddha. We see the monks drinking butter tea several times throughout the movie, as a part of regular meals as well as during rituals.

Because Tibet is a largely nomadic community, many of its products come from the yak, or the yak-cow crossbreed; herds of these animals traveled with the Tibetan nomads. Just as their skin is used for tents and shoes, and their dried dung for fires, the animals also provide milk, butter and yogurt, important staples of the Tibetan diet. Tibetan communities and monasteries in exile have maintained this food tradition.

In addition to butter tea, *tsampa*, or parched barley flour, is a staple food of Tibetan culture. Barley grains are roasted on a hot iron plate and then ground into a fine powder. *Tsampa* is usually eaten mixed with butter tea or another liquid. Often the powder is kneaded and rolled into a fist-sized ball before being eaten. *Tsampa* in powdered form was eaten when the two Tibetan boys and their ‘smuggler’ first met with the abbot at the monastery.

Lesson 5

CROSS-CULTURAL UNDERSTANDING (FILM-SPECIFIC)



JOURNEYS IN FILM™
educating for global understanding

HANDOUT 3 ► TOPIC THREE: P.2

DISCUSSION QUESTIONS:

What kinds of foods and beverages did you see in the film?

Have you ever visited another place where people were eating food that seemed strange to you? Describe that food.

Can you think of foods we eat here in our community/region, which originated from older cultural traditions?

What are foods we eat every day which might seem strange or unusual to visitors from other cultures? Why?

**HANDOUT 4 ► TOPIC FOUR: Greetings**

In the scene where Geko (the Disciplinarian, or the monk in charge of discipline) is standing in the abbot's room, Geko waits for the abbot to speak to him before volunteering any remark. This is a more traditional mode of behavior, and it would not necessarily happen with all lamas or abbots. There are very common forms of greetings when a person of lower status meets someone of much higher status, like a lama or an abbot. Typically the lower (or younger) person may approach with their eyes down and their stance bent slightly forward. If meeting a lama for the first time after a journey, making a special request or delivering a letter, the younger person would normally perform three prostrations, bending at the waist and lying down on the ground. Two people of equally high status may bow toward each other and touch foreheads when meeting formally, then take each other's hands.

DISCUSSION QUESTIONS

What did you notice about the way the younger monks (Geko in particular) and laypersons (Palden, Nyima and the smuggler) interacted with the abbot? How did they greet each other?

What are typical North American greetings?

Does your family have any special greeting traditions?

Do you greet someone who is older or considered of higher status differently than you would someone of your own age? Why or why not?

**HANDOUT 5 ► TOPIC FIVE:** Gift-giving

The smuggler, Palden and Nyima each present a white scarf, called a *khatag*, to the abbot. Usually white and ideally made of silk, the *khatag* symbolizes the sincerity and purity of one's heart. It is a custom typical to all Tibetans, not just monastic communities. Presenting it to someone expresses sincerity and friendship towards the person.

The scarf or *khatag* is typically offered on these occasions:

- When showing respect to a person whom one is meeting, usually someone who is of higher social status
- When a friend departs or returns from a journey
- At a special event such as a wedding.

In the film *The Cup*, the *khatag* is offered as a token of respect or even religious devotion when meeting someone who is of higher status like an abbot. The abbot or lama will often return the scarf to the giver, either to show humility or to suggest that they treat the giver as an equal. After this specific kind of exchange, the *khatag* is considered blessed or infused with a kind of protective power.

DISCUSSION QUESTIONS:

Why did Palden, Nyima and 'the smuggler' each present the abbot with a *khatag* when they approached his chair? Why is this especially appropriate?

Did the abbot keep the *khatag* or did he return it to the giver? What does this action mean?

Does North American culture have a gift-giving tradition?

Does your family have any special gift-giving traditions?

**HANDOUT 6 ► TOPIC SIX:** Cultural Change

In a less Westernized country such as India or Tibet, an empty Coke can may take on more profound meaning than one that Americans and most of the Western world would attach to it. The fortune-teller has ascribed to the can enough significance that he actually uses it as a replacement for the ritual vase or *bumpa* on his sacred altar. This act represents the merging of traditional cultural customs or rituals with modern-day conventionalities, a process that is often called ‘cultural change.’ A television and the juxtaposition of the Tibetan prayer flags with the satellite after it is placed on the roof is a starker visual image representing the same concept.

DISCUSSION QUESTIONS:

What did you see in the film that represented modern day culture?

What things did you recognize immediately as familiar to your own life?

What role did these modern items play in the telling of this story? What do these items symbolize?

What was the challenge Geko and the abbot faced when deciding how to handle the request to bring the television and thus the World Cup into the monastery?

Defining Culture

Enduring Understandings:

- Culture is learned behavior.
- Looking beyond the surface helps people to understand each other.
- We communicate with actions as well as words.

Essential Questions:

- What is culture?
- Can we be influenced by more than one culture?
- Why is it valuable to learn the history of different cultures?
- What is wrong with making assumptions about people?

Notes to the Teacher:

Lesson 6, the lesson in general cross-cultural understanding, uses the subject of greetings to explore definitions of culture. If you prefer, you may use one of the lessons in the Peace Corps World Wise Schools' book, *Building Bridges*.

Activity 1 is an introduction to the lesson to start students thinking about the nature of culture. Its purpose is to allow students to understand that culture is something we're born into, not with. It is an important, eye-opening experience for students to realize that culture is *learned*, not innate. This activity provides you an abbreviated definition suitable for use with your students. After participating in this activity, students will realize that they can be a part of or experience more than one culture and can be influenced by other cultures *because culture is learned*.

The warm-up in Activity 2 will get students interacting with each other, while having them think about all the different ways that people might greet each other. It also introduces the notion of the importance of both verbal and non-verbal communication in our interactions.

In the game in Activity 3, students will discover the need for understanding the culture of others and the danger of making assumptions about other people's motives and behavior. They will appreciate the various ways cultural expressions have meaning in terms of history and geography. They need to take the time to learn about the significance of their own and other people's cultural expressions.

Page 75 contains three sets of instructions for a greetings simulation. You may wish to make three copies, cut and paste three copies of a single set of directions on one page, and run each set on a different color paper so that students can easily recognize members of their own and other groups.

DURATION OF LESSON:

One-two periods

ASSESSMENT:

Class discussion

Mind maps

Journal entry

BEHAVIORAL STUDIES STANDARDS
Indicators addressed by this lesson

STANDARD 1. Understands that group and cultural influences contribute to human development, identity, and behavior.

1. Understands that each culture has distinctive patterns of behavior that are usually practiced by most of the people who grow up in it.

STANDARD 2. Understands various meanings of social group, general implications of group membership, and different ways that groups function.

3. Understands that group identity may create a feeling of superiority, which increases group cohesion, but may also occasion hostility toward and/or from other groups.
5. Understands that a variety of factors (e.g., belief systems, learned behavior patterns) contribute to the ways in which groups respond differently to their physical and social environments and to the wants and needs of their members.
6. Understands how language, literature, the arts, architecture, other artifacts, traditions, beliefs, values, and behaviors contribute to the development and transmission of culture.



Materials needed:

Chalkboard

Greetings instructions from page 75 cut out and prepared for distribution (see above)

Large sheets of paper for individual mindmaps.

Procedure:

ACTIVITY 1: Defining Culture

1. Present this definition of culture to the class on the blackboard, on an overhead, or on handouts:

Culture = a set of shared behaviors, beliefs and artifacts, passed along through generations within a social group.

As you will be addressing each component of the definition, it is necessary to have the definition clearly visible throughout the activity. The key points to emphasize in the definition are

- “Set of shared behaviors, beliefs, artifacts”: Culture is a *collection* of actions, beliefs and products (that is, things that are produced: pots, rugs, clothing). It is the very large list of *what we learned to do, what we learned to believe and what we learned to produce* from our social group.
- “Passed along”: that is, *learned* from someone else. Culture does not include things we were born with that we cannot change, such as skin or eye color.

2. Create a mind map on the blackboard, starting with the word “culture” written in the center. Have students brainstorm ideas, thoughts and words related to culture. As students share ideas, add to the mind map on the board. (See the sample mindmap on page 77. The mind map will be unique to each class, and there are no right or wrong answers. Do not worry about being selective or editing student ideas; simply act as a scribe for the class. Once students understand the concept, have them make their own mind maps on large sheets of paper, working individually or in groups.

ACTIVITY 2: Pass the Greeting (Whole Group)

1. Have students sit in a circle.
2. The leader begins by greeting the person on the right, in any way (say hello, wave, thumbs up, etc.).
3. The person on the right passes the greeting to the next person, using a different greeting.
4. The greeting is passed around the circle until it gets back to the leader.
5. Discuss the following with the students:
 - a. What kinds of greetings did people use?
 - b. Were the greetings verbal or non-verbal?
 - c. Were all of them familiar?
 - d. Does anyone know of a different greeting from a specific culture?
 - e. Do we greet adults or persons of authority in different ways than we greet friends?

- f. Why is it important to know the proper way to greet people?
- g. What other aspects of culture would be important to know when meeting someone?

ACTIVITY 3: Secret Greetings: Small Groups

1. Divide your students into three groups and give each student a copy of the description of the particular greeting practiced by his or her group.
2. Move the groups a distance away from each other; you may even want to put one group out in the hall if your classroom is small. Give them a few minutes to discuss and practice their greetings; work with the groups individually to be sure they understand.
3. Bring students together, and then have them walk around and greet people from the other groups.
4. At the end of 5 minutes, gather the whole group and talk about the experience.
 - a. What happened when you greeted someone from group One? Two? Three?
 - b. How did you feel about the people in the other groups? Did you think they were strange, rude, shy, etc.?
5. Have one person from each group explain what was written on his or her group's piece of paper.
6. Discuss how easy it was to misunderstand each other, simply because one didn't know the culture.
7. Discuss how this situation happens in real life. Are there other divisions among people, other than cultural differences, that could also lead to misunderstandings?
8. Have the students exchange greetings instructions with each other and repeat all of the above steps. Discuss with the class what changes occur when they encounter someone from a group they used to belong to? Relate their comments to the concepts of learned behavior and becoming accustomed to a different culture.
9. Journal assignment: Write about one of the following topics:
 - Body language and gesture are just as important as words, when it comes to understanding another person.
 - Why it is important to get the whole story before jumping to conclusions about someone's behavior. (Use the example from the Greeting Game or a real life situation.)

EXTENSION ACTIVITIES:

1. Have students research the history of a greeting and write up a synopsis of their findings, including its historical and geographic origins. Have them create a "How to" diagram to teach this greeting to someone who has never seen or heard it before.
2. Watch all or part a film about another period of time (for example, one of the recent films based upon the novels of Jane Austen) and describe how manners have changed over time. Have students write about how this change reflects changes in the general culture. You could do this for a well-chosen science fiction film as well.



Instructions for Greeting Exercise

Copy and cut out the following cards. Give a copy to each member of the appropriate group.

GROUP ONE:

In your culture people greet each other by putting their hands behind their back and bowing their heads. If someone asks you a question, you always wait 10 seconds to show that you are really listening and considering the answer. Then you answer in a very quiet voice, because your ancestors lived at the base of a volcano, and they believed that loud noises would disturb the mountain spirits.

GROUP TWO:

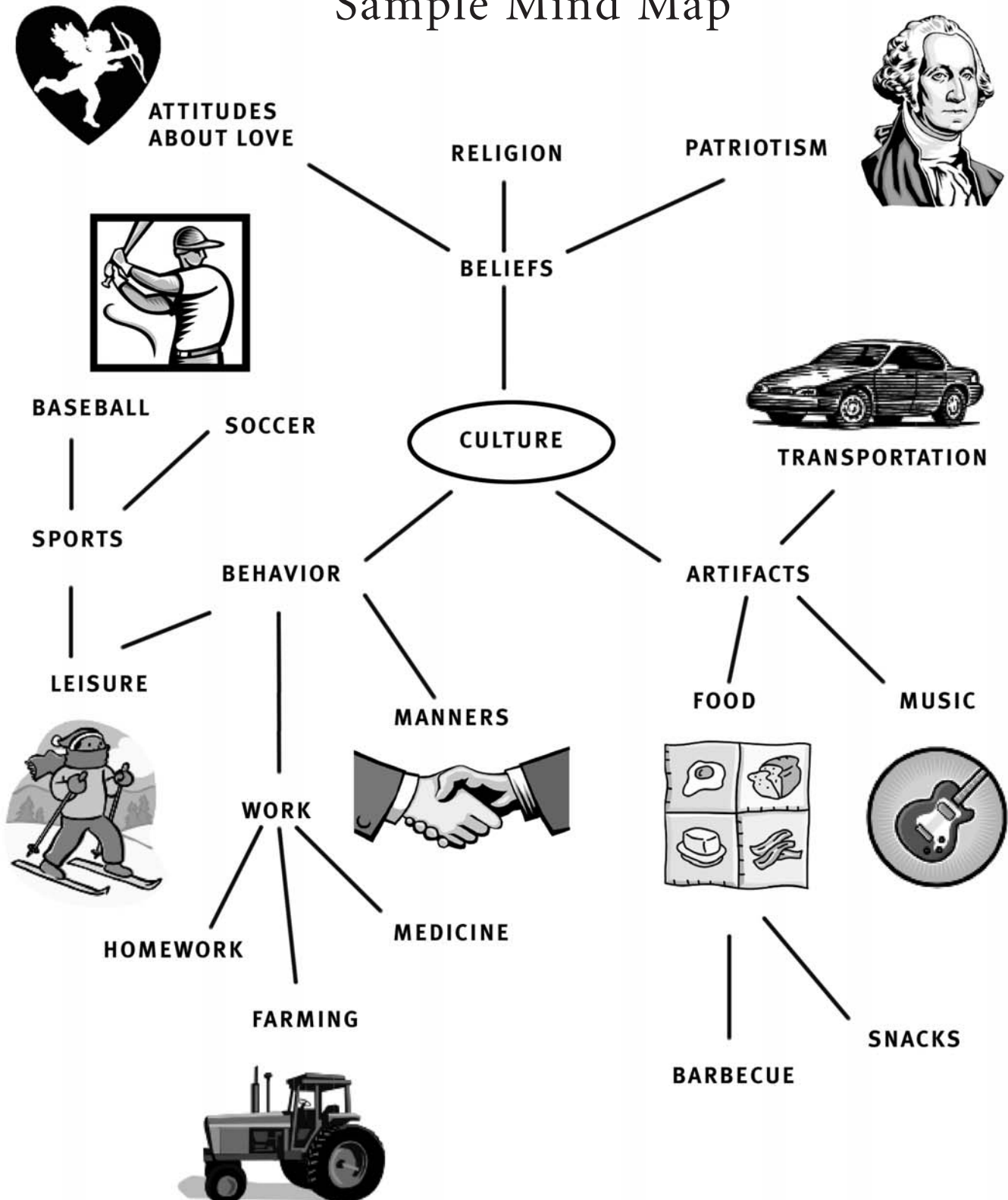
In your culture people greet other people by asking the other person a very personal question. This is to show that you are very interested in their well-being. If the person doesn't answer immediately, you shout the question louder, so that the other person doesn't have to ask you to repeat it. Your ancestors lived on boats, so they were used to shouting to each other across the water.

GROUP THREE:

In your culture you greet another person by taking both of their hands in yours. Because you were a tribal people, often at war amongst yourselves, this gesture was meant to show that you are not armed, but came in peace. Because you were a proud mountain people, your greeting imitates the echo of the mountains. Therefore, in your greeting, you repeat whatever the other person says.



Sample Mind Map



A World of Refugees

Enduring Understandings:

- Tibetans are one of many groups of people in the world living in exile, removed from their historic homeland.
- People living in exile present common issues and hopes shared by other refugees and disenfranchised groups around the world.
- Removed from their homeland by either physical barriers of geography or political barriers of oppression, exiled people need not necessarily lose their sense of identity, culture, or nationalism.
- Many individuals and organizations work to alleviate the plight of refugees.
- People exiled from their homeland still have universal human rights regardless of their current plight.

Essential Questions:

- What is a refugee?
- Why do many Tibetans consider themselves exiles or refugees from their homeland?
- How has the world responded to refugee situations?
- Can a refugee population living in a host country expect fair and equal treatment?
- Are the exiled Tibetans as well those remaining in China being treated with appropriate human rights?
- Who is the Dalai Lama? Why did he win the Nobel Peace Prize?

Notes to the Teacher:

This lesson begins with the particular case of the Tibetan people and moves to an investigation of the condition of refugees worldwide. To prepare to teach this lesson be sure to familiarize yourself with the life of the Dalai Lama and review the organizations whose websites are listed on **HANDOUT 3**, so that you can explain them to the class.

The Dalai Lama was born in northeastern Tibet in 1935. At the age of two, he was recognized as the reincarnation of the 13th Dalai Lama and was therefore considered to be an incarnation of the Buddha of Compassion. He was enthroned at Lhasa at age 4 and began his studies at age 6, earning a doctorate in Buddhist philosophy before he was thirty. Already recognized as a spiritual leader, he also assumed political powers for Tibet when the Chinese Communist army invaded Tibet. As a practitioner of non-violence, he tried to make peace with the Chinese, but when violent resistance to the Chinese occupation erupted in 1959, he had to flee Tibet.

Since that time, he has worked ceaselessly to advocate for better conditions for Tibetans living under the Chinese flag and to establish cultural and educational centers for Tibetan refugees around the world. He has traveled frequently, meeting with the world's political and spiritual leaders. For his efforts, he was recognized with the Nobel Peace Prize in 1989. When he is not traveling, he lives the life of a Buddhist monk, rising at 4 a.m. for prayer before his daily round of meetings, teaching and writing. He has published many books on Buddhist philosophy and practice.

Activities 1 and 2 should be completed on the first day, so that the second day's class can begin with Activity 3. Otherwise, Activity 3 will need to be adapted.

DURATION OF LESSON:

Two periods

ASSESSMENT:

Classroom discussions

Journal entry

Reports on international relief organizations

WORLD HISTORY STANDARDS
Indicators addressed by this lesson

STANDARD 44. Understands the search for community, stability, and peace in an interdependent world

LEVEL III (GRADES 7-8)

4. Understands instances of political conflict and terrorism in modern society (e.g., the changes continuing urban protest and reformist economic policies have caused in post-Mao China under authoritarian rule; the causes, consequences, and moral implications of mass killings or famine in different parts of the world; possible factors in modern society that facilitate politically motivated terrorism and random forms of violence; world events that gave rise to the 1989 movement in China and led to the Tiananmen Square protest, the government response to this movement, and the international reaction).

STANDARD 45. Understands major global trends since World War II

LEVEL III (GRADES 7-8)

1. Understands the changing configuration of political boundaries in the world since 1900 and connections between nationalist ideology and the proliferation of sovereign states.
2. Understands connections between globalizing trends in economy, technology, and culture and dynamic assertions of traditional cultural identity and distinctiveness.

Materials:

Student copies of all handouts

Procedure:

ACTIVITY 1: What is a Refugee?

1. Explain to students that the monks in the film *The Cup* are refugees. Today students are going to look at the issue of refugees, first looking at the Tibetan monks from the film and then at other current world refugee situations.
2. Create a brainstorm list of topics, idea, and definitions for the term “refugee” on the board or paper by asking for the students’ immediate responses to the word.
3. Help them develop a definition of the term “refugee,” using a dictionary if you wish.
4. Ask students to circle words from the brainstorm list that would describe the Tibetan monks portrayed in *The Cup* as refugees.
5. Have students share their circled terms and provide evidence from the film to explain why they believe those words apply to the monks in the film.
6. Ask students to write a set of words or phrases on their brainstorming list that would define how the monks in the film feel about being refugees.
7. Remind students that people often turn to poetry to express strong emotions. **HANDOUT 1: POEMS OF EXILE** contains two poems written by refugees about how they feel. Distribute the handout and explain

what the word “exile” means. After giving your students time to read the poems silently, ask two students to read the poems aloud. Discuss: What emotions are the poets feeling?

8. Point out that these two poets are in Africa, thousands of miles from Tibet. Ask if students saw anyone in the film that showed homesickness the way these two poets do. Develop and discuss the idea that refugees all over the world have certain things in common.

ACTIVITY 2: Packing to Go

1. Replay or ask students to recall the scene in *The Cup* when the abbot of the monastery is packing and unpacking his suitcases.
2. Ask students to imagine what types of things they would pack in their suitcase if they had to leave their homeland and become a refugee. What things they would leave behind? Explain that refugees often have very little time to prepare for their departure from their homeland, sometimes just days or even hours.
3. Divide students into groups. Distribute **HANDOUT 2: PACKING TO GO** to students and explain the directions. Allow time for students to work through the list and discuss it with members of their group.
4. Review student responses and ask some students to explain why they chose certain items.
5. Point out that the monks in Tibet seemed to have a beautiful place to live, and enough food and clothing; their lives seem quite comfortable. Then why does the

abbot keep packing his bag? Ask students: Are certain immaterial things as hard to leave behind as material things?

6. Assignment: Ask student to write a journal entry, responding to the question: Since you know that living in exile (away from your homeland) as a refugee is difficult, then how should the world respond to refugees?

ACTIVITY 3: How Does the World Help?

1. While the class is arriving ask the last four students (or a small group) to remain outside the room and to sit on the floor in the hall just outside the door. Inform them that they are welcome to listen quietly to class, but that the room is full of students who were here before them and also that they may not ask any questions from the hall or interrupt class in any way.
2. Ask the students in the room idle questions such as how their day is going, what they plan to do this weekend, etc.
3. Give each class member in the room a piece of colored paper with the word “Citizen” written on it.
4. Ask students to write on this paper a list of civil or human rights that they enjoy in their homeland as citizens. Begin to review class responses when ready.
5. After some responses ask the students in the room to vote on whether to include the students from the hall in their class today
6. After the vote, regardless of the result, as the classroom leader ask the students from the hallway to enter the

class and as they come in give each a different colored paper that has the word “Refugee” written on it.

7. Now ask both groups, “Citizen” and “Refugee,” to write down a set of ideas about the “Refugee” group, what their treatment was like at the start of class, and what civil or human rights may have been denied them.
8. Ask students to share their results, indicating whether they are speaking from a citizen’s or refugee’s point of view.
9. Once this discussion is complete distribute **HANDOUT 3: REFUGEE INTERNET RESOURCES** and review the listed sites with your class, giving general information about each.
10. Ask students to use these sites to research a particular refugee group or individual, current or historical, and write a report to be presented to the class at a later date. It may be helpful to include some elements of photojournalism in these reports by asking students to include pictures with their presentations. Schedule report presentation times for the following week.

ACTIVITY 4: The World’s Most Famous Refugee

1. Show the scene of *The Cup* when the abbot is venerating a photo of the Dalai Lama. Distribute **HANDOUT 4: CHINA AND TIBET** and **HANDOUT 5: THE WORLD’S MOST FAMOUS REFUGEE**. Tell students that these handouts will answer two questions: Why are the Tibetan monks living in India instead of in Tibet? Who is the Dalai Lama and what does he believe? Give students 10-15 minutes to read and annotate these handouts.

2. Review and discuss the reading. Emphasize with students:
 - a. the history of Tibet since 1950
 - b. the role of the Dalai Lama
 - c. the idea of “universal responsibility”
3. Discuss: Do your students think that the Dalai Lama will be successful in getting back Tibet as a homeland by using the peaceful persuasion of the “universal responsibility” argument?
3. There are usually two sides to every story. Have students research the Chinese point of view and then hold a classroom debate on the best future for Tibet. For example, the Canada Tibet Committee at <http://www.tibet.ca/en/wtnarchive/2003/5/6-7.html> points out improvements in the daily lives of Tibetans over the last 30 years. The China Internet Information Center website at <http://www.tibetinfor.com.cn/english/> has white papers and other information about Tibet today.

EXTENSION ACTIVITIES

1. **The civil disobedience tradition.** Ask students to review the idea of universal responsibility from the Activity 2. Have three teams of students research the ideas and speeches of Mohandas Gandhi, Martin Luther King, and Henry David Thoreau, and one team research additional information about the Dalai Lama. Then create reporting teams with representatives from each research team to work together to prepare a report (written, PowerPoint, poster, panel) on the ideas these men share.
2. The Nobel Prize. Both Martin Luther King (1964) and the Dalai Lama (1989) have won the Nobel Peace prize. Research other winners of this prize to see what difficulties they had to overcome and how they worked to overcome these difficulties. You can find a list of winners and information about each one at <http://nobelprize.org/peace/laureates/index.html>.
4. In the 20th century, some people became refugees in their own country. You might consider assigning *Farewell to Manzanar* by Jeanne Wakatsuki Houston or *Obasan* by Joy Kogawa for outside reading. The former tells the stories of Japanese Americans who were interned in camps during World War II. The latter is the story of a family similarly interned in Canada.
5. Encourage students to research American history to identify groups of people who came to this country as refugees. In the nineteenth century, many people fled to the United States to avoid the *pogroms* of Eastern Europe. Many others left Europe as refugees before the start of World War II, a war that left millions of displaced persons in its wake. Cuban refugees arrived after Fidel Castro assumed power and Vietnamese and Cambodian refugees made their way to the United States after the war in Southeast Asia. Some immigrants were refugees from hunger, like the Irish in the 1840's, and some were refugees from natural disasters, like the tsunami of 2004. Investigate: What is the U.S. policy today on accepting refugees?

ADDITIONAL INTERNET RESOURCES:

<http://www.tibetinfo.com.cn/english/>

The official site of the Tibetan government in exile.

<http://www.savetibet.org/>

The site of the International Campaign for Tibet.

www.pbs.org/wgbh/pages/frontline/shows/tibet/

An exploration of issues facing contemporary Tibetans, with thoughtful interviews with many well-known figures.

<http://www.cnn.com/SPECIALS/2001/dalai.lama/>

A CNN special report on the Dalai Lama.

HANDOUT 1 ► P.1

Poems of Exile

BECOMING A REFUGEE

The actual moment,
Of Exile,
Is like an illness.
You are ill,
With rage.

To each family,
It means closing the door,
On friends, culture, your native country.

One year is an exile,
Compared to ten years.

Ten years,
Means nothing,
In the history of the country.

But for a human being,
Is a long time.
For a child,
A life time.
Some of us,
We're born in Ethiopian camps.

Peace is 'round the corner,
What I call home,
Will still be,
Another exile.
Because,
I don't know home.

What an irony,
To become a refugee.

[14-year-old Deng Duot, a Sudanese refugee, presented this poem during the 2004 World Refugee Day commemorations in Ethiopia.]

Source: <http://www.usccb.org/mrs/refugeepoem.shtml>

HANDOUT 1 ► P.2

Families

My Darling Congo-Brazzaville
I miss the stories of my grandparents,
my brother who loves me with all my caprice,
talking to my friends about the future,
the parties we made, the help we gave,
pondou¹ and mouamb² made by my Mum,
my home, my darling Congo-Brazzaville
with green paysage³, mangos growing in the street,
houses painted in different colours.

I miss the advice of my older sister,
the beach where we played by the River Congo,
Oh I so miss my darling Congo-Brazzaville,
my husband, my right hand, my life,
I miss him to-day with my baby,
I don't want to miss him tomorrow.

Nicole Sindika, Congo

Source: <http://www.poetrysociety.org.uk/places/refugee.htm#My%20Darling%20Congo>

¹Pondou – cassava leaves

²Mouamb[e] – palm oil sauce

³Paysage – The French word for landscape

HANDOUT 2

Packing to Go

DIRECTIONS: Imagine that you have to leave your homeland and become a refugee tomorrow. You are only allowed to pack what you can personally carry (not push, pull, or drive) and still be able to walk. What five things would you pack tonight to take with you?

If I had to leave tomorrow, these are the five things I would carry with me:

1.

2.

3.

4.

5.

In the spaces below list some things that you would be leaving behind. Some of these things may not be physical or material possessions.

1.

2.

3.

4.

5.

HANDOUT 3 Refugee Internet Resources

There are many organizations throughout the world that work with refugee aid and relief. Listed below are some of the largest organizations that have on-going efforts; their websites provide links to hundreds of other groups. Use these as starting points for finding out about the world's refugee populations today.

Amnesty International <http://www.amnesty.org/>

AI has over 25 current campaigns running and sponsors an annual World Refugee Day, when it highlights the practice of arbitrary detention and unlawful expulsion of refugees and asylum-seekers. <http://web.amnesty.org/pages/369-200605-feature-eng>

International Committee of the Red Cross (ICRC) <http://www.icrc.org/eng>

Over 1000 documents and cases on file and open.

UN High Commissioner on Refugees (UNHCR) <http://www.unhcr.ch/cgi-bin/texis/vtx/home>

The site directory allows you to access news about refugee issues by country.

UN Refugees Magazine <http://www.unhcr.ch/cgi-bin/texis/vtx/doclist?page=publ&id=3e50becf4>

UNICEF New Zealand <http://www.unicef.org.nz/school-room/refugees/index.html>

This site, called School Room, answers questions like who is a refugee, what is a refugee's life like, and what is UNICEF doing to help.

World Food Programme <http://www.wfp.org/>

This UN agency provides food relief for refugees and famine victims.

CARE http://www.care.ca/care_e.asp <http://careusa.org/>

Information about one of the world's largest private international relief agencies.

HANDOUT 4

China and Tibet

Tibet lived peacefully up to the recent period. The first European travelers to visit Tibet were very impressed by the country and its inhabitants. They reported that Tibet was considered almost a mythic country.

At the end of World War II, the Chinese Communist army led by Mao Zedong defeated the army of the Chinese general Chang Kai-Chek and invaded peaceful Tibet. After Mao installed a pro-Chinese administration, its first actions brought a severe famine; civil rights were suppressed and the Chinese language was imposed.

In March 1959, the population of the capital city Lhasa helped the Dalai Lama, the leader of Tibetan Buddhism, to escape in India. In the 1970's, during the Cultural Revolution the Chinese Red Guards destroyed nearly 2000 official buildings and holy places, and burnt nearly all the Tibetan libraries and books to eradicate the Tibetan civilization and language.

For several years repression has occurred in monasteries, in spite of the presence of European journalists and tourists.

It would be very difficult for the Tibetans to oust the more numerous and powerful Chinese by armed force, and it would go against the Tibetan Buddhist belief in non-violence. Instead, His Holiness the Dalai Lama and the Tibetan people have used diplomacy and non-violent activism in the hopes that the People's Republic of China will be condemned by other nations and pressured to withdraw its occupation forces from Tibet.

The U.S. State Department published a report in 2003 that stated:

“The Government's human rights record in Tibetan areas of China remained poor, although some positive developments continued. The Government controlled information about all Tibetan areas... making it difficult to determine accurately the scope of human rights abuses. Authorities continued to commit serious human rights abuses, including execution without due process, torture, arbitrary arrest, detention without public trial, and lengthy detention of Tibetans for peacefully expressing their political or religious views. Deaths of at least 41 Tibetan political prisoners since 1989 can be attributed to severe abuse under detention; at least 20 of those prisoners had been in Lhasa's TAR Prison (also known as Drapchi Prison). The overall level of repression of religious freedom in the TAR, while somewhat less oppressive for lay followers than in previous years, remained high.... Individuals accused of political activism faced ongoing harassment during the year. There were reports of imprisonment and abuse of some nuns and monks accused of political activism. Security was intensified during sensitive anniversaries and festival days in some areas, while activities viewed as vehicles for political dissent, including celebration of some religious festivals, were suppressed.”

You can read the full report at <http://www.state.gov/g/drl/rls/hrrpt/2003/27768.htm#Tibet>.

HANDOUT 5 ▶ P.1 The World's Most Famous Refugee

The Dalai Lama (pronounced Dah-lie' lah'-mah) is the 14th in a line of Dalai Lamas, the most important political figures in Tibet. He is also an important religious leader in the Buddhist world. The center of the Dalai Lama's government used to be in Lhasa, Tibet. He is currently in exile in Dharamsala, India. He has won the Nobel Peace Prize because of his insistence on using non-violent methods to achieve his goal of autonomy for Tibet.

Here are some excerpts from a speech he gave to the United Nations World Conference on Human Rights. As you read, underline key words and make notes in the margin about the main ideas the Dalai Lama has expressed:

HUMAN RIGHTS AND UNIVERSAL RESPONSIBILITY

No matter what country or continent we come from we are all basically the same human beings. We have the common human needs and concerns. We all seek happiness and try to avoid suffering regardless of our race, religion, sex or political status. Human beings, indeed all sentient beings, have the right to pursue happiness and live in peace and in freedom. As free human beings we can use our unique intelligence to try to understand ourselves and our world. But if we are prevented from using our creative potential, we are deprived of one of the basic characteristics of a human being. It is very often the most gifted, dedicated and creative members of our society who become victims of human rights abuses. Thus the political, social, cultural and economic developments of a society are obstructed by the violations of human rights. Therefore, the protection of these rights and freedoms are of immense importance both for the individuals affected and for the development of the society as a whole.

...The key to creating a better and more peaceful world is the development of love and compassion for others. This naturally means we must develop concern for our brothers and sisters who are less fortunate than we are. In this respect, the non-governmental organizations have a key role to play. You not only create awareness for the need to respect the rights of all human beings, but also give the victims of human rights violations hope for a better future... Respect for fundamental human rights should not remain an ideal to be achieved but a requisite foundation for every human society.

When we demand the rights and freedoms we so cherish we should also be aware of our responsibilities. If we accept that others have an equal right to peace and happiness as ourselves do we not have a responsibility to help those in need? Respect for fundamental human rights is as important to the people of Africa and Asia as it is to those in Europe or the Americas. All human beings, whatever their cultural or historical background, suffer when they are intimidated, imprisoned or tortured. The question of human rights is so

HANDOUT 5 ► P.2

fundamentally important that there should be no difference of views on this. We must therefore insist on a global consensus not only on the need to respect human rights world wide but more importantly on the definition of these rights.

...The rich diversity of cultures and religions should help to strengthen the fundamental human rights in all communities. Because underlying this diversity are fundamental principles that bind us all as members of the same human family. Diversity and traditions can never justify the violations of human rights. Thus discrimination of persons from a different race, of women, and of weaker sections of society may be traditional in some regions, but if they are inconsistent with universally recognized human rights, these forms of behavior must change. The universal principles of equality of all human beings must take precedence.

...There is a growing awareness of peoples' responsibilities to each other and to the planet we share. This is encouraging even though so much suffering continues to be inflicted based on chauvinism, race, religion, ideology and history. A new hope is emerging for the downtrodden, and people everywhere are displaying a willingness to champion and defend the rights and freedoms of their fellow human beings.

...As we approach the end of the Twentieth Century, we find that the world is becoming one community. We are being drawn together by the grave problems of over population, dwindling natural resources, and an environmental crisis that threaten the very foundation of our existence on this planet. Human rights, environmental protection and great social and economic equality, are all interrelated. I believe that to meet the challenges of our times, human beings will have to develop a greater sense of universal responsibility. Each of us must learn to work not just for one self, one's own family or one's nation, but for the benefit of all humankind. Universal responsibility is the best foundation for world peace.

...I, for one, strongly believe that individuals can make a difference in society. Every individual has a responsibility to help move our global family in the right direction and we must each assume that responsibility. As a Buddhist monk, I try to develop compassion within myself, not simply as a religious practice, but on a human level as well. To encourage myself in this altruistic attitude, I sometimes find it helpful to imagine myself standing as a single individual on one side, facing a huge gathering of all other human beings on the other side. Then I ask myself, 'Whose interests are more important?' To me it is quite clear that however important I may feel I am, I am just one individual while others are infinite in number and importance.

Source: <http://www.tibet.com/DL/vienna.html>

The Politics of Production

Enduring Understandings:

- All media are constructions of reality.
- Media productions are not simply artistic creations, but also the product of economic factors: i.e., they cost money and make money.
- Media contain beliefs and value systems that reflect a filmmaker's point of view.

Essential Questions:

- How do budget constraints shape the form and content of a film?
- How are new technologies absorbed into society?
- How does bias find its way into media?

Notes to the Teacher:

New communication technology is bringing change to societies and cultural institutions, and it is increasingly clear that film and other visual media are powerful, accessible tools for telling personal and cultural stories that influence our perspectives and facilitate social change. Therefore it is important for students to become knowledgeable about all aspects of media. The focus of this lesson is on how commercial considerations influence both the form and content of a film.

Hollywood studios have huge budgets with which to fund films but as the old saying goes, "He who pays the piper calls the tune." Thus the studio can interfere with and reshape any aspect of production. The studio makes its demands based on a desired target market, competition from other films, influences from corporate, governmental or social watchdogs, financial limitations, egos, contractual obligations, and so on. In addition, Hollywood movies are legally bound to pay all of the filmmaking crew according to union regulations. A known celebrity can generate substantial earnings at the box office and therefore commercially desirable actors' fees can be astronomically high.

Independent film producers work with much smaller budgets, and very often with amateur or unknown actors. However, these producers have the ability to offer an outlet for filmmakers who are marginalized by the large studios. Production techniques in these films are somewhat simpler and cheaper, thereby giving voice to a wide range of storytellers.

Khyentze Norbu harnesses his passion for film to bring his understanding of Buddhist wisdom to a wider global audience. The success of this first film both at world wide film festivals and at commercial venues will give Norbu the reputation and income to fund future film projects to advance his ideas.

In Activity 1, students learn that films are carefully constructed, using visual and sound technology, to tell stories that have emotional power and esthetic qualities specific to the medium. This is an important introductory activity as it helps students understand a film text and it helps the teacher assess student understanding of the story. Students should be encouraged to engage in a creative brainstorming session with the class.

Activities 2 and 3 discuss values and build on students' existing knowledge of stereotyping and Activity 4 gives students a taste of some important aspects of filmmaking, writing scripts and pitching ideas.

At the end of the lesson plan is a rubric (Handout 1) you may give to your students so that they know how they will be evaluated on their presentations. If you wish, make your own rubric, adding categories based on class discussion about what will make a convincing presentation.

DURATION OF LESSON:

Two-three periods

ASSESSMENT:

Student pitch of screenplay (see rubric)

LANGUAGE ARTS STANDARDS Indicators addressed by this lesson

STANDARD 9. Uses viewing skills and strategies to understand and interpret visual media

LEVEL III (GRADES 6-8)

1. Understands a variety of messages conveyed by visual media (e.g., main concept, details, themes or lessons, viewpoints)
6. Understands how symbols, images, sound, and other conventions are used in visual media (e.g., time lapse in films; set elements that identify a particular time period or culture; short cuts used to construct meaning, such as the scream of brakes and a thud to imply a car crash; sound and image used together; the use of close-ups to convey drama or intimacy; the use of long camera shots to establish setting; sequences or groups of images that emphasize specific meaning)
7. Understands reasons for varied interpretations of visual media (e.g., different purposes or circumstances while viewing, influence of personal knowledge and experiences, focusing on different stylistic features)
9. Understands techniques used in visual media to influence or appeal to a particular audience (e.g., production techniques, such as designing a news program as entertainment; persuasive techniques, such as exaggerated claims, portrayal of appealing lifestyles, bandwagon, glittering generalities; subliminal messages; narrative style)

STANDARD 10. Understands the characteristics and components of the media.

LEVEL III (GRADES 6-8)

2. Understands the different purposes of various media (e.g., to provide entertainment or information, to persuade, to transmit culture, to focus attention on an issue)
5. Understands aspects of media production and distribution (e.g., different steps and choices involved in planning and producing various media; various professionals who produce media, such as news writers, photographers, camera operators, film directors, graphic artists, political cartoonists)
6. Understands the ways in which image-makers carefully construct meaning (e.g., idea and word choice by authors, images created by photographers, television programs created by groups of people, photos or cutlines chosen in newspapers)
7. Understands influences on the construction of media messages and images (e.g., the historical period or place in which they were made; laws that govern mass media, such as truth in advertising; the socio-cultural background of the target audience; financial factors such as sponsorship; cause-and-effect relationships between mass media coverage and public opinion trends)

Materials needed:

HANDOUT 1: Rubric

HANDOUT 2: Pitch organizer sheet

Procedure:

ACTIVITY 1: Likes, Dislikes, Puzzles and Patterns: A Deconstruction Exercise

1. Place the words **LIKES**, **DISLIKES**, **PUZZLES** and **PATTERNS** across the top of the chalkboard or on separate pieces of chart paper. Have a brainstorming session with the class and classify their thoughts about the film into the four categories. (**PUZZLES** refer to things that a student didn't understand or had a question about. **PATTERNS** refer to things that are repeated in the film. This repetition could occur in the visual elements, with a character, setting, audio, text, acting, mood, lighting etc. Suggested responses: chanting ceremonies, repetition of soccer images, the playfulness of the young monks.)
2. If a point appears in more than one column, have students discuss their different points of view. For example, some people will be sympathetic to the abbot's homesickness for Tibet, while others feel this detail adds nothing to the story. Some students may like an aspect of the film that others dislike. Ask the students why they feel that certain things were repeated. For instance, the young monks kicked a Coke can in the courtyard and there was a Coke can in the fortune-teller's home. What does the can represent, and why the repetition?

3. If *The Cup* is the first film in your *Journeys in Film* program, you should expect to hear comments about subtitles. Ask how many students have seen a subtitled film before. Ask the students what strategies they used to view this new style of film.
4. Ask students to compare the production values (special effects, stars, soundtracks, big promotion campaigns) of this "indie" (independent) film to those of a blockbuster film like *Spy Kids* or *Harry Potter*.

ACTIVITY 2: Values

1. Explain to the students that Khyentze Norbu is a Buddhist lama who sees Buddhism more as a philosophy and way of life and less as a religion. This means he believes in following the values of Buddhism in his everyday life. Remind students that often a filmmaker's own values will be seen in the film and will affect the story he tells.

Ask the students "What values does Norbu include in the movie which help to shape the story? For each value, give evidence from the film to support your view." (Suggested responses: Everyone in the monastery is expected to help with practical tasks; it is important to respect your elders and those in higher religious positions; it is important to respect promises made to others; when people work together, they can accomplish more than when they work on their own.)

2. Ask the students to identify the influences of Western culture included in this film. (Some examples include the Coke can, the World Cup Series broadcast from

Europe, the game being played among the boys, soccer tee shirts, magazines.) Which Western values are presented in the film?

3. Ask students to comment upon their reaction to the combination of both Eastern and Western elements in the film. Students should recognize that they are not presented as "good" and "bad" but rather only as different elements. Characters are influenced by both cultures, and we see this film unites these sets of values.

ACTIVITY 3: Stereotypes

1. Discuss and define stereotypes: *a distortion of the truth based on a generalization about a group or individual.*
2. Remind students that we often make generalizations about people when we don't know them; in that situation, we usually rely on what we have heard others say, because we don't know any better. Discuss how our own biases, experiences and learned attitudes can affect how we see and relate to one another. Also mention to students that stereotyping often stems from the fear of the unknown or misunderstood "other" person whom we see as different from us.
3. Ask the students whether they recall any instances of stereotyping in the movie. Some students may have noticed that there are elements of stereotyping of both the Indian and Chinese characters in this film. (For example, "Never ask an Indian for directions" or "Chinese rice is smelly.")

4. Explain the difference between objective and subjective statements:

- a.** Objective statements are *facts*, things that most reasonable people would agree about. Facts also don't change very often or easily. For example, the movie is 93 minutes long; the main character's name is Orgyen. (Most reasonable people would not argue about these details, nor would they change their mind about these details at a later date.)
- b.** Subjective statements are *opinions*, things that reasonable people may very well disagree about. For example, the best scene in the movie is — . (There could be much disagreement about which scene is the *best* scene. Furthermore, a person could change his or her mind about a favorite scene after discussing with friends, after a second viewing, after time elapses.)

5. Go back to the instances of stereotypes discussed earlier. Ask the class whether these are objective or subjective statements.

6. Select a scene of your own choosing from the movie to review with the class and discuss instances of objective and subjective statements made in the scene. If applicable, you may also wish to look for actions and behaviors that *imply* objective or subjective thoughts that are not verbally articulated.

ACTIVITY 4: Writers Pitch Ideas to Potential Producers (Simulation):

- 1.** Explain to the class that most filmmakers don't have the money to produce their own films. Instead, they must convince investors or producers (people who will provide some money up front, and will expect to be paid their own money back, plus a profit, once the movies is finished and makes money) to fund their films.
- 2.** Ask the students to imagine any potential problems a filmmaker might have in getting the necessary funding to make his/her film. Prompt students to consider what an investor will be looking for when he chooses which film to support. Will an investor care about the same aspects of a film as the filmmaker trying to get money? How should a filmmaker approach and speak to a possible investor if he/she wants to convince the investor to provide funding?
- 3.** Often a filmmaker will have an opportunity to "pitch" an idea to a potential producer but may only have a few minutes to grab the producer's attention. This is a case of "less is more."
- 4.** With the class discuss how Norbu may have "pitched" *The Cup*: "This is based on a true story about a young Tibetan monk who rebels against the rules of a monastery in exile. He has devised a plan to indulge in his passion to see the World Cup soccer match on TV. How he manages to get the technology to make this possible and how he convinces his superiors to accept this scheme make the story both compelling and heartwarming. The film is shot in a spectacular setting, etc. "

5. Arrange the class into pairs and designate them as teams of script writers. Tell them that they will be coming up with their own “script pitch” that will attempt to convince investors to provide financial backing for an independent film. Ask students to come up with a simple script scenario based on a true story that one of them has experienced or heard about. Regroup in sets of 4 and have each pair share their story idea for feedback, clarity of story and any other positive suggestions. Encourage students to state what they like, dislike and don’t understand about the other pair’s story.
6. Assignment: Each writing team will prepare an oral presentation to pitch their story idea to potential producers to fund the film. (Cue cards should be used to record key points students will refer to during presentation.) In this case the “producers” are the class and teacher. Explain to students that they will be judged on how convincing their pitch is. Ask the class to offer suggestions as to what makes an effective presentation. They should offer (or you can offer) comments. (Examples: preparing simple cue cards; not reading directly from cards; having a well-thought-out story; using humor, suspense, or drama; having a strong delivery; mentioning special features like music, setting, actors; sounding convincing so investors will see that the film has potential to be successful, etc.) Suggested presentation time is 3 to 4 minutes.
7. An evaluation rubric has been included in this lesson plan, but it will be helpful to have the class discuss ahead of time what will make a good presentation.

EXTENSION ACTIVITIES:

1. Recommend that students, in partnership with parents, embark on an independent study unit at home to compare production values and belief systems in a variety of age-appropriate studio-financed and independent films available at local video stores.
2. Some story ideas could move forward into simple production, storyboarding, writing of a key scene, etc. Refer to the media lesson from the *Children of Heaven* unit for information about doing a storyboard.
3. Encourage students with an interest in film production to begin writing scripts from their story pitches. Excellent screenwriting software is available, e.g., *Final Draft* and *Writers’ Blocks*, that could be used in the classroom.
4. Invite a real filmmaker, writer, actor, or producer into the classroom to speak on how to pitch a film idea, etc.
5. Essay question: Research the way in which the film *The Cup* was produced. Khyentze Norbu created his first feature film *The Cup* on a very small budget. Describe three production decisions he had to make in order to work within the budgetary constraints of an independent film. Did these decisions improve or detract from the film? Use evidence from the film to support your argument.

(Suggested answers: Norbu was both writer and director; the set was a monastery that did not charge him for filming; actors were monks not celebrities; money was spent on transportation of cameras; script was improvised because no translations were available; he saved time and money by waiting to view film.)

ADDITIONAL RESOURCES:

Print Materials

Theodosakis, Nikos. *The Director in the Classroom: How Filmmaking Inspires Learning* (San Diego, CA: Tech4 Learning Publishing, 2002)

Kenny, Robert. *Teaching TV Production in a Digital World* (Westport CT: Greenwood Publishing Group, 2001)

Internet Resources

bfi.org.uk/education

The education page of the British Film Institute, with many useful teaching resources.

HANDOUT 1 Assessment Rubric for “The Pitch”

The pitch is an oral presentation to persuade the listener to act. This is an important life skill since students attempt to persuade their parents, friends and teachers to do certain things every day. This is a case of “less is more”: having a well-thought-out idea boiled down to a three or four minute presentation.

To assess the effectiveness of the oral presentation, your teacher will use the following rubric:

Satisfactory	Good	Excellent
Preparation: Has a basic story idea prepared Has notes or has prepared cue cards	Preparation: Has a clear vision of the basic story idea Touches on production Has prepared	Preparation: Knows story, setting, characterization, who the audience will be; can visualize the production in a general way and describe some key production elements that make this unique (like direction, music, lighting, cinematography, sets, props etc) Has prepared cue cards
Presentation Content: Completes a basic presentation	Presentation Content: Gets across some interesting points about the project	Presentation Content: Gets across a strong, clear and creative idea, making strong points about the project.
Effectiveness of Delivery: Reads throughout presentation directly from cue cards	Effectiveness of Delivery: Stays on topic, using notes to keep track Uses basic speaking techniques	Effectiveness of Delivery: Engages audience, is animated, referring to notes subtly, uses persuasive techniques such as arguments in favor, humor, suspense, logic, etc.

HANDOUT 2 ► P.1

Making a Pitch

This worksheet will help you organize your ideas as you create your story and develop your pitch. Students must decide who the audience will be for their film and why the film should be made. The reasons may be sheer entertainment value, a commercial money-making idea, telling the world an important story, etc.

BASIC STORY IDEA

AUDIENCE (Who is this movie going to appeal to?)

PRODUCTION NEEDS:

a. Actors (general or specific)

b. Locations/Sets/ Costumes

Lesson 8

MEDIA LITERACY



HANDOUT 2 ► P.2

c. Music/Sound/Cinematography

d. Special Effects

THE PITCH:

What makes this a great project and why should someone want to fund it?

(Continue on another sheet of paper if necessary.)

Energy Sources and Resources

Enduring Understandings:

- Not all parts of the world have electricity.
- Even countries with access to electricity might not have regular, continuous service.
- Many activities we do on a daily basis require electricity, but several of those activities could be accomplished through alternate means requiring little or no electricity.

Essential Questions:

- How much do we rely on electricity?
- What are the differences between renewable and non-renewable electricity sources?
- What problems do parts of the world face when electricity is in short supply, and what can they do about it?

Notes to the Teacher:

This lesson provides students with an opportunity to understand that what we take for granted in North America may be in short supply elsewhere in the world. Students examine our daily reliance upon electricity and look at alternatives to their daily activities. They learn how commercial electricity is generated through spinning turbines that power generators, sending power through transmission lines. They also come to understand the concept of sustainability of electrical energy and the issue of renewable vs. non-renewable sources

The purpose of Activity 1 is to allow students to see the extent to which their daily activities rely on electricity and to allow them to imagine a life that is less reliant on electricity. Much education around energy conservation is focused on strategies for urban life such as purchasing newer, power-saving devices, turning out lights when not in use, only running the dishwasher when it is full. The purpose of this activity is not to reiterate strategies for using electricity with conservation in mind, but rather to give students a glimpse into a world *without* electricity and to have students realize that there are enjoyable alternative activities they could choose that require *no* electricity.

In Activity 2, students compare and contrast energy sources – renewable and non-renewable. This activity is designed to have students thinking about trade-offs when it comes to electrical power. Renewable energy sources, such as solar and wind, are available for an indefinite length of time, but often these sources are not continuously available. For example, solar energy

depends on the amount of sunlight available and wind energy requires moving air. By contrast, non-renewable energy sources, such as fossil fuels and batteries work predictably and consistently until they run out, at which point there is no more energy.

Living with an electricity “budget” because demand exceeds supply is the topic of the Activity 3. This activity is a quick, physical demonstration of the constraints that some cities experience regarding electricity. Many students in your classroom may not have experience with restrictions on when or how long they can use electricity. This activity will demonstrate the idea of scheduling tasks around the availability of electricity. Throwing the balls will represent using electricity, and waiting for the balls to be returned to the students will represent waiting for the next available window of electricity.

A practical note: If you buy new decks of cards for this activity, be sure to shuffle each deck before class starts.

DURATION OF LESSON:

Two periods

ASSESSMENT:

Class discussion
Student summations

ENGINEERING STANDARDS

Indicators addressed by this lesson

STANDARD 5: Understands energy and power types, sources and conversions

LEVEL IV: (GRADES 9-12)

1. Understands how power is derived from mechanical, chemical, nuclear, and alternative energy sources.

SCIENCE STANDARDS

Indicators addressed by this lesson

STANDARD 9. Understands the sources and properties of electricity.

LEVEL III: (GRADES 6-8)

5. Knows that electrical circuits provide a means of transferring electrical energy to produce heat, light, sound and chemical changes.

STANDARD 6. Understands relationships among organisms and their physical environment

LEVEL IV, GRADES 9-12

5. Knows ways in which humans can alter the equilibrium of ecosystems, causing potentially irreversible effects (e.g., human population growth, technology, and consumption; human destruction of habitats through direct harvesting, pollution)

Materials:

ACTIVITY 1: Paper and writing utensils for each student

ACTIVITY 2: A pinwheel, an inexpensive mini (personal) battery-powered fan, and batteries for each group

ACTIVITY 3: Three sheets of paper, a writing utensil, and a deck of cards for each group. Use a different color of paper for each group.

Procedure:

ACTIVITY 1: With and Without Electricity

1. Ask students to list 10 things they normally do in a day on a piece of paper. This could be 10 things they most like to do, 10 things they did today or last weekend, or the first 10 things they did this morning.
2. Have students go through their lists and eliminate each activity that requires electricity, including battery power. Ask students to report how many items now remain on their lists.
3. For every eliminated item, ask students to replace each spot with an activity that *does not* require electricity. Invite students to share their ideas with the class.
4. Have students move into groups of 3 or 4 and tell the groups they will have 3 minutes to generate a list of as many activities as possible that do not require electricity. Each group will receive a point for each item on their list that *no other group* has listed. This scoring is similar to the game “Boggle” where players only receive points for being the only person to write an answer down. For example, a group may write “play soccer” as an answer, but if any other group has written “play

soccer”, then no one receives a point for this answer. This will encourage students to be creative and think of answers that they believe no other team will have written. It might also be a good idea for student groups to identify a ‘scribe’ who can write exceptionally fast.

5. After students have had 3 minutes to write answers, take turns having each group read out its list. As each answer is read out, other students whose group also has that answer should raise their hands. In this case, everyone crosses out that answer, and no group receives any points. If no other group has the answer being read out, then the group circles that answer and scores one point.
6. All subsequent groups should read out only the answers they have remaining that have not yet been crossed out.
7. Continue until all groups have had an opportunity to read out their unique answers and total points to see which group won.

ACTIVITY 2: Continuous and Noncontinuous Power Sources

1. With students still in their small groups, distribute mini battery-powered fans and pinwheels to each group. Make sure each group has at least one of each item.
2. Explain to students that commercial power plants work by having some energy source spin a **turbine**, which powers a generator, which then sends power out through transmission lines. So, all the electricity we use in our homes depends on keeping a turbine spinning. (Note: a turbine is a machine with fan-like blades attached to a central shaft. The pressure of water, wind, gas or steam on these blades causes the turbine to spin.) Ask students to imagine how each

energy source could spin a turbine. Water and wind should be easy to imagine, but what about steam and gas? Where would the steam and gas come from? (Heating water or burning something to create steam; releasing a stream of gas). The three most common ways of generating power in North America are by hydroelectric power (moving water can spin a turbine); nuclear power (the energy released by a nuclear reaction can spin a turbine) and fossil-fuelled power (the energy released from burning fossil fuels such as coal and oil can spin a turbine.) Can students imagine any other way of spinning a turbine?

3. Inform students that the items in front of them will represent two different turbines that will power generators for the group. As long as the fan or pinwheel is spinning, it is generating power.
4. Allow students to make each item spin and ask them to identify the power source in each case (battery in the fan and wind/breath in the pinwheel).
5. Encourage students to discuss for a few minutes, in their groups, the pros and cons to each power source.
6. As a class, explore questions such as:
 - a. Which source is better if you need power for 5 minutes? 5 hours? 5 weeks? 5 years?
 - b. Which source is more *predictable*? More *reliable*?
Answers will vary as students debate what it means to be reliable—if it's not sunny out today, you can't rely on solar power today, but you know that the sun will never run out, so you can rely on solar power in the long run.
 - c. Which source is *continuously* available? (The battery provides continuous power, until it runs out.)
Which source is not *continuously* available? (Wind or breath will never run out, but you could have an entire day with no wind, and you may need to stop blowing for a while to catch your breath.)
7. Discuss issues from the film involving electricity:
 - a. When did the characters in the film need or use electricity? Did they use electricity on a daily basis, or for special activities only?
 - b. Did they have any problems using electrical power? If so, what?
 - c. How much electricity did the monks and students use to perform their daily activities? It may be worthwhile to revisit the lists of activities from Activity 1 and demonstrate to the students that the characters in the film probably performed the same categories of activities (cooking, eating, bathing, entertaining themselves, schooling) your students listed themselves, even though the specific actions may have been different.
 - d. From the background information on the making of the movie, where might energy sources (or the lack of energy) have challenged the filmmakers?

ACTIVITY 3: Budgeting Electricity

1. While students are still in their small groups, tell them that for the next activity they will have to perform three tasks: Write the numbers from 1 to 100 on a sheet of paper; hit 10 “bull’s-eyes” on the chalkboard with crumpled balls of paper and organize a deck of

cards in numerical order (all the 2's together, then all the 3's, 4's all the way up to Aces).

2. Each group will be allowed to have 2 pieces of paper to crumple into a ball, one piece of paper and a pen/pencil to write the numbers 1 to 100 and a shuffled deck of cards.
3. The teacher will draw a big “bull’s-eye” on the chalkboard.
4. When the teacher says, “Go” each group may begin any or all of the three tasks. While students may write numbers or organize cards without any restriction, the students are *not* allowed to retrieve their balls once thrown at the chalkboard. Instead, the students must wait for the teacher to return balls to the groups, at which point they may be thrown again. As before, students must wait for the teacher to return the paper balls before they may be thrown again.
5. Allow groups to continue managing all three tasks simultaneously until all three goals have been achieved.
6. When the groups have finished, discuss as a class how it felt to have only a limited opportunity to throw the balls. What kinds of strategies did the groups use to complete the tasks? (Students will likely say that they managed their time so that they did the number or card activity while they were waiting for their balls to be returned.)
7. Remind students that in some places of the world, power is limited to only a few hours per day. Just as students had to wait for an opportunity to score their bull’s-eyes, some people have to schedule their daily tasks requiring electricity. The time between power

usage windows is filled with tasks that do not require electricity. So, people might very well choose alternative methods that do not require electricity to get the job done because they can be done at any time and because they won’t take up valuable electricity. For example, instead of using a dishwasher, one might choose to wash dishes by hand.

8. Play the game again, (or imagine as a class that you did so) but this time, allow students the opportunity to earn a “bull’s-eye” by having the entire group count together to 30, using a standard counting time of one number per second. How does having this alternative change the game? Students may comment that it’s not as much “fun” counting as it is throwing the ball and it takes longer to count to 30 than it does to just hit the bull’s-eye. However, the students are no longer dependent upon the teacher to complete their activities. By putting forth a little more effort themselves, they can improve how quickly the overall task is completed and they do not have to depend on an external source.
9. Discuss the effects of these variations on the game:
 - a. The teacher “gets tired” and sits down halfway through the game, taking a 10 minute nap.
 - b. The teacher is “unreliable” and sometimes skips over a group when returning the balls.
 - c. The teacher “quits” partway through the activity, and the class is forced to wait until the principal notices that the class needs a replacement teacher.
 - d. A fourth task is added that involves the teacher for which there is no other alternative (such as counting to 30).

- e. One member of each group is allowed to go and collect the balls instead of waiting for the teacher

10. Describe that last scenario as providing an “alternative energy source” – another student. This student can only collect his/her own group’s balls and cannot help another group. So, the student cannot do as much work as the teacher can, but by doing his/her own share, can help reduce the strain on the teacher, and in turn, can help each group go more quickly. In North America, a small number of people use alternative energy sources (usually only for their own personal use) that are less powerful, but the small bit of help it provides can have an impact on the larger system.

ACTIVITY 4: Closure

1. Quickly have students count off by threes. Ask all the “1” students to write a few sentences summarizing the main ideas they learned from Activity 1; the “2” and “3” students should do the same for Activities 2 and 3. You may have to remind them briefly about each activity.
2. Give each set of students a chance to share their summaries with their neighbors. Collect the summaries when they are finished.

EXTENSION ACTIVITIES:

1. Research an alternative energy source (solar energy, wind energy, geothermal energy) and create a poster or brochure to advertise the benefits of the energy source.
2. Build a “potato clock.” (See Internet resources.)

3. Create an advertisement for an alternative energy product (e.g., jacket with solar panels for charging your cell phone as you walk; solar paint/wallpaper that reduces heating and cooling costs) such as those found at <http://treehugger.com>, an online alternative energy magazine.

ADDITIONAL INTERNET RESOURCES:

www.treehugger.com

An online magazine with environmentally-friendly articles and products.

<http://www.kidzworld.com/site/p4726.htm>

Easy directions for making a potato clock.

http://www.peacecorps.gov/wvs/cybervol/2004-5/lams_Nov_Letter.html

A Peace Corps Volunteer in Nepal tells about his experiences building an alternative stove (story plus lesson plan).

<http://www.eia.doe.gov/kids/glossary/>

A glossary of energy-related words for students.

<http://www.eia.doe.gov/kids/energyfacts/sources/renewable/wind.html>

A page on wind energy and windmills.

<http://www.leerica.lsu.edu/educat/lesson3.htm>

A simple experiment in cooking with solar power.

<http://www.energywhiz.com/teachers/find.htm>

A collection of solar energy lesson plans, plus information about a solar soap-box derby.

http://eartheasy.com/Newsletter_tidwellarticle.htm

Mike Tidwell tells about his energy-saving house, which runs almost entirely on alternative renewable fuels.

The Value of Money

Enduring Understandings:

- Money is only one of many things that have value.
- Money's value is variable, not fixed, and depends on many factors.
- An imbalance of wealth in society causes some people and organizations to redistribute wealth to those in need.

Essential Questions:

- How is the value of an item established?
- How are currencies exchanged?
- What is sponsorship?

Notes to the Teacher:

Activity 1 is intended to allow students to practice skills of ratio/proportion/currency conversion/unit rates in the context of providing financial sponsorship

This game will involve bartering, which demonstrates that items don't necessarily have set values. Rather, value is dictated by supply and demand. In this game, the two of hearts may be very valuable in one round of play, but worthless in another. Students will be required to perform multiple currency conversions as each student will be trying to accomplish the same goal, but with a different currency. In this game, students will attempt to collect enough money to sponsor a family in a foreign country. When negotiating with other students who are working in different currencies, students will have to estimate appropriate amounts in both their own currency and other students' currencies.

You should decide ahead of time whether you would like your students to perform these calculations by using calculators or by using a manual technique of your choice. You may wish to include a quick lesson on converting from one currency to another using your preferred method, or you may wish to let the children discover their own algorithms as they play the game.

The situation of sponsorship is meant to have students work towards an altruistic goal: sponsoring an underprivileged family for a year. This context allows students to better understand the situation of the students in the film who were sponsored so that they could attend the monastery.

If the class period is very short, you may wish to extend the game to a second period. If so, you should have envelopes for each player's cards and scorecards.

And you might want to let your principal know in advance about this lesson, so he/she doesn't think you're running a casino!

DURATION OF LESSON

One-two periods

ASSESSMENT:

Observation

Student scorecards

STANDARDS

Indicators addressed by this lesson

STANDARD 1: Uses a variety of strategies in the problem-solving process

LEVEL IV (GRADES 9-12)

5. Uses unit analysis to solve problems involving measurement and unit conversions

LEVEL III (GRADES 6-8)

9. Uses a variety of reasoning processes to model and solve problems

STANDARD 2: Understands and applies basic and advanced properties of the concept of numbers

LEVEL III (GRADES 6-8)

1. Understands the relationships among equivalent number representations

7. Understands concepts of ratio, proportion and percentage and the relationships among them

STANDARD 3: Uses basic and advanced procedures while performing the process of computation

LEVEL III (GRADES 6-8)

6. Uses proportional reasoning to solve mathematical and real-world problems

8. Knows when an estimate is more appropriate than an exact calculation

Materials needed:

For each group of four students in Activity 2:

A deck of cards

Calculators (if desired) for currency conversion

For each student: **HANDOUTS 1 and 2**

Procedure:

ACTIVITY 1: Understanding the Value of Money

1. Introduce the topic of sponsorship with students by discussing the following questions:

- a. What do you do when you want something that costs more than you have right now? (*Save up for it; ask parents; do extra work around the house or neighborhood.*)
- b. What if you had no job/allowance? What could you do? (*Offer to do something, i.e., provide services; trade/sell something you already have; ask other people for money in exchange for something.*)
- c. What did the boys in the film do when they wanted to rent the television and satellite set? (*Took up a collection, pawned items.*)
- d. What items of value did the students at the monastery have? (*Money, magazines, jewelry, gifts from parents.*)

e. How was the value of these items determined?

Take, for example, the younger boy's watch from his mother: What was its *value* to him? What was its value to the man renting out the television equipment?

f. What was the value of the television rental equipment? (*Some students may say the actual monetary value mentioned in the film. If so, remind the students that the quoted price changed during the film.*) Was the television equipment "valuable" to anyone else in the film besides the man renting it? (*The monks!*) What "value" did it have to them? (*Difficult to quantify – but at least the asking price for the rental.*) Would the monks have paid more if the man had charged more? (*This introduces the notion of "value" as being variable and dependent on the situation.*) Would the monks have paid as much as they did for the television if it weren't the day of the World Cup?

g. Would the monks' money have been as valuable to them if they had nothing to spend it on? Under what circumstances is money not very valuable? (*When there's nothing to buy; when you don't need anything; when all the stores are closed.*)

3. Introduce the concept of sponsorship and ask for examples. (*Sponsoring a child in a third world country, sponsoring a kid to go to camp, sponsoring a sports event, sponsoring a runner in a charity race.*)

ACTIVITY 2: Sponsorship Game

1. Distribute **HANDOUT 1: HOW TO PLAY THE SPONSOR GAME**. Put the students in groups of four and distribute a deck of cards and four scorecards to each group.
2. Read the rules aloud as students read along, and help them fill in the top part of the scorecard. Give them the opportunity to ask questions about the rules of play. As they play, circulate around the groups and be sure students understand how to play.
3. 10 minutes before the end of the class, stop the game and ask students to comment upon their experiences playing the game.
 - a. Were some people at an advantage or disadvantage during the game?
 - b. Was it difficult at first to “think in two currencies?”
 - c. What strategies did groups develop for making negotiating/bargaining easier?
 - d. Did students begin the game with a competitive or cooperative attitude? Did this attitude change as they went through the game?
 - e. How would the game have been different if the entire group had to work as a team to sponsor everyone’s family members?
 - f. Can they think of any specific instances where they would have done something differently?
4. Ask students to sum up what they have learned in this class period in one-two sentences.

HANDOUT 1 ► P.1 How to Play the Sponsor Game

DIRECTIONS: The goal of this game is to sponsor a family in a foreign country, to help them with daily living expenses such as food, shelter, medicine, clothing and education. This family cannot afford these things on their own, so you have decided to put some of your own earnings at a part-time job towards sponsoring this family.

STARTING THE GAME:

1. Each player receives a scorecard.
2. Each player chooses a suit (hearts, diamonds, spades, clubs). The Ace, King, Queen and Jack of this suit will represent the members of the family you have chosen to sponsor. (Ace = parents; King = brother; Queen = sister; Jack = cousin; Note: Even though this is not your own family, during the game we will call the members of the family “your brother” and “your parents.”) Take these cards out of the deck and keep them beside you. You must earn 1500 points to sponsor your parents, 800 to sponsor your brother, 800 to sponsor your sister and 500 to sponsor your cousin.
3. During the game, each player will be purchasing points with his or her own money, in his or her own currency. Remember, there are several different units of currency in the world: dollars, yen, rubles, pounds, euros, etc. Each player should choose a unit of currency for himself or herself. It can be a real currency or an imaginary one.
4. To determine how much each point costs, each player draws one card from the deck to determine his or her country’s “currency value.” The number on the card you draw tells you how much a point costs you. If you select a 2, then you must pay 2 units of your currency per point. If you select a 3, then you must pay 3 units of currency per point, and so on.
5. You begin the game with 300 points, but first you must convert that to your currency by multiplying 300 times the number on your card. **EXAMPLE:** You decide to name your currency “moons” and you pick a 7 from the deck. This means that every point costs you 7 moons, and you will start with 2100 moons. All of this information can be recorded on your scorecard.

HANDOUT 1 ► P.2

PLAYING THE GAME

- 1. Put all the cards back in the deck and shuffle.** Choose one person to be the dealer, and deal out 5 cards to each student. These cards should be dealt face up, so that everyone can see them.
- 2. The person to the left of the dealer goes first.** This player can choose one of three actions:
 - a.** Offer to sell or trade cards – do this when you can see that you have a card someone else will want, but that is not very valuable to you!
 - b.** Offer to buy or trade cards – do this when you can see that someone else has a card that you want!
 - c.** Buy a card from the deck – do this when you need another card to earn points, but you can't make a sale/trade with anyone else
- 3. Cash in your cards and collect points** – do this when you can create one of the following patterns of cards:
 - 1 pair – collect 50 points
 - 2 pairs – collect 100 points
 - 3 of a kind – collect 200 points
 - full house (3 of a kind plus another pair) – collect 300 points
 - straight (5 cards in a row, such as 4, 5, 6, 7, 8) – collect 400 points
 - flush (5 cards all of the same suit, for example, “hearts”) – collect 500 points
 - straight flush (5 cards in a row that are also all of the same suit) – collect 1000 points
- 4. Sponsor a family member** – do this when you have enough money to purchase the points required to pay for one person's travel (remember, parents count as one person)
- 5. When you cash in your cards for points,** your cards are placed in the “used” pile, not put back in the deck. Turn in only the cards that earn you points. For example, if you want 50 points for a pair, then you only hand in two cards. If you are collecting 200 points for three of a kind,

HANDOUT 1 ► P.3

then return only those three cards to the pile. If you have a “full house” then you will hand in five cards. You then take as many new cards as you need so that you have 5 cards in your hand. (If you have 5 or more cards after cashing in your pattern, then do not take any new cards.)

- 6. You must also figure out how much “money” you have earned**, by finding the value of the points in your currency. **EXAMPLE:** if you collect 100 points for 2 pairs, and your currency is moons, and your currency value is 7, then you collect 700 moons. Once you have collected your money, your turn is over and play passes to the person on the left.
- 7. When you buy/sell/trade cards with another player**, you can offer any combination of cards or currency, but not points! You will make your offer in your currency, and it is up to both players to figure out how many points that would be. For example, if you need a card that player 2 has in order to make a straight flush (which is 1000 points!), you will think that one card is very valuable, and you might offer to trade for another card that Player 2 could use to make 3 of a kind. But, Player number 2 will only earn 200 points by taking your card, and you will earn 1000. You get a much better deal out of the exchange! So, Player 2 could agree to trade cards if you **ALSO** give him 500 “dollars.” You will have to decide how valuable that card is to you, and whether or not you want to make the exchange. When you buy/sell/trade with another player, you may not also buy a card from the deck. Remember, 500 “dollars” may or may not be worth a lot of points! You’ll have to consider Player 2’s currency value! If you make a deal with someone, then play passes to the next person to the left. If you cannot come to an agreement over the deal and either player chooses not to accept, then you can instead buy a card from the deck.
- 8. When you buy a card from the deck**, you pay the equivalent of 50 points (in your currency) and play passes to the next person. When you have used up the cards in the deck, you will shuffle and reuse the “used” pile.
- 9. When you sponsor a family member**, you buy the number of points (in your currency) required to sponsor one person (remember, “parents” come together). Subtract this amount of money from your own account, and turn over the card of the person you sponsored. Your turn is over; you do not buy/trade/sell any cards during this turn. Play passes to the person on the left. The player who sponsors all of his or her relatives first (turns over all of his or her cards) is the winner!

HANDOUT 2 Sponsorship Game Scorecard

Student Name: _____

Name of currency (can be real or made up): _____

Currency Value (circle): **2 3 4 5 6 7 8 9 10**

(This number tells you how much each point is worth in your own currency)

Other Player's currency values:

Name: _____ Name: _____ Name: _____

Currency: _____ Currency: _____ Currency: _____

Currency Value: _____ Currency Value: _____ Currency Value: _____

Starting Money in your bank account: 300 Points which equals _____ (in your currency)

Account Balance	Money spent (-) or received (+) to buy/sell/trade cards (including rough work)

The Art of the Mandala

Enduring Understandings:

- A mandala is a symmetrical design around a central point for a radial image.
- Mandalas are found in nature and the universe.
- A variety of peoples and religious groups have created mandalas using colored sands and other materials.
- Mandalas are a sacred art, the richest visual objects in Tibetan Buddhism.
- “Mandala” is the Sanskrit word for circle; a mandala is a complex circular design intended to draw the eye inward.
- Mandalas are sometimes used for healing.

Essential Questions:

- What is a mandala? What is its significance?
- How can art be a form of religious expression?
- Why do Buddhist monks create mandalas? Why are they destroyed after the ceremony?
- What symbols or designs can be used to represent one part of the Eight-Fold Path?

Notes to the Teacher:

From this lesson and the handout readings, students will be able to understand the use of the mandala by Buddhists and by other peoples and religions around the world. They will be able to identify many man-made and natural mandalas. It is important to this lesson to review the Eightfold Path and its meanings both to the Buddhist religion and to the individual. (See Lesson 2 for more information on the Eight-Fold path.)

In Activity 1, if computer access is available, you can have your students look at mandalas on-line, to research the symbols of Buddhism used in mandalas. The *vajra*, a Sanskrit word which can mean “diamond” or “thunderbolt,” is a symbol of one of the three major branches of Buddhism. It also refers to a small double scepter held by lamas during ceremonies. The thunderbolt is a symbol of the sudden enlightenment of the Buddha. The diamond symbolizes indestructibility, since it is harder than other gems. While the vajra is a masculine symbol, the bell represents the feminine principle and represents wisdom. The lotus is also a feminine symbol, standing for purity, divine birth, and the teachings of the Buddha. The Dharma Wheel, which has eight spokes in its Buddhist version, symbolizes the spread of Buddhist teachings from India to China and Korea and onwards.

You may also wish to create a slide show of images that reflect the concept of mandala. See the Suggested Responses list from Activity 2 for a list of images to include.

STANDARDS

Indicators addressed by this lesson

STANDARD 1: Understands and applies media, techniques, and processes related to the visual arts

LEVEL III (GRADES 5-8)

1. Understands what makes different art media, techniques, and processes effective (or ineffective) in communicating various ideas
2. Knows how the qualities and characteristics of art media, techniques, and processes can be used to enhance communication of experiences and ideas

STANDARD 2: Knows how to use structures (e.g., sensory qualities, organizational principles, expressive features) and functions of art

LEVEL III (GRADES 5-8)

1. Knows some of the effects of various visual structures (e.g., design elements such as line, color, shape; principles such as repetition, rhythm, balance) and functions of art
2. Understands what makes various organizational structures effective (or ineffective) in the communication of ideas
3. Knows how the qualities of structures and functions of art are used to improve communication of one's ideas

STANDARD 3: Knows a range of subject matter, symbols, and potential ideas in the visual arts

LEVEL III (GRADES 5-8)

1. Knows how visual, spatial, and temporal concepts integrate with content to communicate intended meaning in one's artworks
2. Knows different subjects, themes, and symbols (through context, value, and aesthetics) which convey intended meaning in artworks

STANDARD 4: Understands the visual arts in relation to history and cultures

LEVEL III (GRADES 5-8)

1. Understands similarities and differences among the characteristics of artworks from various eras and cultures (e.g., materials; visual, spatial, and temporal structures)
2. Understands the historical and cultural contexts of a variety of art objects
3. Understands how factors of time and place (e.g., climate, resources, ideas, technology) influence visual, spatial, or temporal characteristics that give meaning or function to a work of art

STANDARD 5: Understands the characteristics and merits of one's own artwork and the artwork of others

LEVEL III (GRADES 5-8)

1. Distinguishes among multiple purposes for creating works of art
2. Understands possible contemporary and historic meanings in specific artworks
3. Understands how one's own artworks, as well as artworks from various eras and cultures, may elicit a variety of responses

ASSESSMENT:

Students will create an original mandala.
(See **HANDOUT 2: Mandala Rubric** for suggested assessment criteria.)

Materials needed:

Pencils
Compass
School glue bottles
Old paint brushes
Premium strength paper dinner plates, such as Chinnet
Colored sands (white play sand may be colored using dry tempera paints)

- three shades each of green, blue, red, yellow;
- white and black

10"x10" sheets of paper
Scrap paper to be rolled into "cones"
Tape: masking or "scotch"
Carbon or transfer paper
Newspaper to cover work area
Light table if available or windows
Student copies of **HANDOUTS 1 and 2.**

Procedure:

ACTIVITY 1: What is a Mandala?

1. Distribute **HANDOUT 1, TIBETAN MANDALAS**. Ask students to read the text to find out:
 - What is a mandala?
 - Who makes mandalas?
 - How are they made?
 - What is their purpose?

2. If possible, give students the opportunity to learn more about the traditional process of creating a Tibetan Mandala by visiting this web site:
<http://www.asia.si.edu/exhibitions/online/mandala/pictures/default.htm>.
3. Help them locate common symbols, shapes or compositions in the Tibetan mandalas, such as:
 - the *vajra*
 - Diamonds
 - Bells
 - the lotus
 - the Dharma wheel
4. Help students understand that mandalas are all around them, in nature. Let them work in pairs to brainstorm where mandalas are found, with half working on natural forms and half on man-made forms. Then discuss the results. Ask them if there are any intangible circles in their lives.

Suggested responses:

Natural forms: earth, sun and moon; all mandalas part of a larger Milky Way mandala; atoms (which form mountains, rocks and all life), ice crystals, cells with their nuclei, flowers, tree rings, chambered nautilus, fruit slices (You can bring them in to inspect and eat!), sand dollars, spider webs

Man-made: clocks; pizzas; pies; car wheels; Rose windows from cathedrals; domes, including the geodesic dome of Buckminster Fuller; Native American tipis; Aztec calendars, which were religious and used for keeping time; kaleidoscopes; yin-yang symbol; mazes, mosaics

Spiritual, intangible: circles of friendship, family, community, religion; the seasons

5. Brainstorm ideas for symbols for the mandalas they will be creating.

ACTIVITY 2: Creating the mandalas

1. Have students draw, using a compass or the paper plate as a pattern, a 10" circle on a piece of paper.
2. Have them divide this circle into four equal quadrants and cut them apart. (Two of these can be given to another student.)
3. Create a symbolic design for one of the "Eightfold Noble Truths" on one quarter, making sure that it extends to the edges so that it will continue onto the next section and connect. Make sure areas of the design are not too small and keep them fairly simple. Turn the design over and copy it onto another $\frac{1}{4}$ section, so that it will be the reverse design. (Working on a lightbox or with the paper taped up to a window works best for this step. Have students tape the two sections together, side by side.
4. Transfer this half of the mandala onto the inside bottom of the paper plate using carbon paper, transfer paper, etc. Turn the pattern and transfer the design to the other half. Check students' work to be sure that they have been exact and that the design is now both radial and symmetrical.
5. Make cones of a sturdy weight paper with small openings at the bottom so that the sand will come out slowly. Chose one color of sand at a time and put a small amount into the cone to have it ready.
6. Have students use the glue bottle to glue over one color area at a time, using a paint brush as needed to fill in an area, working from the center out. Do not try to do too large an area at a time as glue will dry before sand is applied. The have them distribute colored sand carefully and slowly to the area, using the funnel cone. Repeat for all areas. Remind them not to make "piles" of sand, just a light layer to show the color. They can shake off extra sand into a "community color" container. (You can return this to nature in some locale that is significant to the school, but only if using non-toxic colors!)
7. Use different shades of colors for each area. Black may be used for outlines as well as part of the design
8. Rim plate with more colors or sands, saving an area for the student to sign his or her name.
9. Adhere sticky hanging tabs to back for display purposes or glue on yarn to hang.

ALTERNATIVE METHODS: There are as many ways to do this activity as there are kinds of mandalas:

1. This project could also be done as easily with each section being a different symbol, or with 6 or 8 sections in all.
2. Make one large mandala for the whole class to work on together.

3. Create a mandala with fabric markers, crayons, inks on a shirt, sheet, pillowcase, muslin, etc.
4. Separate mandalas can be put together for a larger, visual mandala, or a quilt.

ACTIVITY 3: Evaluation

1. Give students a copy of Handout 2: Mandala Rubric and review the criteria listed.
2. Have students evaluate themselves under the column “S.”
3. Use the rubric yourself to evaluate the student project, meeting with students individually if there is a significant discrepancy between their scoring and yours.

EXTENSION ACTIVITIES:

1. Make a peace mandala to share with someone who may need peace in his or her life.
2. Invite students to add their mandalas to the “Mandala Project” at <http://www.mandalaproject.org/What/Index.html>.
3. Give students one or more essay questions suitable for a final evaluation of student’s understanding of the project.
 - What is a mandala?
 - How can art be a form of religious expression?
 - Why do the Buddhist Monks create mandalas?
 - Why are they destroyed after the ceremony?
 - What is their significance?
 - What symbols or designs are often used in mandalas?
 - What is the significance of your own mandala?

ADDITIONAL RESOURCES:

A. Print Materials

Fincher, Susanne. *Creating Mandalas*. Boston: Shambhala Publications, 1991)

Mandali, Monique. *Everyone's Mandala Coloring Book*. (Helena, Montana: Mandala Publishing, 2001)

Pasquini, Katie. *Mandala Quilting Designs*. (Mineola, N.Y.: Dover, 1994)

B. Internet Resources

<http://www.asianart.com/mandalas/mandimge.html>

Early Tibetan Mandalas

<http://www.artsonia.com/teachers/projects/plan.asp?id=296>

Artsonia Lesson Plan for a more complicated mandala

<http://www.mysticalartsoftibet.org/Mandala.htm#top>

Mandala Sand Paintings of Tantric Buddhist Monks

<http://www.mandalaproject.org/Mandalas/search.cfm>

Mandala Project Gallery Images

<http://www.mandalaproject.org/What/Index.html>

Main Page of The Mandala Project

<http://ccat.sas.upenn.edu/george/mandala.html>

(Construction information and the transience of mandalas)

<http://www.jyh.dk/indengl.htm>

More mandala information, including information on symbols

<http://www.graphics.cornell.edu/online/mandala/>

Exploring the Mandala (leads to many more links)

<http://www.berea.edu/galleryV/mandala.HTML>

The Mystical Arts of Tibet

<http://www.artnetwork.com/Mandala/gallery.html>

View the construction of a mandala

<http://www.asia.si.edu/exhibitions/online/mandala/pictures/default.htm>

An excellent slide show of a mandala being created

<http://www.artsmia.org/arts-of-asia/tibet/mandala/index.cfm>

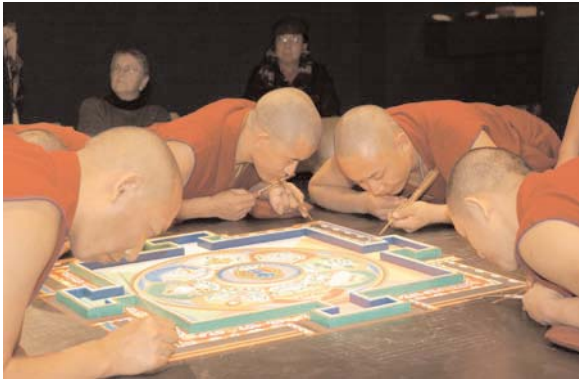
Wonderful site with a 10 minute video to watch!

<http://www.asianart.com/exhibitions/albuquerque/>

A show of Tibetan art from the Albuquerque Art Museum

HANDOUT 1

Tibetan Mandalas



Since ancient times, Tantric Buddhist Monks in Tibet have created exquisite mandalas from sand ground from brightly colored semiprecious stones. The practice continues today. To create the brightly colored sand, white stones are ground and dyed with opaque water colors: three shades each of blue, red, yellow, plus white and black for a total of fourteen colors.

A sand mandala can take hours and days to complete. The many ancient spiritual symbols must be recreated perfectly each time for it to serve as a tool to replenish and heal the earth and its people. During an opening ceremony, lamas bless the site and call on the forces of goodness. After chant, music and the recitation of mantras, the design is created on a flat surface and then carefully colored with sands from small funnel-like devices. When the mandala is finished, it is not saved. Instead, the colored sands are gathered, with half given to the audience at the closing ceremony and half poured into nearby river, stream or bay in the hope that the water will carry the healing energies out into the world.

The Tibetan mandalas could be compared to the Navajo sand paintings that are used in spiritual ceremonies, especially for healing. Navajo ceremonies may last for five to nine days and the mandalas may range in size from three to twenty feet or more! Some of the substances commonly used today are colored sands, powdered flowers, herbs, grains, and powdered and colored stone. Like Buddhist monks, the Navajo also destroy their paintings at the end of the ceremonial time. The sand paintings for sale to tourists never contain the correct symbology, which is secret and sacred.

Photos by John Tsantes and staff at the Sackler Gallery of the Smithsonian Museum, Washington, D.C.
<http://www.asia.si.edu/exhibitions/online/mandala/mandala.htm>

HANDOUT 2

Mandala Rubric

Student Name _____ Date _____ Class _____

Each requirement is worth 3 points. Give yourself the grade point(s) 1-3 you feel you deserve for each under “S.” Teacher will assign final grade under “T.” (30 possible points in all)

T

S

- | | | |
|-------|-------|--------------------------------------------------------------------------------------------------|
| _____ | _____ | 1. Read and viewed mandala information and participated in class discussion. |
| _____ | _____ | 2. Completed a sketch of the mandala for homework/classwork. |
| _____ | _____ | 3. Created a design based on symbols chosen to represent one part of the Eightfold Paths. |
| _____ | _____ | 4. Divided the circle into four equal sections, repeating one pattern in all four. |
| _____ | _____ | 5. Transferred the design to the appropriate final circle form. |
| _____ | _____ | 6. Used a variety of colored sands and different shades/hues for each section. |
| _____ | _____ | 7. Created a design that was meaningful and neatly done. |
| _____ | _____ | 8. Was focused, worked diligently and was cooperative throughout project. |
| _____ | _____ | 9. Cleaned up after self each class. |
| _____ | _____ | 10. Signed and dated the mandala on the front when completed. |

_____ **Total Points:**

27-30 points = A

24-26 points = B

21-23 points = C

Tibet Country Profile

Because Tibet is not recognized as a country by the U.S. Department of State, the Fact Sheet we provide in other units of this series is not available. Instead, we have included data on Tibet from the Panchen Lama Resource Center. The website of this advocacy group is at http://www.tibet.ca/panchenlama/resource_fact.html.

Area: 2.5 million square kilometers

Capital: Lhasa

Population: 6 million Tibetans
7.5 million Chinese through population transfer

Average Altitude: 13,000 feet above sea level

Provinces: Amdo (now split by China and renamed Qinghai & Gansu provinces); Kham (now added to Chinese provinces of Sichuan, Gansu and Yunnan); U-Tsang (now called by China as TAR - Tibetan Autonomous Region)

Language: Tibetan but the official language is Chinese

Main crop/food: Tsampa (roasted barley flour)

National drink: Po-cha (salted butter tea)

Animals: Wild Yak, Bharal (blue) sheep, Musk deer, Snow Leopard, Tibetan antelope, Tibetan gazelle

Birds: Black necked crane, Lammergeier, Great Crested grebe, Bar-headed goose, Ibis bill

Highest Mountain: Mount Everest 29,028 feet (called Chomo-Langma in Tibetan)

Average Rainfall: In the west it is 1 mm in Jan to 25 mm in July

In the east it is 25-50 mm in Jan and 800 mm in July

Average Temperature: July 58F, Jan 24F

Mineral Deposits: Borax, uranium, iron, chromite, gold

Major Rivers: Yangtse, Tsango, Mekong, Salween, Yellow

Economy: Tibetans: agriculture

Chinese: government, commerce and service sector

Bordering Countries: India, Nepal, Bhutan, Burma, China

National Flag: Snow Lions with red and blue rays

Political and Religious Leader: #1 14th Dalai Lama
#2 Panchen Lama

Government in Tibet: Communist

Environmental Damage: Deforestation, Nuclear testing, uranium mining, dumping of hazardous waste

of Tibetans dead because of Chinese occupation between 1951 and 1979: 1.2 million Tibetans

of Tibetans who left Tibet: 80,000

of monasteries and temples before 1959 invasion: 6,259

of monasteries not touched by destruction and vandalism after invasion: 8

