

Lesson Plans

On the following pages you will find four lesson plans written by teachers using the material in this guide. Each lesson was implemented in the classroom and examples of the students work are included.

Lesson Plan 1

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This lesson includes:

- > a short summary of the life of the Buddha
- > quiz worksheet
- > an example of student work

LIFE OF THE BUDDHA

Contributed by Toni Conklin, third grade teacher, Bancroft Elementary School, Washington, D.C.

Subjects: Language Arts/Art

Grade level: Elementary School

Time needed: Three to four 40-minute class periods

Goal

To learn about the life of the Buddha and write a description of the seated Buddha statue (page 23).

Objectives

- > The teacher will read the book *Buddha* by Susan L. Roth to the students, and they will retell the story in their own words.
- > Students will demonstrate an understanding of the choices Siddhartha made and be able to connect them to choices they make in their own lives.
- > Students will be able to articulate an important question Siddhartha had about the world before he became the Buddha, and they will explain how he found the answer.
- > Students will recognize the physical characteristics that identify a figure as a Buddha. (e.g., hair, clothes, ears, head, etc.).
- > Students will write a description and create their own detailed, colored picture of the seated Buddha statue after looking at its image in this packet and/or after viewing it at the museum.

Vocabulary

enlightenment: a moment of great wisdom or understanding; the highest level of consciousness, believed to be attained through meditation and adhering to the principles of the Eightfold Path; the ultimate goal of Buddhism.

lotus flower: a beautiful flower that rises from muddy water to blossom above the water's surface. According to the Buddha, like the lotus, people can rise above their desire for things to overcome suffering and live an enlightened life (see page 30).

meditation: thinking deeply and quietly for a long time to find answers within oneself (see page 7).

mudra: a symbolic hand gesture with special meaning often found on artistic depictions of the Buddha and other Buddhist figures (see page 10).

symbol: a sign, drawing, or word that represents an idea or an act.

urna: a dot on the Buddha's forehead that symbolizes his special wisdom.

ushnisha: a bump on the crown of the Buddha's head that represents his superior knowledge.

Materials

A children's book that tells the story of Siddhartha (the author of this lesson uses *Buddha* by Susan L. Roth; see Books for Young Readers, page 89); image of the seated Buddha (page 23); paper, pencils, colored pencils, crayons, and markers.

Motivation and Discussion

- > Use examples of famous statues that the students recognize (the Statue of Liberty, the Lincoln Memorial, or other statues in your local area) and ask, "Can a statue tell a story? What story does each of these statues tell?" Refer to images you choose.
- > Have the students sit quietly, perhaps in the lotus position like the seated Buddha, and talk about their lives. If they were a statue, how would an artist render them? What moment in their lives would make a good statue (e.g., scoring a goal in soccer, reading their favorite book, jumping rope)? What pose would express their personality and true nature?

Lesson Plan 1

- > Siddhartha decided to leave his comfortable palace and become a homeless person in order to think and learn about suffering. What important choices have the students made in their lives thus far? Have the students interview a family member or a classmate about choices others have made. Write a brief paragraph about those choices. Focus on how those choices have changed their lives.

Activities

1. Listen to the story of Siddhartha as told in the book *Buddha* by Susan L. Roth or another book of your choice on the life of the Buddha (see reference list on page 88). Ask students to retell the story and explain the choices Siddhartha made, which important question he asked, what answer he found, and what changes he experienced. For reinforcement, give students the attached summary of this story (page 60) to read on their own. Then give them the short quiz (page 62) to assess their understanding.
2. Have students look at the image of the seated Buddha (page 23) and discuss what they see. Make a chart with four columns to record and categorize the students' answers (see below for column headings and possible answers).

Marks

(physical characteristics that distinguish the Buddha)

- > long earlobes (giving up his earthly wealth)
- > ushnisha: bump on his head (superior knowledge)

Actions or Poses

(how the hands, body, and feet of the seated Buddha are positioned)

- > lotus position
- > right hand touching ground

Senses

(attributes of the seated Buddha related to sight, touch, etc.)

- > smooth surface
- > bright, golden

Comparisons

(*compare the seated Buddha with another statue of a human figure*)

- > peaceful expression
- > clothing

For a detailed explanation of the meaning of the Buddha's special attributes (e.g., long earlobes, bump on his head, dot on the forehead, etc., see the description of the seated Buddha on page 22).

3. Discuss how the seated Buddha represents the story of the Buddha's life and what physical characteristics identify the figure as a Buddha. For example: Why does his hair appear this way? Why is his clothing made of patchwork material? Why does his hand touch the earth? What do the dot on his forehead and the bump on his head mean?
4. Use the list from the second activity to write a description of the statue. Give students a list of details to include, such as symbols, descriptive words, actions, and comparisons. Encourage students to open their description with a question or a sentence that grabs the reader's attention and interest. Have them "process" their writing by editing it with their peers. Attach a drawing of the statue to their final essays.

Assessment

- > Is the student able to participate actively in a discussion of the story of the Buddha and retell it orally?
- > Can the student discuss the choices Siddhartha made in his life and connect them to choices in her/his own life?
- > Can the student answer the question about the cause of suffering that Siddhartha asked before becoming the Buddha and explain the answer he found?
- > Is the student able to recognize the physical characteristics that identify the figure as the Buddha?
- > Does the description of the seated Buddha meet the criteria that were set regarding which details to include? Is it neatly written? Does the colored picture of the statue show some of the details discussed above?

Lesson Plan 1

The Story of the Buddha

A summary based on Buddha by Susan L. Roth

Long ago, a queen named Maya was told that she would have a son who would become either a powerful ruler or a holy man. Soon after hearing this, her son Siddhartha was born. Siddhartha grew up as a prince. He learned to read, write, ride a horse and an elephant, and play many games. He lived in a beautiful palace with gardens full of fountains and flowers, and he had delicious food to eat every day.

Even with all this, Siddhartha asked many questions about the world outside the palace walls. His father, the king, worried that he would go outside the walls and see the way the rest of the world lived, and perhaps he would want to leave the palace and become a holy man. In India at that time, holy men led very difficult lives. They gave up many things and often were cold, hungry, and lonely. Siddhartha's father found a wife for his son and hoped she would keep him happy inside the palace. In a few years, Siddhartha seemed so content with his new wife and a baby of his own on the way that the king decided to let him go outside the palace walls, accompanied by a servant.

On his first trip outside, Siddhartha saw a very old man. "Why is he so bent and thin?" Siddhartha asked his companion. The servant said that this is what happens when we get old. Siddhartha had never seen such an old man before, and he thought about him all the way home. He kept asking himself, "What can I do to help that old man? How can I live happily in a rich palace when he cannot even stand up straight?"

On his second ride outside the palace walls, Siddhartha saw a sick man. He wanted to know, "Why does he shake, and why are his eyes so red?" The servant told him that he was sick. Siddhartha had never seen a sick man before, and he kept wishing he could help him. The young prince also felt terrible about leaving the sick man alone on the streets all night.

The third time he went outside, Siddhartha saw a funeral procession. His servant told him that everyone dies eventually. Having never before heard of death, Siddhartha could not imagine how awful it might be to die.

That evening, Siddhartha kept crying because of all the troubles in the world. The king was afraid that his son might become a holy man after all, for holy men try to help people who suffer. So early the next morning, the king ran to tell the servant not to take his son

out of the palace ever again. It was too late — they had already left the palace for the fourth time.

On Siddhartha's fourth trip outside the walls, he saw a holy man sitting under a tree. The young prince asked the holy man why he just sat quietly while there was so much suffering in the world. The holy man told him that he was looking for peace within himself, because he could only help others once he was at peace with himself.

Siddhartha quickly returned to the palace and told his wife that he had to leave her and find a way to stop suffering in the world. He then left the walls of his rich, safe home forever. He cut his hair with his sword and exchanged his silk clothes for a patchwork robe of rags. He took the heavy gold earrings out of his ears, and he took off his shoes and walked barefoot.

For six years Siddhartha studied with many teachers to understand how to stop suffering in the world. No one could give him the answer. Finally, he went alone to sit under a tree, vowing he would not get up until he understood why people must suffer so much in life. Mara, the evil one, sent armies to attack him and storms to disturb him, but nothing could stop Siddhartha from trying to answer the question.

Finally, on the forty-ninth day of his meditation, Siddhartha reached down and touched the earth with his right hand to ask the earth to witness his ability to resist Mara's evil forces and to confirm his newly enlightened state. At last he had found the answer: wanting things is the reason why human beings suffer so much. Only when people stop wanting things and instead live a simple life can they be truly happy. At that moment Siddhartha became the Buddha, or "enlightened one."

Lesson 1: Life of the Buddha Quiz Worksheet

Name: _____ Date: _____

1. Which event happened after Siddhartha saw a very old man and before he saw a dead man?
 - (a) Siddhartha was born under a tree.
 - (b) Siddhartha went out of the palace for the first time.
 - (c) Siddhartha was married.
 - (d) Siddhartha saw a sick man.
2. From the story we know that Siddhartha:
 - (a) had an easy life.
 - (b) liked being stuck in the palace.
 - (c) was unhappy at the palace.
 - (d) wanted to find the cause of suffering.
3. All of these are true except:
 - (a) Siddhartha became the Buddha.
 - (b) Siddhartha's mother's name was Maya.
 - (c) Siddhartha never got married.
 - (d) Siddhartha left the palace four times.
4. The reason Siddhartha left the palace was:
 - (a) He did not like his father.
 - (b) He could get richer if he left.
 - (c) He liked the things outside the palace.
 - (d) He needed to an answer to an important question.
5. We can tell from the story that Siddhartha's father:
 - (a) wanted him to do whatever he wanted to do.
 - (b) tried to keep him from becoming a holy man.
 - (c) was not a part of his life.
 - (d) talked to him a lot about what he wanted to do.

6. If the story continued, it might tell us:
 - (a) about the importance of trees.
 - (b) who Mara was.
 - (c) Siddhartha's problems with food.
 - (d) what Siddhartha did as the Buddha.

7. When Siddhartha became a holy man, he did all of the following except:
 - (a) cut his hair.
 - (b) wear rags instead of a robe.
 - (c) take the heavy gold earrings out of his ears.
 - (d) eat one last dinner at home.

8. You can tell from the story that a holy man:
 - (a) has a family.
 - (b) eats well.
 - (c) is usually a prince first.
 - (d) wants to help other people.

9. The word meditation in the last paragraph most likely means:
 - (a) finding answers by thinking hard about something.
 - (b) touching the earth with your hand.
 - (c) wanting too many things.
 - (d) sitting under a tree for a very long time without moving.

10. All of these are true about Siddhartha except:
 - (a) an important event in Siddhartha's life took place under a tree.
 - (b) Siddhartha's servant explained things to him.
 - (c) a teacher answered Siddhartha's question about why people suffer.
 - (d) Siddhartha's mother was told something about her son before he was born.

11. Which of the following is an opinion?
 - (a) Siddhartha lived in a palace for many years.
 - (b) It is better to be a holy man than a prince.
 - (c) Siddhartha never got married.
 - (d) Siddhartha cut his hair when he became a holy man.

Max

The Golden Buddha

Who was a prince, had a question, and found it's answer? Buddha of course, what! you don't know about Buddha. Well I think you haven't been to the Asia Arts Museum have you? But don't worry I'll tell you about Buddha. Buddha's name was actually Siddhartha. He was a prince who didn't know much about the world because his father the king didn't let him go outside the palace. He was afraid Siddhartha would become a Holy man. If you want more information go to the museum now. If you want details keep reading. The statue of Buddha is golden. The bumpy hair on top of his head is blue. If you look closely you will see a red dot on his forehead. That is a symbol. It represents Buddha's third eye which means he knows almost anything. Now if you look at his ears you'll notice they're long. That is also a symbol. That symbol represents that Buddha gave up his rich stuff. He had heavy gold earrings. The earrings pulled his ears down that's why his ears are long. I think you're wondering why Buddha's hand is touching the box he's sitting on. Well, Buddha is touching the box because when he had a question he touched the earth just like he is

Max, grade 5

Max

doing in this statue and he got the answer to his question. His question was why the world suffers so much. His answer was that the world suffered because people wanted too many things. The statue of Buddha probably feels like a rock. The reason I'm saying this is because you can't touch things in the museum. If you look at a lotus flower you will notice it can be compared to Buddha because the petals on the bottom look like their legs are folded and Buddha's legs are folded too. Well, it was nice to intertician you. Thank you for reading.



Lesson Plan 2

This lesson Includes:

- > extension activities
- > discussion questions
- > comparison chart worksheet and key
- > example of student essay

SIDDHARTHA GAUTAMA AS THE BUDDHA AND AS A LITERARY CHARACTER

Contributed by Sharon Madison, Langley High School, Virginia

Subjects: World Studies/History/Literature/Art

Grade level: High School

Goals

Students will:

- > understand the inherent differences between the visual arts and literature.
- > appreciate the use of structure and recurring motifs in various works of art.
- > understand the ubiquitous nature of the message of the Buddha.

Objectives

Students will:

- > read *Siddhartha* by Herman Hesse.
- > examine reproductions of four scenes from the life of the Buddha (pages 20–21).
- > compare their observations about these art forms in essay or in journal form or through a fine arts medium.

Background and Motivation

Before reading the novel, students should use the information in this packet to learn about Buddhism. Students can do independent research, or the teacher can cover the subject in class.

Vocabulary

medium: the material with which an artist works.

point of view: the way in which the author or artist presents material; the vantage point (in literature this is most commonly first person or third person — omniscient or limited).

structure: a work's organizational framework.

subject matter: the topic being examined.

symbols: objects or images that stand for something else; also known as archetypes when their meaning is primary or universal.

theme: the underlying meaning of a work or idea.

unifying elements: any devices that provide internal structure and pull a work together (recurring symbols, underlying concepts, etc.).

Materials

The novel *Siddhartha* by Herman Hesse and reproductions showing four scenes from the life of the Buddha (pages 20–21).

Activities

1. Students will read the novel *Siddhartha* by Herman Hesse
2. Students will examine reproductions of the four scenes from the life of the Buddha (see pages 20–21).
3. Students will complete a comparison chart (see sample on page 72) for the two works.
4. Using the students' comparison charts and the discussion study questions (see pages 69–70), the teacher will lead a discussion about the book and the artwork.
5. Students will respond in writing, or through a fine art medium, to the following:
 - > These two works are common in subject, in structural divisions, and in theme, yet they vary greatly in the stories they tell. Please describe these similarities and differences.
 - > Which work appeals to you more? Why?
 - > Which gives you a clearer understanding of Buddhism? Explain the reasons for your choice.
 - > Which has more personal relevance for you?

Lesson Plan 2

Evaluation and Assessment

1. Did the student read the novel?
2. Did the student examine the stone panels?
3. Did the student complete a comparison chart of the two works?
4. Did the student make a personal response to their findings either through a written essay or a fine art medium?

Extension Activities

Fine Art

Hermann Hesse (1877–1962) was an artist as well as a writer, and he illustrated *Siddhartha*. Research the author and find copies of his illustrations for the text.

History and Philosophy

Hesse was interested in Hinduism as well as Buddhism. The subtitle of *Siddhartha* is “An Indic Poetic Work.” Read parts of the *Bhagavad Gita* and look for connections to *Siddhartha*. Create your own chart of Hindu, Buddhist, and possible Judeo-Christian elements of the novel.

Psychology

Hesse was deeply involved with Jungian psychology. This form of psychoanalysis, established by Swiss psychologist Carl Jung (1875–1961), relies heavily on dream interpretation, universal symbols (archetypes), and a realization of the unity of antithetical elements in the universe. After researching the basic elements of Jung’s beliefs, see how many principles are applicable to *Siddhartha*. What archetypal elements appear in the original stone panel?

Literature

Read the poem “Brahma” by the American transcendentalist Ralph Waldo Emerson (1803–1882). Compare the poem to the two other works of art using your chart. What similarities do you see among these works that were created in different centuries by artists of dissimilar cultures?

Research and Writing

After researching the background of Emerson and Hesse, create a dialogue between them as they “meet” in the Smithsonian to view these stone panels. (The students may also add Jung or themselves to the conversation.)

Tips for Teachers

Ninth and tenth grade students

These students may find it easier or more appropriate to respond to the two works artistically.

Eleventh and twelfth grade students

The written analysis might be more appropriate for these students. Extend the lesson to include Emerson's poem "Brahma"; broaden the material to include transcendentalism. Include a lesson on Jungian psychology (led either by the students or the teacher), so the students can see the relationship between the collective unconscious and selflessness.

Lesson Materials

Discussion and study questions

Siddhartha by Herman Hesse and four scenes from the life of the Buddha (see page 18)

1. Artists use common elements regardless of the medium. A work of art must have a fundamental structure and an organizing principle. Comparing the panels and *Siddhartha*, indicate the structural pattern or divisions. What is the relationship among the parts? What are the common elements of the two works? *[Both are divided into stages of a journey. That journey has a chronological sequence. The journey is a search for meaning.]*
2. How are the two patterns dissimilar or particular to the story that each artist is telling? *[Answers will vary. The journey of Siddhartha is not the exact life story of Gautama Buddha, which is why the woman, Kamala, the boatman, and Govinda are not represented in the panels. The Buddha is a separate character in Hesse's novel.]*
3. Both writers and artists use symbols to develop a theme or an underlying meaning. Identify the symbols seen in each work, regardless of their meaning. Point out any recurring motifs or symbols.
4. Based upon your lists, which symbols are identical in each work? Which symbols are equivalent? Obviously, using different media places different limitations on the artists. Both Hesse and the unidentified artist wanted to suggest the cyclical nature of the journey. How does each represent the cycle and the infinite nature of the journey? How does each work show impermanence? How does each show temptations, both earthly and spiritual?

Lesson Plan 2

5. If you had to pick one symbol that represents the artist's primary message, what would it be? *[Answers may vary, but they should include the wheel, the lotus, the tree, the Buddha himself, the river, the sacred om, the bird, etc.]*

6. What advantages are there in using words to tell the story of Siddhartha? What can Hesse convey that the visual artist cannot? *[He can use more descriptive detail and be more precise in the message that he wants to convey. Dialogue and thoughts are often more specific than a visual representation. The author can introduce sound as a symbol, such as the river and the sacred om. This may be more intellectually satisfying than visual art.]*

7. What advantages are associated with the visual art? What can the Indian artist do that the author cannot? *[The viewer does not need to know a written language to "read" the text. The universality of the symbols underscores the widespread beliefs of the philosophy. The viewer may have a strictly aesthetic response to the panels. This may be more spiritually or aesthetically satisfying than the written description in the novel.]*

Lesson Plan 2: Comparison Chart · Worksheet

Four scenes from the life of the Buddha

Siddhartha

Subject Matter

Subject matter

Structure/Divisions

Structure/Divisions

Point of View

Point of View

Unifying elements

Unifying elements

Medium

Medium

Symbols

Symbols

Theme

Theme

Lesson Plan 2: Comparison Chart · Key

Four scenes from the life of the Buddha

Subject Matter

The search for enlightenment, life of the Buddha, Siddhartha Gautama

Structure/Divisions

Four rectangular panels showing episodes from the life of Buddha

Point of View

Detached, anonymous artist

Unifying elements

Chronology, the journey

Medium

Stone

Symbols

The animals at Deer Park, wheel, lotus, tree

Theme

Enlightenment

Siddhartha

Subject matter

The search for enlightenment
Life of Siddhartha Guatama

Structure/Divisions

Four chapters on childhood
Eight chapters on experiencing life
(or three divisions of life experiences)

Point of View

Third person, primarily limited to Siddhartha until the end shifts to Govinda

Unifying elements

Chronology, the journey, symbols

Medium

Written language, novel (translated from German)

Symbols

The river, water, voice/om, the bird, structural divisions (Four Noble Truths), Eightfold Path

Theme

Enlightenment

Extra Credit: Comparison of Siddhartha and Panels

Although the written word and the use of art can both portray the same subject, one of the two mediums usually impacts the student more than the other. In comparing the novella *Siddhartha* and the narrative relief panels, *The Four Great Miracles*, both of which relate the legend of the Buddha, I was affected more by the panels than by *Siddhartha*. Constructed of stone that was placed along the base of a stupa at Gandhara, the panels were more aesthetically appealing, and they were more effective at reinforcing the traditional symbols associated with Buddhism, along with elucidating Buddha's journey from his miraculous birth to Nirvana. I found that the sequence of the relief panels was the more logical of the two mediums for the purpose of portraying Buddha's journey and the Four Nobles Truths and Eightfold Path to Nirvana.

I have always associated Buddhism with iconography and visual imagery; therefore, I think that it is necessary to study visual images and representations of the Buddha's journey when studying the tenets of Buddhism. Some symbols can only be successfully illustrated through the medium of art, and such symbols are depicted in the panels, which reinforce one's understanding of the philosophy of Buddhism. Trees, which represent the center of the universe in Buddhist philosophy, are repeated throughout the panels, suggesting that the tree can represent all things or oneness. In the second panel, "The miracle of the enlightenment," the papal tree alerts the viewer of Buddha's enlightenment. The visual image of Buddha conquering the forces of Mara by putting his hand to the ground also alerts the viewer that Buddha is achieving enlightenment. Another Buddhist symbol, the snake, is also depicted in the panels, reinforcing the symbol of *naga*. Often used in Buddhist iconography, *naga* protects Buddha as he is meditating. Rather than merely reading that a cobra protects Buddha in *Siddhartha*, it was more advantageous seeing the image in the panels of the cobra above the Buddha, producing a halo effect. The cobra alerted me that Buddha had been enlightened, due to the positive image of the halo. Furthermore, in the third panel, "The miracle of the first sermon," I saw the image of the wheel, which represents Buddha setting the wheel in motion by informing his disciples of the Four Noble Truths and the Eightfold Path. The wheel is a visual element that also stimulated me of Buddha's journey to enlightenment. Reading about these basic symbols, which I thought were described minimally and without distinguishing elements, did not produce the desired effect that seeing them in art does. *Siddhartha* was limited in its depiction of Buddhist icons and symbols, which were not described in great detail and were consequently not imprinted in my mind.

—Lizzie W.,¹¹ December 2000, AP English, Period 6

Lesson Plan 2

Extension Activities for Lower Grades

Contributed by Victoria Walchak, Barnard Elementary School, Washington, D.C.

Elementary School

Read or have the students read an account of the life of the Buddha. After they have heard or read the story, divide the class into small groups and hand out copies of the four panels of scenes from the life of the Buddha. Have each group put their images into the proper sequence. Ask one group of students to share their results and explain why they arranged the panels in a particular order. Have the rest of the class discuss the results.

Middle School

Examine the four scenes from the life of the Buddha (pages 20–21).

Ask the students to identify and describe what they see, using the following questions.

- > What material is used in this work?
- > How many panels does it contain?
- > Who and what are depicted in them?
- > What are the people doing?
- > What are their facial expressions?

Then have the students analyze the work.

- > Is it easy or difficult to carve stone?
- > Do you think it is an old or modern work? Why?
- > What makes the action in the second panel more violent than that in the third panel?
- > How is the figure of the Buddha made to stand out in each section?

After the students analyze the work, have them interpret it using the following questions.

- > What do you think the artist chose to depict in these four scenes?
- > If you were in _____ (pick a scene), what would you see, hear, smell, or feel?
- > Why did the artist use stone?

Finally, ask the students to judge the work using the following questions.

- > Do you think the piece does a good job at telling the tale of the Buddha?
Why or why not?
- > Do you like it? Why or why not?

Close the activity by summarizing the information and insights put forth by the students.

BUDDHIST SYMBOLS IN ART

Contributed by Victoria Walchak, Barnard Elementary School, Washington, D.C., and Anne Garbarino, Hutchinson Elementary School, Virginia

Subjects: Art/Language Arts/Social Studies

Grade level: Elementary/Middle School

Time needed: Five 45-minute periods

Goal

To learn about the symbols of Buddhism and to make an artwork using the symbols.

Objectives

- > Students will identify symbols used in their everyday lives and will consider their function in society (e.g., McDonald’s golden arches and a peace sign).
- > Students will listen to or read a story about the Buddha’s life and learn about symbols that identify an image of the Buddha or represent aspects of his life and teachings.
- > Students will examine works of art (see pages 20–21, 23, and 33) to find Buddhist symbols.
- > Students will compare and contrast the Buddha and the bodhisattvas in the Buddhist trinity (page 33).
- > Students will produce artworks using symbols and the distinguishing characteristics of the Buddha or a bodhisattva.

Vocabulary

bodhisattva: an enlightened being who chooses not to proceed to nirvana but instead remains on earth to guide others on their path to enlightenment.

Buddha: the “enlightened one”; commonly applied to the historical figure Siddhartha Gautama (ca. 563-ca. 483 B.C.E.)

Eightfold Path: the basic moral teaching of Buddhism.

enlightenment: the highest level of consciousness, believed to be attainable through meditation and an adherence to the principles of the Eightfold Path.

Four Noble Truths: outlines Buddhist philosophy on suffering and how to overcome it.

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lotus flower: a beautiful flower that rises from muddy water to blossom above the water's surface. According to the Buddha, like the lotus, people can rise above their desire for material things to overcome suffering and to live an enlightened life (see page 30).

nirvana: a spiritual state of perfect peace beyond selfish attachments; reaching nirvana frees the soul from the endless cycle of birth and rebirth.

portrait: a depiction of a specific person

relief sculpture: a figure or design that stands out from a flat background.

reincarnation: the belief that human souls proceed through multiple lives until they attain enlightenment and reach nirvana.

renunciate: to give up something.

stupa: a domed structure containing relics of the Buddha; a site of worship and pilgrimage.

sutra: Buddhist holy writing or text.

symbol: a sign, drawing, or word that represents an idea or an act.

ushnisha: a bump on the top of the Buddha's head that symbolizes his superior knowledge.

urna: a dot on the Buddha's forehead that indicates his special wisdom.

wheel of dharma: a symbol of the Buddha's teachings that was set in motion on the day the Buddha gave his first sermon (see page 11).

Materials

Symbols from everyday life (Stop and No Smoking signs, McDonald's golden arches, Nike swoosh, etc.), reproductions of works from the Freer and Sackler galleries, a text recounting the story of the Buddha's life (see book list on page 88), handouts on Buddhist symbols; pencils, pens, paper, clay, carving tools, and paint.

Motivation

1. Display symbols the students will immediately recognize, such as McDonald's golden arches or a stop sign. Discuss the significance and associations attached to these signs. Why are these symbols used? When are they useful? When aren't they useful?

2. Read a story about the Buddha's life or have the students read one quietly in class or as a homework assignment (see the story of the Buddha on page 60.)
3. Examine images of the Buddha found in this packet (see objects on pages 20–21, 23, and 33). Ask the students to identify the features that are common to most or all of the images (long earlobes, urna, unshnisha, mudras, facial expression, costume, etc.). Discuss the meanings of these features and how they act as symbols in Buddhist imagery.
4. Examine the Buddhist altarpiece (see page 33). Compare and contrast the central figure with those on either side of it. Consider gesture, facial expression, and costume. Have the students determine which figure is the Buddha and which are bodhisattvas by identifying the distinguishing features of each.

Activity

1. Hand out a reference sheet on Buddhist symbols, and ask the students to draw a portrait of the Buddha or a bodhisattva framed by a pattern of Buddhist symbols, such as mudras, a lotus, or a stupa. Enhance this activity by using metallic pens on dark paper to make the drawings reminiscent of ancient Buddhist texts known as sutras. (To emphasize the preciousness of Buddha's teachings, some monks ground precious minerals into their inks to transcribe these sacred texts.)
2. Use the drawings from the above activity to guide the students as they create clay-relief portraits of the Buddha. Demonstrate various ways to carve, mold, and stamp the clay. Have the students include distinguishing marks of the Buddha and other Buddhist symbols in their clay relief. After the sculptures have hardened, apply black acrylic paint with a brush as a base coat (be sure to fill in all the crevices) and allow it to dry. Then, apply several thin layers of gold acrylic paint with a sponge. Do not fill in the recessed parts of the sculpture so the black paint, in those areas, will add definition to the detail.
3. Have the students view and discuss the works in terms of their formal qualities and what they have learned about Buddhist art. Some discussion questions might include:
 - > Which artworks represent the Buddha and which represent bodhisattvas? Explain the similarities and differences.
 - > Do all representations of the same person have to look alike?
 - > What accounts for the differences in individual responses to the same subject?
 - > If you could do your own work over, what would you change? Why?

Lesson Plan 3

Assessment

1. Is the student able to identify symbols from our everyday life and understand their function?
2. Can the student identify the Buddha and Buddhist symbols in artworks?
3. Can the student distinguish between the Buddha and a bodhisattva?
4. Does the student recognize formal and expressive use of symbols in works of art?
5. Has the student created a relief portrait of the Buddha or a bodhisattva that displays knowledge of their distinguishing features?

Extension

Have the students create self-portraits, which include symbols representing personality traits and things or people important to them (e.g., a lightning bolt to show energy, a setting sun to show tranquility, the initials of someone special, or a paint brush or palette to show creativity).

Lesson 3: Example of Student Work

Laquanda, grade 4



Laquanda, grade 4



Lesson 3: Example of Student Work



Kaleah, grade 4

Kaleah, grade 4



TEMPLE GUARDIANS AND OTHER HEROES WE TRUST

Contributed by Jacqueline Graces, Brightwood Elementary School, Washington, D.C., and Viola Leak, Meyer Elementary School, Washington, D.C.

Subjects: Art/Social Studies

Grade level: Elementary School

Time needed: Three 40-minute class periods

Goal

Students will compare and contrast heroic figures of today with thirteenth-century Japanese temple guardian figures and make an artwork related to this theme.

Objectives

- > Students will examine thirteenth-century Japanese temple guardian figures (page 41).
- > Students will identify and discuss how gesture and expression convey meaning in an artwork.
- > Students will identify and discuss special (sacred) places and spaces in their lives and then determine the qualities of one who may protect those areas.
- > Students will compare the Japanese temple guardian figures with contemporary heroes.

Vocabulary

adjective: a word describing a person, place, or thing.

compare: to show similarities among people, things, or ideas.

contrast: to set people, things, or ideas in opposition in order to emphasize differences.

dynamic: of or relating to physical force or energy.

expression: the act of conveying thoughts or feelings through words or actions.

gesture: a movement of the hands, head, or other part of the body that shows what a person is thinking or feeling.

Lesson Plan 4

hero/heroic: a person who others look up to because of his or her great achievements or fine qualities.

sacred: deserving to be treated with great respect.

Materials

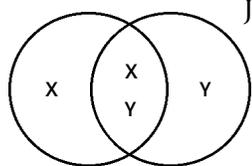
Large construction or drawing paper, magazines, newspapers, comic books, pencils, compasses, scissors, glue, markers, pastels, paint, etc.

Motivation and Discussion

- > Present images of and information about Japanese temple guardian figures found in this teacher's guide.
- > As a group, create a list of adjectives that best describe the guardian figures. (If you do not see the guardian figures at the museum, tell the students about the size of the actual figures.) As adjectives are listed, have the students explain their use by referring to something they see in the figures, such as a "scary." What is scary about the figure? (The face) What about the face looks scary? (Its mouth is snarling and its eyebrows are furrowed.)
- > Discuss the original function of the figures as guardians of a sacred space, then make a list of special places in our lives, such as schools, churches, sporting arenas, libraries, etc.

Activity

1. Have the students gather pictures of figures that they think would be good guardians for their sacred building. The figures should serve to protect their ideas and values. These pictures can come from magazines or newspapers, or students can bring in a photograph of someone they would trust in this role.
2. Instruct each student to include one of their collected figures and a photocopy of a Japanese temple guardian in a Venn diagram. Around each image in the Venn diagram, students should place adjectives that are distinct to each figure. In the center they should list the qualities that the figures have in common.
3. After the basic diagram is completed and the figures and words are in place, have the students use shape, line, color, and drawings to emphasize the dynamic qualities of the figures.
4. To complete the lesson, instruct the students to draw their guardian figure on a large piece of paper. The figure should guard the student's special or sacred place.



Venn Diagram

Assessment

Did the student:

1. Participate in the discussion about the guardian figures and sacred spaces?
2. Find or create an image of a figure that could serve as a guardian for a special place?
3. Complete a Venn diagram that compares a heroic figure with a Japanese temple guardian figure?
4. Use art to enhance and emphasize the dynamic qualities of the figures in the Venn diagram?
5. Make a drawing of an imaginary guardian figure in front of a special or sacred place?

This project fulfills District of Columbia Fine Arts Standards 1, 2, 3, 6, and 7 and Social Studies Standard 6.

Extensions

Math

Exploring scale

Have the students draw a grid of one-inch squares over a copy of a guardian figure. The squares on the grid will represent one foot of the actual height of the figure. On a much larger piece of paper — use a roll of brown butcher paper — have the students make a grid of one-foot squares. Then, using their grid-covered copy of the guardian figures, have them transfer that image to the grid on the butcher paper. Do this by drawing into each large grid square an approximation of what is found in the corresponding square of the small grid that covers the copied image of the guardian.

Language Arts

Writing haiku

Using the list of adjectives gathered during the class discussion, have the students write a haiku poem about the temple guardian figures or the figure they created to guard their special place. Or have them write a haiku about their special place (see haiku, page 38).

Lesson 4: Example of Student Work



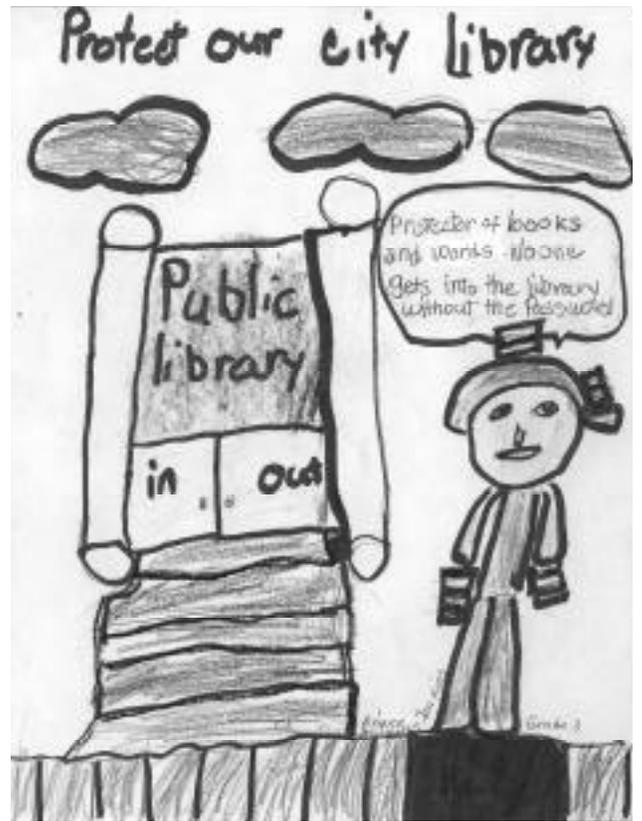
Lehr, grade 4



Donald, grade 6



Molly, grade 3



Briana, grade 3



Christopher, grade 5

Buddhist Festivals

Autumn

In China and Taiwan, the festival of the Hungry Ghosts is celebrated in October. Hungry ghosts are spiteful, restless spirits who can only be appeased with offerings. According to one legend, the Buddha told his followers how to placate these hungry ghosts. Buddhists make offerings of food and burn “spirit money,” paper clothing, and other paper objects to send them to hungry ghosts in the spirit world.

- > Visit a local Chinese market for samples of spirit money and paper objects for classroom display.
- > Cook traditional Chinese dishes and sweets. (Traditionally, a portion of this food would be reserved and offered to the hungry ghosts. In the classroom, your students will enjoy the special tastes!)
- > Make a presentation to the students about the history and meaning of our Halloween traditions. In a class discussion, compare and contrast American Halloween with the Festival of the Hungry Ghosts.
- > Have high school students research the origins of American Halloween and write an essay comparing and contrasting their findings with what they have learned about the Festival of the Hungry Ghosts.

Winter

On December 8, Buddhists worldwide celebrate Bodhi Day. This holiday commemorates the day on which Siddhartha attained enlightenment under a bodhi tree. Every year, many Buddhists make a pilgrimage to this specific tree, which is located in Bodhgaya, India. This day is also observed in Japan with meditation at Zen temples.

- > Read to the class or have the students read a story or passage about the Buddha’s enlightenment. Discuss the challenges the Buddha faced from Mara and how he chose to respond.
- > Have a classroom discussion about meditation (what it is, how it helped the Buddha, who does it, and why).
- > On a world map, have students find the location of Bodhgaya, India, then have them identify the location of your state, city, or town in relation to Bodhgaya.

- > Find an image of a bodhi tree for classroom display. Have the students research other trees under which they would like to sit quietly for several hours. Instruct them to make a drawing or painting of their tree and write a short passage about why it would be nice to sit beneath it.

Spring

The festival of Vesak is celebrated in May worldwide. This spring festival is held in remembrance of the Buddha's birth, enlightenment, and death. During this celebration, Buddhists clean and decorate their homes, attend performances, worship at their local temples, give food and drink to strangers, and participate in religious processions.

- > Have a classroom discussion about who or what needs help in your community. As a class decide which individual, group, or place you would like to help and what you would like to do. Then do it!

The Japanese festival of Hana Matsuri, which also takes place in the spring (April 8), celebrates the birth of the Buddha. Buddhists and Buddhist priests participate in the *Kanbutsu-e* ceremony by cleansing statues of the baby Buddha with a special hydrangea tea and covering the figures with flowers.

- > Ask the students to identify and research one person who they think has helped the world in important ways. Have each student make a clay bust of the person or a sculpture of some object that represents him/her. After the clay sculptures are dry, have the students paint them.

Books and Magazines on Buddhism

Books for Young Readers

Demi. *Buddha*. New York: Henry Holt and Company, 1996.

This beautifully illustrated book outlines the major events in Siddhartha's life, from his birth to his enlightenment.

Demi. *Buddha Stories*. New York: Henry Holt and Company, 1997.

Lovely gold-on-blue line drawings illustrate this elegant book that relates a few jataka tales. These didactic parables, based on the past lives of the Buddha, often use animals as main characters.

Demi. *The Dalai Lama: A Biography of the Tibetan Spiritual and Political Leader*. New York: Henry Holt and Company, 1998.

This book, which chronicles the life of the current Dalai Lama, introduces readers to the present-day situation of Tibet and its refugees.

Gollub, Matthew. *Cool Melons — Turn to Frogs! The Life and Poems of Issa*. New York: Lee and Low Books, 1998.

This book tells the story of Issa, who writes haiku about everyday things and events.

Hewitt, Catherine. *Buddhism*. New York: Raintree Steck-Vaughn, 1995.

Sidebar, maps, and diagrams complement color photographs and important information on Buddhism in this book.

Lee, J. M. *I Once Was a Monkey: Stories Buddha Told*. New York: Farrar, Straus, and Giroux, 1999.

Five unlikely companions — a monkey, a lion, a jackal, a turtle, and a dove — wait out a monsoon in a cave. There, a small statue of the Buddha comes to life and calms the quarreling animals by telling them stories from his past lives. This gentle tale explains some of the basic teachings of Buddhism.

Raimondo, Lois. *The Little Lama of Tibet*. New York: Scholastic, 1994.

What is it like to be six years old and a high lama? The author spent a year in Dharmasala, where many Tibetan refugees in India live. He photographed and interviewed young Ling Rinpoche, the boy considered to be the reincarnation of the Dalai Lama's late teacher.

Roth, Susan L. *Buddha*. New York: Doubleday, 1994.

This book tells the story of Siddhartha, from his birth to his enlightenment when he became the Buddha. The illustrations are cut from paper, and the story line of this introduction to the Buddha and Buddhism is clear and interesting for elementary age students.

Sis, Peter. *Tibet: Through the Red Box*. New York: Farrar, Straus, and Giroux, 1998.

In this unusually imaginative and richly illustrated book, the author weaves a quixotic tale culled from the diaries of his father's sojourn to China and Tibet in the 1950s as a "voluntary" member of a Communist-sponsored film crew.

Snelling, John. *Buddhism*. New York: Franklin Watt, 1986.

Pictures of monks, temples, and the Asian countryside place Buddhism in the context of the world today.

Spivak, Dawnine. *Grass Sandals: The Travels of Basho*. New York: Atheneum Books for Young Readers, 1997.

This is a story about Basho, one of the most beloved poets in Japan, and his journeys.

Magazines for Young Readers

"Ashoka: India's Philosopher King." *Calliope, A Cobblestone Publication* 10, no. 5 (January 2000).

This issue of *Calliope* features the history and legacy of Ashoka, the Indian ruler whose conversion to Buddhism in the third century B.C.E. firmly established that religion's presence on the Indian subcontinent. Ashoka's edicts on nonviolence influenced the thinking of Mohandas Gandhi (1869–1948), Martin Luther King, Jr. (1929–1968), and Nelson Mandela (born 1918).

"Buddhism." *Calliope* 5, no. 4 (March-April 1995).

This issue devoted to Buddhism offers articles on the history and art of Buddhism and its modern-day practice. It includes lists for further reading, places to visit, and teacher resources.

Books for Adults

de Bary, William Theodore. *The Buddhist Tradition in India, China and Japan*. New York: Vintage Books, 1990.

This extensive collection of excerpts from Buddhist texts focuses on writings important to the evolution of Buddhist thought and practice.

Fisher, Robert E. *Buddhist Art and Architecture*. New York: Thames and Hudson, 1993.

Buddhist art and architecture, from its earliest forms in India to the various Asian countries where Buddhism is now practiced, is the subject of this overview. It is most appropriate for readers with a basic knowledge of Buddhism.

Martin, Rafe. *The Hungry Tigress: Buddhist Myths, Legends and Jataka Tales*. Cambridge: Yellow Moon Press, 1999.

Bringing together an array of stories from the Buddhist tradition, this book combines themes of wisdom, nonviolence, environmental awareness, and compassion for all living things.

Nhat Hanh, Thich. *Old Path, White Clouds*. Berkeley, Cal.: Parallax Press, 1991.

This book, written by Nobel Peace Prize nominee and Vietnamese monk Thich Nhat Hanh, presents the life and teachings of Guatama Buddha and is drawn directly from twenty-four Pali, Sanskrit, and Chinese sources.

Rahula, Walpola. *What the Buddha Taught*. New York: Grove Press, 1986.

Rahula, a monk and scholar, explains the main points of Buddhism and translates key scriptures.

Wright, Arthur F. *Buddhism in Chinese History*. Stanford, Cal.: Stanford University Press, 1994.

This concise but thorough account of Buddhism in China explores the cultural and philosophical milieu at the time of Buddhism's transmission as well as the way Buddhism evolved in China.

Films and Videos about Buddhism

The following films were selected from catalogues of producers, distributors, and lending institutions in the United States. The staff of the Freer and Sackler galleries has not reviewed each of these films. Those seen by our staff are marked “for teacher reference” or “for students.” Information on renting or purchasing these films and videos follows the list.

General

Hinduism and Buddhism

Bill Moyers and Huston Smith explore these two religions, including the multiphonic chanting of Tibetan lamas and a discussion of Zen Buddhism. Video, 56 minutes; available for rent or purchase. Films for the Humanities and Sciences (for students).

Walking with Buddha

Filmed in Thailand, this introduction to the life of the Buddha and the development of Buddhism in various countries includes a description of the daily life of Buddhist priests. Video, 29 minutes; available for rent or purchase. Films for the Humanities and Sciences.

Buddha on the Silk Road

Retrace the seventh-century travels of the Chinese Buddhist monk Xuan Zang as he journeys from China to India in search of the Buddha’s original teachings. Video, 60 minutes; available for purchase. Mystic Fire Videos (for students).

Tibet

Requiem for a Faith

This classic, early film by Huston Smith documents the efforts of exiled Tibetans living in a refugee camp in India to preserve the Tibetan tradition of Buddhism. 1972. Video, 28 minutes; free rental. UVA Center for South Asian Studies.

The Lama King

This BBC production provides rare scenes of the Dalai Lama’s flight from Tibet. It also includes coverage of the life of Tibetan refugees in northern India. 1976. Film, 45 minutes; free rental. UVA Center for South Asian Studies (for students).

Tsundu: Becoming a Lama

Follow the story of a thirteen-year-old Tibetan boy as he studies to become a monk. 1997. Video, 17 minutes; available for rent or purchase (discounts for K-12 teachers). Documentary Educational Resources (for students).

The Dalai Lama: A Portrait in the First Person

The spiritual leader of Tibetan Buddhism discusses anger, anxiety, tolerance, compassion, and enlightenment. Video, 24 minutes; available for purchase. Film for the Humanities and Sciences (for teacher reference).

Mystic Vision, Sacred Art: The Tradition of Thangka Painting

This introduction to the art of thangka, or sacred Tibetan Buddhist painting, was filmed in the Kathmandu Valley of Nepal. 1996. Video, 28 minutes; available for rent or purchase. Documentary Educational Resources.

The Tibetan Book of the Dead

These Tibetan Buddhist texts traditionally are read aloud to a dying person. 1994. 90 minutes (two 45-minute videos). Free rental. UVA Center for South Asian Studies.

Part I: "A Way of Life" provides an historical and cultural overview of the rituals that are performed for a recently deceased elder and examines the text's use in hospices in Europe and North America. It includes an interview with the Dalai Lama concerning the book's meaning and importance.

Part II: "The Great Liberation" takes a close look at the content and teachings of the book.

Sand Painting: Sacred Art of Tibetan Buddhism

Two Tibetan monks painstakingly create a mandala (sacred sand painting) at the Asian Art Museum of San Francisco. 1991. Video, 30 minutes; free rental. UVA Center for South Asian Studies (for teacher reference).

Cycles of Interdependence

In Ladakh, Buddhist monks and lay families enjoy a symbiotic relationship, as seen in the annual cycles of growing crops and holding festival dances in tribute to protector deities. 1983. Film or video, 55 minutes; free rental. UVA Center for South Asian Studies.

Entering the Millennium Falling or Flying

Scholar Robert Thurman discusses the application of Tibetan spirituality to social and political activism. Video, 2 hours; available for purchase. Mystic Fire Videos.

The Four Noble Truths

The insightful lectures on Buddhism that the Dalai Lama presented in London in 1996 form the basis of this presentation. Video, 6 hours; available for purchase. Mystic Fire Video.

In the Spirit of Manjushri

Scholar Robert Thurman narrates these lectures given by the Dalai Lama on “Wisdom Teachings.” A public discussion between the Dalai Lama and Master Sheng-yen of the Chan (Chinese Zen) lineage follows. Video, 4 hours; available for purchase. Mystic Fire Videos.

Human Rights and Moral Practice

In this video, the Dalai Lama addresses such contemporary themes as birth control, arms trade, and the global economy. Video, 35 minutes; available for purchase. Mystic Fire Videos.

Arising from Flames

The Dalai Lama gave this lecture on overcoming anger through patience while he was in Arizona. Video, 55 minutes; available for purchase. Mystic Fire Videos.

Nepal

Nepal: Land of the Gods

The mingling of Buddhist and pre-Buddhist customs in the Himalayan kingdom of Nepal are documented. 1985. Video, 62 minutes; free rental. UVA Center for South Asian Studies.

Lord of the Dance: Destroyer of Illusion

This Mani Rimdu tantric initiation was performed at Chiwong Monastery in the Mount Everest region of Nepal. 1985. Video, 108 minutes; free rental. UVA Center for South Asian Studies.

China

Buddhism in China

This video surveys the rise of Chinese Buddhism as it traces the spread of Mahayana Buddhism from India to China, the emergence of different schools of thought, and the introduction of Lamaism from Tibet into China. 1983. Film or video, 30 minutes; available for rent or purchase. Indiana University Audio-Visual Center (for teacher reference).

Buddha on the Silk Road

Retrace the seventh-century travels of the Chinese Buddhist monk Xuan Zang as he journeys from China to India in search of the Buddha's original teachings. Video, 60 minutes; available for purchase. Mystic Fire Videos (for students).

Thailand

I am a Monk

Learn about the daily life and education of a Buddhist monk in Thailand, as experienced by an American who lived in a Bangkok monastery for eight years. Video, 30 minutes; free rental. UVA Center for South Asian Studies.

Buddhism: Making of a Monk

A young man in Thailand shares his decision to become a monk and his daily life at the monastery. The initiation ritual of becoming a monk is also described. Video, 15 minutes; available for rent or purchase. Films for the Humanities and Sciences (for students).

Vietnam

Each of these films focuses on Thich Nhat Hanh, a Vietnamese Buddhist monk and a nominee for the Nobel Peace Prize in 1967.

Peace is Every Step

Actor Ben Kingsley narrates this documentary on the life and work of Thich Nhat Hanh, including his antiwar activities in Vietnam. Video, 52 minutes; available for purchase. Mystic Fire Videos.

Touching Peace: An Evening with Thich Nhat Hanh

This video records a lecture given by Thich Nhat Hanh in Berkeley, California. Video, 90 minutes; available for purchase. Mystic Fire Video.

Door of Compassion

This video features an interview with Thich Nhat Hanh. Video, 42 minutes; available for purchase. Mystic Fire Videos.

Japan

Buddhism in the Land of the Kami (7th to 12th centuries)

The arrival of Buddhism and its assimilation into native Japanese religion and culture are discussed along with the influence of Chinese culture in Japan. 1996. Video, 53 minutes; available for rent or purchase. Films for the Humanities and Sciences.

The Principles and Practice of Zen

Follow a student priest's travels across Japan as he engages in verbal contests with priests of different schools. The time-honored traditions of the tea ceremony and flower arranging are introduced. Video, 2 hours; available for rent or purchase. Films for the Humanities and Sciences.

Buddhism in the West

Blue Collar and Buddha

When a community of Laotian refugees settles in a small town in Illinois, tensions with the local townspeople rise and come to a head after a Buddhist temple is constructed. 1990. Video, 57 minutes; available for rent or purchase. Filmmakers Library.

Entering the Millennium Falling or Flying

Scholar Robert Thurman investigates the application of Tibetan spiritual practice into social and political activism through kindness and compassion. Video, 2 hours; available for purchase. Mystic Fire Videos (for teacher reference).

From Fragmentation to Wholeness

The Dalai Lama discusses with artist Robert Rauschenberg and David Bohm the need to move from a competitive to a compassionate society. Video, 52 minutes; available for purchase. Mystic Fire Videos (for teacher reference).

Contact Information for Films and Videos

Documentary Educational Resources

101 Morse St.

Watertown, MA 02172

Tel: (617) 926-0491 or (800) 569-6621

Fax: (617) 926-9519

www.der.org

Filmmakers Library

124 East 40th St.

New York, NY 10016

Tel: (212) 808-4980

Fax: (212) 808-4983

Films for the Humanities and Sciences

P.O. Box 2053

Princeton, NJ 08543-2053

Tel: (609) 275-1400 or (800) 257-5126

Fax: (609) 275-3767

E-mail: custserv@films.com

www.films.com

Indiana University Audio-Visual Center

Bloomington, Indiana 47405

Tel: (812) 855-2103

(rentals only)

Mystic Fire Videos

P.O. Box 442

New York, NY 10012-0008

Tel: (800) 999-1319

www.mysticfire.com

University of Virginia Center for South Asian Studies
Film and Video Lending Library Center for South Asian Studies
University of Virginia
110 Minor Hall
Charlottesville, VA 22903
Tel: (804) 924-8815
E-mail: southasia@virginia.edu
www.virginia.edu/~soasia/

Films and videocassettes in the lending library are available free of charge to educators in the southeastern United States. Centers for South Asian Studies serving other regions of the United States are located at Columbia University, the University of Chicago, Cornell University, the University of Pennsylvania, the University of Texas at Austin, the University of Wisconsin, the University of Michigan, the University of California at Berkeley, and the University of Washington at Seattle.

Websites on Buddhism

www.fwbo.org/buddhism.html

For the history of Buddhism, meditation, and Buddhist festivals.

www.pbs.org/edens/thailand/

PBS site about Thailand, Buddhism, and its indigenous animals.

www.tibetart.org/welcome.cfm

For art from Tibet and Nepal; also covers Tibetan Buddhism and its art.

www.buddhanet.net

For a kids' page, magazine articles, photographs, and games about Buddhism.

www.tricycle.com/

Based on the Buddhist magazine *Tricycle*; features articles on current Buddhist events.

www.buddhism.about.com

Offers permanent information on many aspects of Buddhism, although site changes frequently.

www.usmta.com/Buddhist-Temples-USA.htm

Listings of Buddhist temples in all fifty states.

www.mysticfire.com

Source for spiritual, alternative, and art videos and audios.

www.Virginia.edu/~soasia/

Teaching resources for Asian art, information about its video lending library, and internet links; hosted by the University of Virginia.

www.seattleartmuseum.org/trc

Online lesson plans, activities, and web links for a variety of art topics, including Indian and Southeast Asian art.

www.asianart.org

Acquire hands-on teaching kits and videos through the Asian Art Museum in San Francisco.

www.AskAsia.org

Lesson plans and readings for teachers, as well as games, puzzles, and lessons in counting in Chinese for students.

www.Virginia.edu/~soasia/

Provides K-12 teachers with accredited short courses on South Asia through the Center for South Asian Studies.

www.smith.edu/fceas

Loans curriculum materials, books, kits, video and sound recordings, slides, maps, posters, games, and software on China, Korea, and Japan, to teachers in New England.

www.ias.berkeley.edu/orias/

ORIAS conducts teacher institutes for educators in the Bay Area and provides online lesson plans.

www.Asnic.utexas.edu/asnic/outreach/layout.html

Loans materials to educators anywhere in the United States; provides support services to educators and community members, and lists Asia-centered seminars and workshops.

Local and National Buddhist Temples and Education Centers

Burmese

Burma American Buddhist Association

Tel: (301)439-4035

Cambodian

The Cambodian Buddhist Society

Tel: (301) 622-6544

www.cambodian-buddhist.org

Chinese

The United States Zen Institute of Washington, D.C.

Chinese Buddhist Center

Tel: (301) 353-9780 (Chinese)

Tel: (703) 365-9023 (English)

Japanese

American Zen College

Tel: (301) 428-0665

Ekochi Buddhist Temple

Tel: (703) 239-0500

www.ekoji.org

Jodo Shinshu Buddhism

Myosenji Temple (Ashuzan Myosenji Temple)

Tel: (301) 593-9397

Fax: (301) 593-6932

E-mail: info@nstmyosenji.org

www.nstmyosenji.org

Nichiren Shoshu Buddhism

Zen Buddhist Center of Washington, D.C.

Tel: (202) 829-1966

Korean

Han Ma Um Korean Zen Center

Tel: (703) 560-5166 (Korean)

Tel: (301) 294-3109 (English)

E-mail: bgmuhn@yahoo.com

Laotian

Wat Lao Buddhavhong (Laotian Buddhist Center)

Tel: (540) 788-4968/9201

Fax: (540) 788-1219

www.watlao.org

Sri Lanka

Buddhist Vihara Society, Inc.

Washington Buddhist Vihara

Tel: (202) 723-0773

Fax: (202) 723-3850

www.buddhistvihara.com

Local Buddhist religious and educational center. Resident monks (Bikkhus) are available to give lectures and workshops. Also contains a Buddhist library.

International Buddhist Center

Tel: (301) 946-9437

Thai

Wat Pah Santhidhama

Tel: (757) 238-3461

E-mail: watpa@iirt.net

www.watpa.iirt.net

Wat Thai of the Washington, D.C., Area

Tel: (301) 871-6721

E-mail: watthai@juno.com

www.watthaidc.com

Wat Tummaprateip

Tel: (301) 203-9500

Fax: (301) 203-9400

E-mail: dhamma@iirt.com

Wat Yarnna Rangsee Buddhist Monastery

Tel: (703) 406-8290/2509

Fax: (703) 406-4705

www.watyarn.com

For information on Thai temples in other states, please contact:

The Council of Thai Bhikkus in the U.S.A., Inc.

Tel: (914) 699-5778

Fax: (914) 471-8006

Tibetan

Sakya Phunstok Ling Tibetan Buddhist Center

Tel: (301) 589-3115

E-mail: [sak ya@erols.com](mailto:sakya@erols.com)

www.erols.com/sakya/

Shambhala Meditation Center of Washington, D.C.

Tel: (301) 588-7020

E-mail: [slh@aol.c om](mailto:slh@aol.com)

www.dc.shambhala.org

Vietnamese

Chua Giac Hoang

Tel: (202) 829-2423

Chua Hoa Nghiem

Tel: (703) 781-4306

Fax: (703) 781-4306

Phat Bao Tu

Tel: (703) 256-8230

Fax: (703) 256-8231

For information on Vietnamese Buddhist temples in other states, please contact:

www.chuavietnam.com

Embassies and Consulates

Cambodia

The Royal Cambodian Embassy

4500 16th St., N.W.

Washington, DC 20011

Tel: (202) 726-7742

Fax: (202) 726-8381

E-mail: cambodia@embassy.org

www.embassy.org/cambodia/

China

Embassy of the People's Republic of China

2300 Connecticut Ave., N.W.

Washington, DC 20008

Tel: (202) 328-2500

Fax: (202) 588-0032

www.china-embassy.org

India

Embassy of India
2107 Massachusetts Ave., N.W.
Washington, DC 20008
Tel: (202) 939-7000
Fax: (202) 265-4351
www.indianembassy.org

Japan

U.S. Consulate General of Japan
2520 Massachusetts Ave., N.W.
Washington, DC 20008
Tel: (202) 238-6700
Fax: (202) 328-2187
www.embjapan.org

For educational information, please contact:

Japan Information and Culture Center
Japan Embassy
Lafayette Centre 111
1155 21st St., N.W.
Washington, DC 20036
Tel: (202) 238-6900
Fax: (202) 822-6524

Laos

Lao PDR Embassy to the USA
2222 S St., N.W.
Washington, DC 20008
Tel: (202) 332-6416
Fax: (202) 332-4923
www.laoembassy.com

Nepal

Royal Nepalese Embassy
2131 Leroy Place, N.W.
Washington, DC 20008
Tel: (202) 667-4550/4551
Fax: (202) 667-5534
E-mail: ne_pali@erols.com
www.newweb.net/nepal_embassy/

Sri Lanka

Embassy of Sri Lanka
2148 Wyoming Ave., N.W.
Washington, DC 20008
Tel: (202) 483-4025/4028
Fax: (202) 232-7181
E-mail: Slembassy@starpower.net
Users.erols.com/slembassy

Thailand

Royal Thai Embassy
1024 Wisconsin Ave., N.W.
Washington, DC 20007
Tel: (202) 944-3600
Fax: (202) 944-3611
E-mail: thai.wsn@thaiembdc.org
www.thaiembdc.org

Vietnam

Embassy of Vietnam
1233 20th St., N.W., Suite 400
Washington, DC 20036
Tel: (202) 861-0737
Fax: (202) 861-0917
E-mail: info@vietnamembassy-usa.org
www.vietnamembassy-usa.org

National Educational Resources

Ann P. Wyckoff Teacher Resource Center
Seattle Asian Art Museum
1400 East Prospect Street in Volunteer Park

Mailing address:
P.O. Box 22000
Seattle, WA 98122-9700
Tel: (206) 654-3186
www.seattleartmuseum.org/trc/default.htm

The Seattle Art Museum and Seattle Asian Art Museum is a joint center that offers teacher programs and school tours, and contains a lending library for educators in the Seattle area. Museum's Online Teacher Resource Center (see web address above) contains online lesson plans, activities, and web links for a variety of art topics, including Indian and Southeast Asian art.

Asian Art Museum — Chong-Moon Lee Center for Asian Art and Culture
Education Department
Golden Gate Park
San Francisco, CA 94118
Tel: (415) 379-8710
Fax: (415) 668-8928
E-mail: groups@asianart.org
www.asianart.org

This museum publishes materials for teachers and offers tours and programs for teachers in the Bay Area. Teachers can also acquire hands-on teaching kits and videos through the museum. Depending on size, certain materials such as slide packets and videos can be purchased or loaned (with a deposit) and sent anywhere in the U.S. Contact the Education Department to receive its annual newsletter.

Asia Society
725 Park Ave.
New York, NY 10021
Contact: Education Department
Tel: (212) 327-9227
Fax: (212) 717-1234
E-mail: education@asiasoc.org
www.asiasociety.org/education/

Contact the Education Department for information on curriculum materials on Asia. The Asia Society educational website (www.AskAsia.org), contains lesson plans, art, and readings for students and teachers.

Center for South Asian Studies
University of Virginia
P.O. Box 400169 (110 Minor Hall)
Charlottesville, VA 22904-4169
Tel: (804) 924-8815
E-mail: southasia@virginia.edu
www.virginia.edu/~soasia/

The Center provides accredited short courses on South Asia to K-12 teachers. It has an extensive list of films and videos available on loan free of charge to educators in the southeast United States. Reservations must be made at least two weeks in advance.

East Asian Curriculum Project
East Asian Institute
Columbia University
International Affairs Building

420 West 118th St.
New York, NY 10027
Tel: (212) 854-3976
Fax: (212) 749-1497

This national center is designed to foster K-12 education about Asia. Online workbooks contain information on a variety of topics related to Asia, along with lesson plans and suggested resources that can be used in conjunction with the online workbooks. Focus is on the histories of China, Korea, and Japan.

The Five College Center for East Asian Studies
8 College Lane
Smith College
Northampton, MA 01063
Tel: (413) 585-3751
Fax: (413) 585-3748
E-mail: kmasalsk@smith.edu
www.smith.edu/fcceas

In addition to conducting institutes and workshops for teachers in the New England area, the Center has the following materials on loan free of charge to educators in the New England area: curriculum materials, books, kits, video and sound recordings, slides, maps, posters, games, and software on China, Korea, and Japan. Materials must be returned via UPS (return shipping must be paid by borrower) within three weeks.

Office of Resources for International and Area Studies (ORIAS)
University of California, Berkeley
ORIAS 120A, Stephens Hall #2300
Berkeley, CA 94720-2300
Tel: (510) 643-0868
E-mail: orias@uclink4.berkeley.edu
www.ias.berkeley.edu/orias/

ORIAS conducts teacher institutes for educators in the Bay Area. Online lesson plans are available on the ORIAS website.

Outreach Asia
Center for Asian Studies
The University of Texas at Austin
WCH 4.132, G9300
Austin, TX 78712-1194
Tel: (512) 475-6054/471-5811
Fax: (512) 471-4469
E-mail: outreach@uts.cc.utexas.edu

Outreach Asia has the following materials available for loan free of charge to educators anywhere in the United States: videos (both feature films and documentaries), slides (some include scripts, readings, teacher's notes, fact sheets, or maps), multimedia kits, journals, and curriculum materials. Request for materials must be sent two weeks in advance with an alternate date. Materials must be returned within four weeks.

South Asia Program
Cornell University
170 Uris Hall
Ithaca, NY 14853
Tel: (607) 255-8493
Fax: (607) 254-5000

This video library has videos about South Asia available for loan free of charge to educators anywhere in the United States. Subjects include city life, dance, Buddhism, music, history, Hinduism, etc. It also offers an outreach program to schools in the Ithaca area.

Many universities and colleges with South, Southeast, or East Asian centers have educational outreach programs and resources. Contact universities in your area to find out about local programs.