We are grateful to the British Council and to Léargas for funding the Comenius Regio project “Ways of Seeing”.

We are grateful to the Principal and Art Department, at St Oliver’s Community College, Drogheda in particular Fiona Thornton for her invaluable input. Particular thanks to the students for their enthusiastic participation.

We are particularly grateful to Head of Education, Jenny Siung at the Chester Beatty Library, Dublin. Also the facilitators Thomas O’Connor, Triona Langan and Karma El Shawa for their creative input.

We are grateful to the Principal and the Art Department at St Patrick’s College, Ballymena for their participation and invaluable input. Particular thanks to the students for their enthusiastic participation.

We are grateful to the Head of Education, Colleen Watters and facilitators at the Ulster Museum.

Particular thanks are due to Eamonn Quinn, County Louth VEC, for his support in co-managing the project.

We are indebted to Lesley Millar, Inclusion and Diversity Service (IDS) for her operational management of the project. Thanks are also due to Vicky Park (IDS) who gave invaluable support and feedback.

Many thanks to Susan McGouran from Dungannon Teacher’s Centre for the design and layout of the materials.

Thanks to Graeme McNeill of the AmmA Centre who facilitated filming and the production of the DVD.

Thanks are due to Kieran Shields (SELB) who proof read the materials and to Diane McKee for her administrative support.
Introduction

In the last decade, the Republic of Ireland and Northern Ireland have experienced a rapid increase in immigration which has resulted in their education systems facing the challenge and opportunity of integrating increasing numbers of pupils whose mother tongue is neither English nor Irish.

This project will address the integration of newcomer students and ensure inclusive practice in schools, museums and other educational institutions.

It will develop best practice in:

- Intercultural awareness.
- Learning the language of the host country.
- Promoting first languages, bi-lingualism and bi-literacy.
This learning resource will:

- Build capacity at whole school and classroom level in intercultural education.
- Promote the relationship between museums and post-primary schools.
- Develop students’ competence in the language of the host country.
- Develop visual literacy in educational institutions and educational settings i.e. museums and schools.
- Create an in-service training resource for teachers, education advisers and museum education officers.
- Improve the intercultural skills of school, education and museum staff.
- Unlock the potential of students in alternative educational contexts i.e. museums.
- Promote bi-literacy and bi-lingualism among newcomer students including the promotion of first languages.
- Promote social integration, learner autonomy and, through innovative pedagogical approaches, enhance lifelong learning.
The Inclusion and Diversity Service (IDS)
The Inclusion and Diversity Service (IDS) promotes an inclusive school culture which turns linguistic, cultural and ethnic diversity to the educational advantage of all. IDS provides advice and support for newcomer students’ pastoral, language and academic needs. It promotes intercultural awareness and develops innovative resources for intercultural education.

The Ulster Museum
The Ulster Museum is based in Belfast and is part of National Museums, Northern Ireland. It holds collections of art, natural history and human history. Its mission is to connect its collections with the widest possible audience to inform and inspire their understanding of the past, present and future of people, culture and places.

The Chester Beatty Library is a unique library and museum housing the collection of American mining engineer, Sir Alfred Chester Beatty. The collections comprise European, East Asian and Islamic rare books, religious materials, prints and decorative objects. It is based in the city centre of Dublin serving local, national and international visitors.

St Patrick’s College Ballymena
St Patrick’s College Ballymena, County Antrim, Northern Ireland. A secondary school with a diverse student profile including large numbers of newcomers from e.g. Poland, Lithuania and Latvia.

St.Oliver’s Community College
St. Oliver’s Community College, Drogheda, County Louth, Republic of Ireland. A secondary school with a diverse student population of 122 students from 41 countries.

County Louth VEC is a local Statutory, Education and Training Authority in Dundalk Co.Louth. County Louth VEC is involved in education provision for second level and mature students, further education, vocational training, adult education, outdoor education and special education for early school leavers.
Curriculum Areas
- Literacy
- Art
- History
- Local and Global Citizenship
- Geography

Intercultural Competencies
- Empathy
- Communicative awareness
- Knowledge discovery
- Respect for otherness

Language Development
- Literacy
- Biliteracy
- Key language
- Use of home language

Pastoral
- Work co-operatively with others
- Respond positively to others
- Be open to new experiences
- Increase self-confidence

Schools Museums
Our attitudes and values for the day are to...

enjoy
create
respect
support
collaborate
encourage

Why?

Introduce students to talismans and the different cultures that adopt them.

Develop intercultural competencies of communicative awareness, knowledge discovery and respect for others.

What?

• Explore the various meanings and powers that talismans hold in different cultures.

• Show students talismans from the Islamic world.

• Understand that talismans can be made from different elements and that the intention of the bearer of the talisman is most important.

• Create their own talisman with a partner from a different school.

What you need . . .

Foam clay
Long thread or cord
Pencils
Felt pens/markers
Scissors

Herbs and/or spices
Glue sticks
Fact sheets
Images of talismans
Welcome the students to the Chester Beatty Library. Use an ice breaker to start the session.

Introduce talismans and ask the students if they have seen or own one. Discuss the various functions and elements used to create a talisman and their presence in various religions and cultures namely: Islam, Christianity, Judaism and Buddhism.

Show the students images of different talismans from a number of traditions. View the Islamic section, the amulets on display and show talismans that are inscribed with the name of God and verses from the Qur’an. Talk about their functions, such as protection from evil, a cure for ailments, or good luck. Discuss their aesthetic value.

Provide students with a fact sheet about talismans to help inspire them as they create their own talisman.

Ask students to work in pairs to create a talisman of their own. Demonstrate how to use the foam clay, how to add colour to their talisman, how to write and draw on the clay to create patterns and intricate details and how to add herbs and spices. Pierce the clay, so that it can be connected to a thread and used as a necklace or bracelet.

Encourage students to think about the purpose of creating their talisman and how they intend to use it.

Think about . . .

New and specific vocabulary that students will encounter such as:
- talismans
- Islam
- protect
- carry
- wear

Links:
With other areas of learning:
- Art
- History
- Citizenship
- Geography

Preparation
Before visiting the museum, you may introduce talismans and pre-teach key language in class (see sample key language).

Afterwards
After visiting the museum you may record student reflections and evaluations of their talismans (see language focus cards).

See Appendices for the Museum’s original lesson plans
Talismans

Benchmarks based on the Common European Framework of Reference

A1
Listen and understand isolated, familiar words and phrases relating to talismans. Express ideas using symbols, pictures and labelling.

A2
Read short text segments and diagrams to find a main idea and 2-3 details and answer simple questions. Follow discussions and contribute 2-3 phrases on a familiar topic. Spell and write frequently used topics words more consistently.

Literacy focus:
Students should develop their ability to use:
- the language of describing
- the language of enquiry
- the language of explaining.

Maintain home language skills through:
- the use of bilingual dictionaries
- note-taking and recording ideas in home language if desired.

Provide key language terms in advance
Place newcomer students in groups with good language role models
Encourage students to use illustrations to aid understanding
Use language focus cards to help model language
Record ideas using illustrations and less verbal means
<table>
<thead>
<tr>
<th>Word in English</th>
<th>Picture</th>
<th>Word in my language</th>
</tr>
</thead>
<tbody>
<tr>
<td>a talisman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>metal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>gold</td>
<td></td>
<td></td>
</tr>
<tr>
<td>silver</td>
<td></td>
<td></td>
</tr>
<tr>
<td>paper</td>
<td></td>
<td></td>
</tr>
<tr>
<td>herbs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>spices</td>
<td></td>
<td></td>
</tr>
<tr>
<td>My language</td>
<td>A sentence using this word</td>
<td>I understand this word Yes / No</td>
</tr>
<tr>
<td>-------------</td>
<td>-----------------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>a talisman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Islam</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>metal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>gold</td>
<td></td>
<td></td>
</tr>
<tr>
<td>silver</td>
<td></td>
<td></td>
</tr>
<tr>
<td>paper</td>
<td></td>
<td></td>
</tr>
<tr>
<td>stone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>plants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>herbs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>spices</td>
<td></td>
<td></td>
</tr>
<tr>
<td>evil</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ailments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>luck</td>
<td></td>
<td></td>
</tr>
<tr>
<td>powers</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**I can**

Understand why people use talismans
Identify a talisman
Make my own talisman
**Possible uses for language focus cards:**

- Cut up phrases into word cards for sentence building activities.
- Include some cards with full stops on them. This focuses on punctuation.
- Give pupils the whole card as a speaking frame to help structure explanations.
- Encourage pupils to use cards to help with creating sentences.

<table>
<thead>
<tr>
<th>Language focus cards</th>
<th>wood</th>
<th>metal</th>
<th>gold</th>
<th>silver</th>
<th>paper</th>
<th>stone</th>
<th>plants</th>
<th>herbs</th>
<th>spices</th>
</tr>
</thead>
<tbody>
<tr>
<td>can be be made of</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>can be worn.</td>
<td>or</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to protect a person</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>for ailments.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>as a cure</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>as a good luck charm</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to help achieve goals</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>for</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| My talisman is for         |      |       |      |        |       |       |        |       |        |

<table>
<thead>
<tr>
<th>Talismans</th>
<th>They</th>
<th>They</th>
<th>They</th>
<th>They</th>
<th>They</th>
</tr>
</thead>
<tbody>
<tr>
<td>They can be</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>They can be</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>They can be</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>They can be</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>They can be</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Portraits

Our attitudes and values for the day are to...

enjoy  
create  
respect  
support  
encourage  
collaborate

Why?

Learn ways of looking at and understanding portraits and how this is communicated visually.

Develop intercultural competencies of communicative awareness, knowledge discovery and respect for others.

What?

• Analyse choices.
• Analyse as characters.
• Analyse as art.
• Spend time looking at art.
• Develop vocabulary.
• Make collage portraits that represent student’s own identity.

What you need . . . .

Portraits from the Royal Ulster Academy exhibition
Collage materials such as old newspapers and magazines
Pencils and paper
Glue
Mirrors
How?

Welcoming students to the Ulster Museum. Use an ice breaker to start the session.

Introduce portraits: What is a portrait? Why were they the most popular type of painting in the 17th, 18th and 19th centuries? What are they for?

Analyse a selection of portraits from the collection. What did they choose to wear? Where are they standing? What objects are they holding?

Use one of the portraits to analyse the character. Think about how we judge people’s character from their face and body language. Explain that a portrait should show what someone is like on the inside as well as the outside. The word ‘portrait’ is said to come from French ‘trait pour trait’. This has a double meaning - line for line (an accurate likeness) and trait for trait (personality traits).

Look at another portrait. Think about the visual elements and how they have been used.

Analyse the composition and talk about the medium.

Think about . . .

New and specific vocabulary that students will encounter such as:

- costume
- background
- prop
- role

Who?

Our group includes:

40 students from St. Oliver’s College, Drogheda and St. Patrick’s College, Ballymena.

Links:

With other areas of learning:

- Art
- History
- Citizenship
- Geography

Preparation

Before visiting the gallery, you may introduce portraits and pre-teach key language in class (see sample key language).

Afterwards

After visiting the gallery you may record student reflections and evaluations of their portraits (see language focus cards).

See Appendices for the Museum’s original lesson plans
Benchmarks based on the Common European Framework of Reference

A1
Listen and understand isolated, familiar words and phrases relating to portraits. Use visual cues to help locate information. Express ideas using pictures.

A2
Get the main idea of short conversations or explanations. Read short text segments to find a main idea, provide 2-3 details, then answer simple questions. Use a writing frame to write a short evaluation.

Literacy focus:
Students should develop their ability to use:
- the language of comparing
- the language of evaluating
- the language of identifying.

Maintain home language skills through:
- the use of bilingual dictionaries
- note-taking and recording ideas in home language if desired.
<table>
<thead>
<tr>
<th>Word in English</th>
<th>Picture</th>
<th>Word in my language</th>
</tr>
</thead>
<tbody>
<tr>
<td>a portrait</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a self-portrait</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a group portrait</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the costume</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the background</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the props</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the people</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the medium</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a collage</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Analyse a portrait

<table>
<thead>
<tr>
<th>My language</th>
<th>A sentence using this word</th>
<th>I understand this word</th>
</tr>
</thead>
<tbody>
<tr>
<td>a portrait</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a self-portrait</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a group portrait</td>
<td></td>
<td></td>
</tr>
<tr>
<td>appearance</td>
<td></td>
<td></td>
</tr>
<tr>
<td>likeness</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Make a collage portrait

<table>
<thead>
<tr>
<th>My language</th>
<th>A sentence using this word</th>
<th>I understand this word</th>
</tr>
</thead>
<tbody>
<tr>
<td>a collage</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Language focus cards**

Possible uses for language focus cards:
- Cut up phrases into word cards for sentence building activities.
- Include some cards with full stops on them. This focuses on punctuation.
- Give pupils the whole card as a speaking frame to help structure explanations.
- Encourage pupils to use cards to help with creating sentences.

<table>
<thead>
<tr>
<th>A portrait</th>
<th>is</th>
<th>a painting of a person.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A portrait</td>
<td>shows</td>
<td>what a person is like on the outside.</td>
</tr>
<tr>
<td>The person has chosen</td>
<td>to wear</td>
<td>...........</td>
</tr>
<tr>
<td></td>
<td>to sit</td>
<td>on ...........</td>
</tr>
<tr>
<td></td>
<td>to stand</td>
<td>next to....... in front of.......</td>
</tr>
<tr>
<td></td>
<td>to hold</td>
<td>a ...........</td>
</tr>
<tr>
<td></td>
<td>to portray</td>
<td>him/herself as .......</td>
</tr>
<tr>
<td>My collage</td>
<td>is</td>
<td>...............</td>
</tr>
</tbody>
</table>
Our attitudes and values for the day are to...

enjoy  
create  
respect  
support  
encourage  
collaborate  

Why?

Increase awareness of the links that footwear has to environment, culture and society.

Develop intercultural competencies of communicative awareness and respect for others.

What?

- Look closely at shoes.
- Understand that shoes can be made of different materials.
- Explore why we wear shoes.
- Learn a simple block-printing technique.
- Learn how simple drawings can be transformed by using different media.

What you need . . .

Shoes from the Ulster Museum collection (Turkish inlay bath shoes, Chinese shoes, Lotus shoes, Finnish Sami boots, Indian Paduka sandals, Japanese Geta shoes, Dutch clogs)
Quickprint (polystyrene printing block)and pencils
Viewfinders (pieces of paper with a square ‘window’ cut in them)
Printing ink
Rollers
Who?

Our group includes:

40 students from St. Oliver’s College, Drogheda and St. Patrick’s College, Ballymena.

Think about . . .

New and specific vocabulary that students will encounter such as:

- Types of shoe: sandal, boot, clog, slipper.
- Materials: wood, wire, animal skin.
- Climate: hot, cold, wet, sandy.
- Construction: tie, weave, sow, carve.
- Purpose: transport, protect, reflect status.

Links:

With other areas of learning:

- Art
- History
- Citizenship
- Geography

Preparation

Before visiting the gallery, you may introduce shoes and pre-teach key language in class (see sample key language).

Afterwards

After visiting the gallery you may record student reflections and evaluations of their shoes (see language focus cards).

See Appendices for the Museum’s original lesson plans
Benchmarks based on the Common European Framework of Reference

A1
Listen and understand isolated, familiar words and phrases relating to shoes and materials.
Express ideas using prints and labelling.

A2
Follow discussions and contribute 2-3 phrases on the topic of shoes.
Recount information and sequence facts about shoes.
Use a writing frame to write short evaluation.

Literacy focus:
Students should develop their ability to use:
- The language of identifying
- The language of enquiring
- The language of explaining

Maintain home language skills through:
- the use of bilingual dictionaries
- note-taking and recording ideas in home language if desired.
<table>
<thead>
<tr>
<th>Word in English</th>
<th>Picture</th>
<th>Word in my language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Types of shoes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a pair of boots</td>
<td><img src="boot.png" alt="Picture" /></td>
<td></td>
</tr>
<tr>
<td>a pair of sandals</td>
<td><img src="sandal.png" alt="Picture" /></td>
<td></td>
</tr>
<tr>
<td>a pair of clogs</td>
<td><img src="clog.png" alt="Picture" /></td>
<td></td>
</tr>
<tr>
<td>a pair of slippers</td>
<td><img src="slipper.png" alt="Picture" /></td>
<td></td>
</tr>
<tr>
<td>Materials used to make shoes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wood</td>
<td><img src="wood.png" alt="Picture" /></td>
<td></td>
</tr>
<tr>
<td>animal skin</td>
<td><img src="zoo.png" alt="Picture" /></td>
<td></td>
</tr>
<tr>
<td>wool</td>
<td><img src="wool.png" alt="Picture" /></td>
<td></td>
</tr>
<tr>
<td>Climate &amp; Environment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hot</td>
<td><img src="sun.png" alt="Picture" /></td>
<td></td>
</tr>
<tr>
<td>snowy</td>
<td><img src="snow.png" alt="Picture" /></td>
<td></td>
</tr>
<tr>
<td>icy</td>
<td><img src="ice.png" alt="Picture" /></td>
<td></td>
</tr>
</tbody>
</table>
### Types of shoes

<table>
<thead>
<tr>
<th>My language</th>
<th>A sentence using this word</th>
<th>I understand this word</th>
</tr>
</thead>
<tbody>
<tr>
<td>a pair of boots</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a pair of sandals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a pair of clogs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a pair of slippers</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Materials used to make shoes

<table>
<thead>
<tr>
<th>My language</th>
<th>A sentence using this word</th>
<th>I understand this word</th>
</tr>
</thead>
<tbody>
<tr>
<td>wood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>animal skin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>silk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>straw</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wool</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Climate and environment

<table>
<thead>
<tr>
<th>My language</th>
<th>A sentence using this word</th>
<th>I understand this word</th>
</tr>
</thead>
<tbody>
<tr>
<td>hot</td>
<td></td>
<td></td>
</tr>
<tr>
<td>cold</td>
<td></td>
<td></td>
</tr>
<tr>
<td>wet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sandy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>snowy</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Purpose of shoes

<table>
<thead>
<tr>
<th>My language</th>
<th>A sentence using this word</th>
<th>I understand this word</th>
</tr>
</thead>
<tbody>
<tr>
<td>to transport</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to protect</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to reflect occupation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to decorate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to symbolise wealth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>for recreation (e.g. baths)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>for religious reasons</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### I can

- I can identify shoe making materials
- I can explain why shoes are worn
## Language focus cards

Possible uses for language focus cards:
- Cut up phrases into word cards for sentence building activities.
- Include some cards with full stops on them. This focuses on punctuation.
- Give pupils the whole card as a speaking frame to help structure explanations.
- Encourage pupils to use cards to help with creating sentences.

<table>
<thead>
<tr>
<th>These</th>
<th>are</th>
<th>boots.</th>
<th>sandal.</th>
<th>clogs.</th>
<th>slippers.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoes</td>
<td>can be</td>
<td>made from</td>
<td>wood.</td>
<td>animal skin.</td>
<td>silk.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>wire.</td>
<td>straw.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>wool.</td>
<td>ivory.</td>
</tr>
<tr>
<td>They</td>
<td>can be</td>
<td>worn</td>
<td>to protect</td>
<td>from</td>
<td>hot sand.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>hot water.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>cold and ice.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>rough surfaces.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>mud.</td>
</tr>
<tr>
<td>Shoes</td>
<td>can be</td>
<td>worn</td>
<td>to decorate</td>
<td>feet.</td>
<td></td>
</tr>
<tr>
<td>My</td>
<td>pattern</td>
<td>is</td>
<td>from</td>
<td>............</td>
<td></td>
</tr>
</tbody>
</table>
Mandalas

Our attitudes and values for the day are to...

enjoy
create
respect
support
encourage
collaborate

Why?

Introduce students to the Tibetan mandalas on display and explore their significance to the Buddhist religion.

Develop intercultural competencies of knowledge discovery and respect for others.

What?

- Investigate what mandalas look like.
- Learn who makes mandalas.
- Understand why mandalas are made.

What you need...

- Video of a mandala being created
- Pencils
- Coloured markers
- Plain A4 white paper
- Selection of black and white printouts of mandala designs
- Worksheet/Questionnaire
- Sample jars of coloured sand
- Museum displays of mandalas
Preparation
Before visiting the museum, you may introduce mandalas and pre-teach language in class (see sample key language).

Afterwards
After visiting the museum you may record student reflections and evaluations (see language focus cards).

Who?
Our group includes:
40 students from St Oliver’s College, Drogheda and St Patrick’s College, Ballymena

How?
Use an ice breaker to start the session.

Students have a brief introductory talk on mandalas describing what they look like and why they are made. Explain to students that mandalas can be made of coloured sand, paint or paper. They are created by Tibetan Buddhist monks and Navajo Indians. Explain that ultimately the mandala is destroyed to emphasize the impermanence of life or the circle of life.

Have an opportunity to look at sample coloured sand used in mandala formation.

They watch a video of Tibetan monks making a mandala.

Students are divided into groups of 4-6. They are given a questionnaire and look at the museum collections of mandalas. They also make drawings from the mandalas to act as inspiration when they create their own mandala.

Think about . . .
New and specific vocabulary that students will encounter such as:
- mandala
- Buddhist

Links:
With other areas of learning:
- Art
- History
- Citizenship
- Geography

Preparation
Before visiting the museum, you may introduce mandalas and pre-teach language in class (see sample key language).

Afterwards
After visiting the museum you may record student reflections and evaluations (see language focus cards).

See Appendices for the Museum’s original lesson plans
Benchmarks based on the Common European Framework of Reference

**A1**
Follow single step by step routine instructions by observing others. Use visual cues to help locate information.

**A2**
Follow straightforward instructions. Read short text segments and diagrams to find a main idea and 2-3 details and answer simple questions on mandalas.

**Literacy focus:**
Students should develop their ability to use:
- The language of describing
- The language of enquiring

Maintain home language skills through:
- the use of bilingual dictionaries
- note-taking and recording ideas in home language if desired.

- **Provision of key language terms in advance**
- **Place newcomer students in groups with good language role models**
- **Encourage students to use illustrations to aid understanding**
- **Use language focus cards to help model language**
- **Record ideas using illustrations and less verbal means**
<table>
<thead>
<tr>
<th>Word in English</th>
<th>Picture</th>
<th>Word in my language</th>
</tr>
</thead>
<tbody>
<tr>
<td>a mandala</td>
<td><img src="image" alt="Mandala" /></td>
<td></td>
</tr>
<tr>
<td>Tibetan monks</td>
<td><img src="image" alt="Monks" /></td>
<td></td>
</tr>
<tr>
<td>Buddhist</td>
<td><img src="image" alt="Buddha" /></td>
<td></td>
</tr>
<tr>
<td>paint</td>
<td><img src="image" alt="Paint" /></td>
<td></td>
</tr>
<tr>
<td>coloured sand</td>
<td><img src="image" alt="Sand" /></td>
<td></td>
</tr>
<tr>
<td>paper</td>
<td><img src="image" alt="Paper" /></td>
<td></td>
</tr>
<tr>
<td>metal</td>
<td><img src="image" alt="Metal" /></td>
<td></td>
</tr>
<tr>
<td>stone</td>
<td><img src="image" alt="Stone" /></td>
<td></td>
</tr>
<tr>
<td>the cycle of life</td>
<td><img src="image" alt="Cycle" /></td>
<td></td>
</tr>
<tr>
<td>My language</td>
<td>A sentence using this word</td>
<td>I understand this word</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------------------</td>
<td>------------------------</td>
</tr>
<tr>
<td>a mandala</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tibetan monks</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buddhism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>paint</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sand</td>
<td></td>
<td></td>
</tr>
<tr>
<td>paper</td>
<td></td>
<td></td>
</tr>
<tr>
<td>metal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>stone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>the cycle of life</td>
<td></td>
<td></td>
</tr>
<tr>
<td>symbols</td>
<td></td>
<td></td>
</tr>
<tr>
<td>astrology</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to symbolise</td>
<td></td>
<td></td>
</tr>
<tr>
<td>to destroy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>life</td>
<td></td>
<td></td>
</tr>
<tr>
<td>death</td>
<td></td>
<td></td>
</tr>
<tr>
<td>reincarnation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**I can**

<table>
<thead>
<tr>
<th>Understand who makes mandalas and why</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand what mandalas are made from</td>
</tr>
</tbody>
</table>
**Language focus cards**

Possible uses for language focus cards:
- Cut up phrases into word cards for sentence building activities.
- Include some cards with full stops on them. This focuses on punctuation.
- Give pupils the whole card as a speaking frame to help structure explanations.
- Encourage pupils to use cards to help with creating sentences.

<table>
<thead>
<tr>
<th>Mandalas</th>
<th>can be</th>
<th>be made from</th>
<th>paint.</th>
<th>coloured sand.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>paper.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>metal.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>stone.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mandalas</th>
<th>are</th>
<th>made by</th>
<th>Tibetan monks.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>They</th>
<th>are used</th>
<th>to represent</th>
<th>the cycle of life.</th>
</tr>
</thead>
</table>

| They | are destroyed | to symbolise | the impermanence of life. |
Understanding the Skills and Concepts

What are intercultural skills?

<table>
<thead>
<tr>
<th>Tolerance of ambiguity</th>
<th>is the ability to accept lack of clarity and to be able to deal constructively with situations where this is the case.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Behavioural flexibility</td>
<td>is the ability to adapt your own conduct to different requirements and situations.</td>
</tr>
<tr>
<td>Communicative awareness</td>
<td>is the ability to identify and use forms of expression of people from other cultural backgrounds and to modify your own forms of expression correspondingly.</td>
</tr>
<tr>
<td>Knowledge discovery</td>
<td>is the ability to find out about a culture and cultural practices and to use that information in your own communication and interaction.</td>
</tr>
<tr>
<td>Respect for otherness</td>
<td>is about curiosity and openness, as well as a readiness to suspend disbelief about other cultures and belief about your own.</td>
</tr>
<tr>
<td>Empathy</td>
<td>is the ability to understand intuitively what other people think and how they feel in given situations.</td>
</tr>
</tbody>
</table>

Source: Adapted from Autobiography of Intercultural encounters from the Council of Europe
Cross Curricular Language Descriptors based on the European Languages Framework & Communication Skills levels 1 – 3

These descriptors describe what a pupil with English as a second language should be able to do at various stages in their language development. They are relevant to all disciplines. Most students will be at A1 stage for the first couple of terms, between A1 & A2 during term 3 and into the second year and working towards B1 level over the next couple of years. However, as with all students, progress varies. Some pupils will progress more quickly than this.

<table>
<thead>
<tr>
<th>A1 Breakthrough</th>
<th>A2 Waystage</th>
<th>B1 Threshold</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speaking &amp; listening</strong>&lt;br&gt;The pupil can</td>
<td></td>
<td></td>
</tr>
<tr>
<td>▪ Follow single step routine instructions by observing others</td>
<td>▪ Follow straightforward familiar instructions</td>
<td>▪ Understand teacher explanations supported with illustrations</td>
</tr>
<tr>
<td>▪ Listen for &amp; understand isolated, familiar words &amp; phrases when listening to clear, slow reading aloud</td>
<td>▪ Listen to others' contributions in class and use them as a model</td>
<td>▪ Understand most instructions</td>
</tr>
<tr>
<td>▪ Use personal vocabulary for immediate environment</td>
<td>▪ Ask other pupils for help</td>
<td>▪ Listen for &amp; identify most relevant concrete facts</td>
</tr>
<tr>
<td>▪ Convey immediate needs &amp; ask for assistance</td>
<td>▪ Ask questions about word meanings in a text</td>
<td>▪ Ask questions to clarify information &amp; respond to others’ questions</td>
</tr>
<tr>
<td>▪ Indicate lack of comprehension</td>
<td>▪ Follow discussions &amp; contribute 2-3 phrases on a familiar topic</td>
<td>▪ Follow main points &amp; contribute to class discussions on familiar topics</td>
</tr>
<tr>
<td></td>
<td>▪ Get the main idea of short conversations or explanations</td>
<td>▪ Speak clearly to be understood by a sympathetic native speaker</td>
</tr>
<tr>
<td><strong>Reading</strong>&lt;br&gt;The pupil can</td>
<td></td>
<td></td>
</tr>
<tr>
<td>▪ Follow simple written instructions with accompanying illustrations</td>
<td>▪ Follow a text book while it is read aloud</td>
<td>▪ Sequence ideas &amp; information with help</td>
</tr>
<tr>
<td>▪ Match labels on diagrams etc...</td>
<td>▪ Read short text segments &amp; diagrams to find a main idea &amp; 2-3 details &amp; answer simple questions</td>
<td>▪ Use developing vocabulary to express simple thoughts &amp; opinions</td>
</tr>
<tr>
<td>▪ Locate &amp; identify sections on a map or diagram using a key</td>
<td>▪ Distinguish between fiction &amp; non fiction</td>
<td></td>
</tr>
<tr>
<td>▪ Use illustrations to help understand the topic of a text</td>
<td>▪ Categorise words and concepts in diagrams such as Venn diagrams</td>
<td></td>
</tr>
<tr>
<td>▪ Use visual cues to help locate information</td>
<td>▪ Recount &amp; sequence main events with support such as a storyboard</td>
<td></td>
</tr>
<tr>
<td>▪ Use a bilingual dictionary to look up key words provided by the teacher</td>
<td>▪ Use a bilingual dictionary to look up unfamiliar words</td>
<td></td>
</tr>
<tr>
<td><strong>Writing / demonstrating understanding</strong>&lt;br&gt;The pupil can</td>
<td></td>
<td></td>
</tr>
<tr>
<td>▪ Complete gapped sentences using word banks, labelled diagrams, maps or charts as a key</td>
<td>▪ Use correct punctuation consistently*</td>
<td>▪ Outline a text, extracting main points &amp; some details, with support</td>
</tr>
<tr>
<td>▪ Express ideas using symbols, pictures &amp; labelling</td>
<td>▪ Spell &amp; write frequently used topics words more consistently</td>
<td>▪ Write short narrative or descriptive texts using planning, drafting &amp; revising, with support</td>
</tr>
<tr>
<td>▪ Match words or short phrases to pictures</td>
<td>▪ Share ideas about what they are going to write to a limited extent</td>
<td>▪ Write an account from another point of view using the 1st person narrative, with support</td>
</tr>
<tr>
<td>▪ Write personal key words</td>
<td>▪ Devise a timeline for a topic such as their own life, a historical event, the growth of a business etc... using words &amp; pictures</td>
<td>▪ Give a brief description of a process or concept with the aid of notes, headings &amp; dictionaries</td>
</tr>
<tr>
<td>▪ Form upper and lower case letters</td>
<td>▪ Use a writing frame to write short descriptive or explanatory text on a familiar topic</td>
<td>▪ Organise own writing using headings, subheadings &amp; paragraphs</td>
</tr>
<tr>
<td>▪ Begin to use simple punctuation</td>
<td>▪ Give simple personal reactions to text using a writing frame</td>
<td>▪ Record own reactions &amp; opinions, with support</td>
</tr>
<tr>
<td>▪ Begin to produce legible handwriting</td>
<td>▪ Begin to check work</td>
<td>▪ Start sentences in different ways</td>
</tr>
<tr>
<td></td>
<td></td>
<td>▪ Begin to use simple present &amp; past tenses correctly</td>
</tr>
<tr>
<td></td>
<td></td>
<td>▪ Use a range of punctuation</td>
</tr>
</tbody>
</table>

*Capital letters, full stops, commas
Ice Breaker Activity

Soft Ball Game

Sit in a circle.

1. The leader introduces the game by saying - My first name is _________ and I like ___________.
   The leader passes the ball to the person on the left. That person says his/her name and something he/she enjoys, then passes the ball to the left. Continue until everyone has introduced themselves.

2. The leader throws the ball at random to a person in the circle recalling his/her name and what he/she likes.
   That person then does the same to someone else in the circle etc.
Talisman-Making Workshop

Lesson plan by Karma El Shawa, facilitator, Chester Beatty Library

Chester Beatty Library
Supervisor: Jenny Siung, Head of Education, Chester Beatty Library
Participating schools: St. Oliver’s, Drogheda and St. Patrick’s, Ballymena
Facilitators: Karma El Shawa (workshop leader), Tríona Langan, and Thomas O’Connor

Workshop Aims and Objectives
Aim: To introduce students to talismans and the different cultures that adopt them. Create their own talismans in collaboration with a partner student from a different school.

Objectives:
- To explore the various meanings and powers that talismans hold in different cultures and show students the talismans from the Islamic world on display at the 2nd floor gallery at the Chester Beatty Library (CBL).
- To understand that talismans can be made from different elements including wood, metal, gold, silver, paper, stone, plants, herbs and spices, and that the intention of the bearer of the talisman is most important. The talisman may be carried or worn to help protect a person from evil, as a cure for ailments, for good luck, or help a person achieve life goals.
- To assist the students in creating their own talisman (based on their own desired intentions to carry or wear them) through working with a partner student from a different school.

Examples of talismans

Lower left, orange-red oval, Amulet, Carnelian, Arabic text, AD 17th - 19th century Iran or India, CBL Is As 62

Upper right, Amulet, Quartz crystal, Arabic text, Iran or India, AD 1656 (dated AH 1067) CBL Is As 61

Upper row, square, clear with truncated corner, Amulet, Quartz, Arabic text, AD 17th - 19th century, Iran or India, CBL Is As 66
Programme

11:00
Welcome the students to CBL and provide an introduction to the workshop and activities of the day.

What is a talisman and what are they used for?
Talk about the notion of talismans while asking the students whether they have seen or own one - to trigger a personal link between the students and talismans.

Talismans are objects that are imbued with protective powers.
Discuss the various functions and elements used to create a talisman and their presence in various religions and cultures namely: Islam, Christianity, Judaism and Buddhism. Show the students images of different talismans from a number of traditions (either as a projection on the screen or on A3 paper).

11:20
Facilitators, teachers and students go to the 2nd floor gallery, the Islamic section. Facilitator provides a brief talk about the amulets on display while emphasising their functions as well as their aesthetic value. Show talismans that are inscribed with the name of God, and verses from the Qur’an as examples from the Islamic world.

11:40
Go back to the Lecture theatre. Explain that each student will be working with their partner to create a talisman of their own. Materials will also be distributed.

The facilitator will provide a simple demonstration of how the students can use the foam clay by rolling it into a ball first and use their hands as well as scissors to manipulate the clay to create the desired shape. Using a pencil and coloured felt markers, the facilitators will demonstrate how to add colour to their talisman as well as write and draw on the clay to create patterns and intricate details, and pierce the clay, which can then be connected to a thread and used as a necklace or bracelet. Facilitators will also show the student the available herbs and spices that can be added on to the clay using the glue sticks.

As the students begin to create their own talisman, they will be encouraged to discuss with their partner about the purpose for creating it and how they intend to use it. This will further personalise and help deepen the student’s understanding of talismans. A fact sheet about talismans and the different elements used to create them will also be handed out. This will serve as a reminder for students of what they have just learnt and will also help them seek inspiration as they create their own talisman.

12:15
Finish and head to the Silk Road Café for lunch.

Materials Needed
- Foam clay
- Long thread or cord
- Pencils
- Felt pens/markers in gold, silver, yellow, blue, purple, red, orange, green, and black colours
- Scissors
- Herbs and/or spices
- Glue sticks
- Fact sheets (40 copies) - to be provided for print-out
- Images of talismans - either used as a projection on the screen or printed on A3 paper - to be provided.

Attitudes, Values & Goals
Art and crafts workshops encourage artistic, educational and creative expression. Our goals for the day will be to create, learn, inspire, encourage, and enjoy.

Our attitudes & values for the day will be to:
- Help and encourage students from St. Oliver’s, Drogheda and from St. Patrick’s, Ballymena to collaborate and work together as they create their own talisman.
- Provide students with individualised support where needed.
- Approach activities with excitement and enthusiasm.
- Create a friendly and fun environment.
- Ensure that the Child Protection Policy is adhered to at all times where the workshop will be carried out in a supervised and safe environment.
- Respect the work area and ensure materials have been cleaned and put away efficiently.
What is a talisman and what are they used for?

- A talisman is any object that is imbued with protective powers, and all cultures have different manifestations of these objects. Talismans are made for a definite reason or intention to either bring good luck, fortune, health, protection, prosperity, fertility or spiritual growth to its owners.

- Amulets and talismans have been worn for thousands of years. They are powerful tools that can be used to clear negative energies in a person's environment and empower them so that they can approach every situation from a balanced centre, as well as ward off evil. Using specific techniques, both Amulets and talismans can be custom-made to enhance a particular attribute or purpose. There are for example amulets that are used to help women with conception.

- Talismans can be made from different materials including wood, metal, gold, silver, clay, paper, stone, plants, herbs and spices. Because it is the intention of the bearer of the talisman that is most important - whether the talisman is carried or worn to help protect a person from evil, as a cure for ailments, for good luck, or help a person achieve life goals, etc., it is advised that a talisman is created by the person who plans to use it.

- Jews, Christians, Muslims and Buddhists all believe in the protective and healing power of amulets or blessed objects. Talismans can be worn on the body, carried in a pocket, or rolled and placed in an amulet case; some talismans are worn as clothing, or are hung above a person's bed or in front of a house. Jews, Christians, and Muslims have also at times used their holy books in a talismanic manner.

Talismans in different religious traditions - Islam, Christianity, Judaism and Buddhism

- In the Islamic world, talismans often bear Qur’anic inscriptions as well as images of prophets, astrological signs, and religious narratives. The word God (Allah) which is believed to provide protection and power to ward off evil is also often used and inscribed on talismans. The surface of a talismanic object can be covered with prayers, signs, numbers, and decorative motifs.

- The Khamsa (the Hand of Fatima that is palm-shaped) which originated from Islam to protect against evil spirits is now also commonly used in Jewish and Christian traditions. Solomon’s seal (interlaced triangle) is also used in Jewish, Christian and Muslim traditions and possesses talismanic powers.

- The crucifix or cross is most commonly used in Christianity to protect from evil. Another Christian tradition is to place a holy book underneath a sick person’s bed or pillow to help the person heal.

- In Buddhism, talismans or amulets are often stamped medallions made of bronze or brass and can be worn directly on a chain, but the most popular material used is clay, mixed with other materials such as medicinal herbs or the ashes from burnt incense. These tend to be given by a particular monastery in honour of one of their most esteemed monks. The front of the medal will normally has a portrait of the holy man, with the reverse side showing a sacred text, a magic number square or a horoscope. These will more often be images of the Buddha or one of the many manifestations of Buddhahood.
Portraits and Identity - Teaching Unit

Portraits and Identity
On the visit use portraits from the Royal Ulster Academy exhibition (the approaches are all transferrable).

Learning outcomes
To learn ways of looking at and understanding portraits:

- Analyse as a series of choices
- Analyse in terms of character
- Analyse as art
  - spend time in the gallery looking at art
  - introduce vocabulary - portrait, sitter, composition,
  - make collage portraits
  - think about your own identity and the identity of others and how it is communicated visually.

What is a portrait? Why were they the most popular type of painting in 17th 18th and 19th Centuries?
What are they for? Are all pictures of people portraits?

A portrait has to be a representation of an individual - a unique person.
Portraits were painted as a record of a person at a certain time, something by which to remember a person.

Analysing a portrait in terms of choices
What would you (or the artist) have to choose if you were having your portrait painted?
Clothes; hair; jewellery; background; props; how to stand/sit; other people/animals in the portrait; how much of you is in the picture (close up/far away).

Think of an actor on a stage - it is not a natural situation, it is constructed. Actors take on a role and have costume, stage sets, props.

Example
The portrait of the family of Sir Thomas Bateson.
The children are in their best clothes. (What would you wear - best, scruffiest, fancy dress, something to do with work/sport/hobbies?).

Analyse the background - paintings of their house (Orangefield) and their town (Belfast). Also there are prints of the King, Queen and Prime Minister, and this shows they are loyal to them. What pictures might you have included? Family? Footballers? Celebrities?
Analyse the things they hold - music sheets, flowers, toys and compasses for the globe.

Analysing in terms of character
A portrait should show what someone is like on the inside as well as the outside. A way to think about this is the word ‘portrait’ is said to come from French ‘trait pour trait’. This has a double meaning - line for line (an accurate likeness) and trait for trait (the same in French and English ‘traits’ - personality traits).

Think about how we judge people’s character from their face... ‘by the time you are fifty your face is your own fault’

What words come to mind to describe the character?
Do we all have the same feelings about the person? Does their life-story back it up?

Analysing as art
Think about the visual elements and how they have been used.
Analyse the composition
Talk about the medium
Shoes Workshop  - Ulster Museum
Lesson plan by Fiona Baird

Workshop Aims and Objectives
Aim: To increase awareness of the links that footwear has to environment, culture and society. Introduce students to new and specific vocabulary.

Objectives: To understand that shoes can be made of different materials and the reasons for the choices made. To explore the why we wear shoes - protection against the environment, heat, cold, water, rough surfaces etc, as symbols of wealth or occupation, looking good (think of all the shoes you or your friends have), religious belief - Indian Padukas, method of transport - skates, snow shoes, recreation - different sports - golf, football, ballet.

Generic Learning Outcomes:
Knowledge and understanding
Enjoyment, Inspiration, Creativity
Attitudes and Values

Introduction
People have developed footwear to suit the different areas of the world they live in. All the shoes discussed have been hand made in different parts of the world.

The simplest way to protect feet was to grab what was handy - bark, large leaves and grass - and tie them under the foot with vines. In hot countries this developed into the sandal made from woven palms, grass or plant fibres and attached to the foot with toe loops. Examples of early sandals have been found in Japan, Polynesia and America. In colder climates, animal skins and fur were used, for example Inuit seal skin boots.

There also is religious and cultural significance of feet and footwear. In the traditions of the peoples of the Indian subcontinent this relationship is complex and unique. Feet are both the most revered and reviled part of the body. The feet of elders, religious teachers and deities are worshipped. The feet of women are beautifully cared for and adorned, and become symbols of affection and eroticism. Conversely, feet are the most humble, impure and polluting part of the body.

Footwear can also indicate social status and reflect occupation.

Turkish inlay bath shoes: early twentieth century

What materials have been used?
These shoes are made from wood and inlaid with wire and bone. Inlay can also be of mother of pearl or ivory.

What part of them is missing? Woven vegetable fibre strap that would hold them to the foot. Were the shoes designed for a man or a woman?

What is the purpose of the shoe?
They were worn to protect the bather’s feet from the hot tiles and water in the Turkish ‘Hammam’. A Hammam is a special bath house which has a series of very hot sauna rooms, an ice cold plunge pool, an area where you get all your skin cleaned and exfoliated (rub away all the old skin) and a gently heated pool to relax in. The end result is that you feel really clean and incredibly relaxed and full of energy. Turkish people still use these baths regularly today.
Shoes, China: early twentieth century

What materials have been used?
Woven straw, most likely from rice stalks, Note the simple beauty of the shoe - the three different designs of weaving on the sole, insole and upper.

Purpose? These shoes would have been hand woven in the Southern provinces of China. They provide a cheap, easily sourced and replaced form of foot protection for the farming communities that work on the land. In the colder northern areas where it is colder and more animals are reared, skins are used instead.

‘Babouches’ slippers, Morocco: early twentieth century

What materials have been used?
Camel hide and inlaid with a spiral pattern in metal wire.

Easy and comfortable to wear in hot sandy areas. Notice the beautiful ‘hidden’ decoration on the inner sole of the shoe. Often the heels are squashed down over time by the wearer. In the Islamic faith shoes are removed before entering a mosque, so this type of shoe can easily be slipped off and on.

Finnish Sami boot: twentieth century

What materials have been used?
The leg skin of reindeer is chosen to make this kind of footwear. The brightly coloured decorative fabric is made from wool felt.

The curled toe construction of the boot is designed for ease of use with ski bindings. The sole of the boot is sown with the fur lying in two directions. Why? Acts as a device to stop the wearer from slipping on icy surfaces. The boots could also be stuffed with dried sedge grass or moss to help insulate the foot.

Lotus shoes: late nineteenth century

What materials have been used?
Silk with hand embroidered decoration. These embroidered green silk shoes only measure 138mm in length. They are designed to be worn by an adult woman

One legend has it that ‘lotus’ slippers first appeared in China in the 11th century when an Empress was born with deformed feet. To save her future embarrassment, her father decreed that only women with very small feet could be truly feminine and desirable. As a result women began to bind their feet. Tiny feet became a sign of high status, beauty and attractiveness.

The foot binding process began when the girl was between 5 - 7 years old. Bandages were tightly wrapped around the foot, gradually bending the four smaller toes inward under the foot. This painful process was regularly repeated over a 2 - 3 year period until the foot size was reduced. The most prized size was 3 inches (80mm).

Clogs, Holland: twentieth century

What materials have been used?
Each clog is cut from a single piece of wood, sanded smooth then decorated with carvings or paint. Why would certain types of wood be more suitable than others? Availability, ease of carving, fineness of ‘grain’, more or less waterproof.

Not everyone in Holland wears wooden clogs. They tend to be worn by farmers, market gardeners and factory workers as the shoes provide protection, are easy to take on and off and because the wood allows the feet to ‘breathe’.
Mandala-Making Workshop in the Classroom
Lesson Plan by Triona Langan, facilitator, Chester Beatty Library

Mandala of Mahamaya, the Great Illusion
Thangka Painting on cotton, 18th -19th century, central of eastern Tibet. CBL Tb 1847.
© The Trustees of the Chester Beatty Library

Participants
Supervisor: Jenny Siung, Head of Education, Chester Beatty Library
Participating schools: St. Oliver’s, Drogheda and St. Patrick’s, Ballymena (40 students total)
Facilitators: Karma El Shawa (workshop leader), Triona Langan, and Thomas O’Connor

Background Information
Tibetan monks create sand mandalas to demonstrate the impermanence of life. The Chester Beatty has two Tibetan mandalas on display in their East Asian collection (2nd floor). The Mandala of Vajrabhairava and the Mandala of Mahamaya both painted on cotton.

Mandalas can be created using paint, sand or even take the form of a metal sculpture or a monastic building complex. In 2000 the CBL had a visit from Tibetan monks who stayed for a week to create a sand mandala in the Library. On completion, a final ceremony was held and the monks went to the River Liffey and poured the sand into the river. This ritual symbolises the impermanence of life and holds significant meaning for Buddhists.

Workshop Aim: To introduce students to the Tibetan mandalas on display in CBL collection and to further explore the East Asian section of the museum.

Objectives: By looking at the two Tibetan mandalas in the collection and discussing their significance to the Buddhist religion. By group interaction using a worksheet/questionnaire with task orientated outcomes. By allowing for different learning styles with written, visual aids, video and discussion.
Programme- Activities and Timing

Mandalas

1pm Lecture theatre introduction.
Facilitators: Tríona (workshop leader), with Karma and Thomas assisting. A short introductory talk about mandalas and the CBL collection by Tríona. Some sample jars of coloured sand to pass around to the students (if available). Screening of the following video if possible.

* Video of monks creating sand mandala’s link
http://www.youtube.com/watch?v=ga5s_qYgJ58

1.20pm Break the larger group (40) into smaller groups with at least three students from each school working together in (numbers may vary on day). Give each group a number flag.
Each group picks (1x questionnaire/ worksheet per team). Students must take down written and visual information to bring back to lecture theatre for discussion. Pencils and plain paper given to each student before they go to gallery.

1.30pm Facilitators/Teachers/ Groups, go to 2nd floor Gallery to East Asian Collection. Tríona gives short talk (2min) on the two Tibetan mandalas on display. Each group works on questionnaire/worksheet drawing and writing information down. (Some flexibility/crowd control regarding student numbers will be needed in this East Asian section).

2.00pm Back to Lecture theatre, group discussion on the information the students have gathered.

2.20pm Drawings by students and written questionnaires/ worksheets divided between schools so that each school can create their own larger mandalas.

2.30pm Wrap up and finish

Materials will include:
- Regular pencils x (students could bring own also).
- Coloured markers x (about 6 packs to cover 40).
- Plain A4 white cartridge for drawing x 1 sheet per student (40).
- Selection of black and white printouts of mandala designs (50).
- Worksheet/ Questionnaire x1 per group of six to eight students.
- Sample jars of coloured sand to show students (if available).
  Any other learning aids or materials which CBL Education may have in storage, which could be placed on display tables.
- 4 x tables in lecture theatre for visual information displays.
- Number flags for groups 1 to 8.

Attitudes, Values & Goals
Art based workshops to encourage educational and creative expression.

Our goals for the day will be to:
learn, inspire, encourage, imagine, educate, grow and enjoy.

Our attitudes & values for the day will be to:
- Help the group to work together and give young people individualised support where needed.
- Be aware of our surroundings and maintain appropriate levels of noise and behaviour.
- Approach activities with excitement and enthusiasm.
- Create a friendly and fun environment.
- Ensure Child Protection is adhered to at all times.
- Ensure the workshop will be carried out in a supervised and safe environment.
- Respect the work area and ensure materials have been cleaned and put away efficiently.
Sacred Traditions Gallery: East Asia
A number of Eastern spiritual traditions are represented in the East Asian collections. The Tibetan and Mongolian collections reflect the Buddhist influence on art and book production in the region. The Tibetan collection includes sixty-seven very fine examples of the brightly painted Buddhist hanging scrolls known as thangkas (literally ‘rolled up object’) which are used as a focus for meditation. It also includes sacred texts in manuscript and printed form and a group of ritual objects.

Sacred Tibetan Mandala
One of the richest visual objects in Tibetan Buddhism is the mandala. A mandala is a symbolic picture of the universe. It can be a painting on a wall or scroll, created in coloured sands or even take the form of a metal sculpture or monastic building complex. The mandala represents an imaginary palace (universe) that is contemplated during meditation. Each object in the palace has significance, representing an aspect of wisdom or reminding the meditator of a guiding principle. The mandala’s purpose is to help transform ordinary minds into enlightened ones and to assist with healing.

Group Work 2nd Floor.
Team Number:
Explore with your team the East Asian section and answer the following questions.
Q1. According to Buddhist scripture, mandalas constructed from sand transmit positive energies to the environment and to the people who view them. Can you find and describe the materials that were used for creating the Tibetan mandalas on display?
Team Answer

Q2. Sanskrit is the classical language of India and the liturgical language of Hinduism, Buddhism, and Jainism. All these religions are represented in the East Asian section of the gallery. Find out what mandala translates as in the Sanskrit language and write down other examples of Sanskrit on display in the East Asian collection?
Team Answer
Q 3. To Buddhists, existence is a cycle of life, death, rebirth and suffering that they seek to escape altogether. So do Buddhists believe in reincarnation?
Team Answer

Q 4. In the Tibetan Buddhism section can you find the object pictured. Name it and describe its use?
Team Answer

Q 5. As well as the two Tibetan mandalas, are there other objects similar to mandalas on display in the East Asian section? What countries are these from and what makes them different?
Team Answer

Q 6. The image below shows a Buddhist prayer bell. In 1991 the Chester Beatty Library was presented with a gift of one such bell. Can you name the person who presented it, and why this person is so important to the Buddhist religion?
Team Answer

Q 7. Who is Siddhartha Gautama?
Team Answer

*When your team has answered the above questions, use the blank paper provided to draw some of the detail and designs on the mandalas.*
Mandala-Making Workshop
Lesson Plan by Thomas O’Connor, facilitator, Chester Beatty Library

Chester Beatty Library
Supervisor: Jenny Siung, Head of Education, Chester Beatty Library
Participating schools: St. Oliver’s, Drogheda and St. Patrick’s, Ballymena
Facilitators: Thomas O’Connor (workshop leader), Triona Langan and Karma El Shawa.

This workshop has been designed to facilitate two groups of students from different schools to collaborate in the production of a large Buddhist mandala that will be ceremonially destroyed at a later date when completed. Each school will complete one half of the mandala.

Aim
The aim of the workshop is to create the opportunity for participants to design and make their own mandala as a group in a similar way to how Tibetan monks do when making a sand mandala. Firstly using familiar materials; paper, paint and glue, then secondly using skills such as paper folding, drawing and painting.

Objectives:
- Learn about the layout of a mandala, the type of background designs used and colour schemes. Use this knowledge to inform their design.
- Learn about the types of symbols used in mandalas and how symbols are used and their meanings in general, then research symbols to be used in their mandala.
- Learn about the use of pagodas, gates and Mt Meru in Buddhist art and make paper versions for the mandala.
- Work together with artists and classmates as a team.
- Discuss different Buddhist ideas, for example the notion of impermanence and the practice of non attachment and how these may relate to their lives.

10.00am
Introduction to session, assemble prepared pieces of blank mandala based on (Tibetan Buddhist model). The mandala is divided into smaller pieces (like a jigsaw) so individuals, pairs or small groups can work together on parts of it more easily without getting in each other’s way.

10.25am
Discuss the layout of the mandala, the astrological symbols used and how the group can fill out the blank spaces for symbols, background colours and images. Look at background examples prepared earlier.
10.40am  Look at examples of mandalas from Tibetan art.

10.50am  Break into three different groups.

Group 1 with facilitator to make the paper elements of the mandala, the pagodas, gates and Mt. Meru.
Group 2 with facilitator to research and fill in the blank areas symbols and background using paint markers.
Group 3 with facilitator to work on drawing and painting the background.

11.00-11.20am  Break

11.20am
Group 1
Introduction to paper folding and cutting, how to turn a two dimensional piece of paper into a three dimensional box.  Step by step instruction into how to make the pagoda and gates.

Group 2
Introduction to the book of symbols, exploring symbols their meaning, which ones to use.  (photocopies of symbols and jpegs of some of them are available if the students would prefer to print them out and paint/colour them before sticking them to mandala).  Plus practical instruction in drawing and using paint-makers.

Group 3
Introduction to Tibetan drawing using examples of traditional motifs and the use of colour.  Colouring small scale versions of the mandala to decide on a colour scheme.  Plus practical instruction in drawing and painting.

1.00pm  Lunch Break

1.45-2.00pm  Finishing elements of the mandala and assembling them on the table.  Photographing work.  Feedback.

Equipment and Materials
Paperfolding (Group 1)
Materials
A3 cartridge paper 80-100gsm
Evo-stick or Bostik impact glue.

Tools/Equipment
Cutting boards
2 12” metal rulers
Pencils
2 cutting knives
1 scissors

Symbols (Group 2)
Materials
A4 photocopy paper
10 pencils
Water resistant PVA glue
Oil and water based paint makers (primary and secondary colours, plus shades, black and white)

Tools/Equipment
3 scissors
3 sharpeners
Erasers
Photocopier
Computer and printer
Book: 1000 Symbols, What shapes mean in art and myth.

Background (Group 3)
Materials
10 pencils
Acrylic paint (primary and secondary colours, plus shades, black and white)
**Tools/Equipment**

- Brushes, various sizes, flat and round
- 3 sharpeners
- Erasers

**Attitudes, Values & Goals:**

Art and Craft workshop to encourage artistic, educational, creative expression and teamwork.

Collaboration between students, teacher and facilitators.

Our goals for the day will be to:
- Create, learn, inspire, encourage, imagine, educate.

Our attitudes & values for the day will be to:
- Help the group to work together and give students individualised support where needed.
- Encourage collaboration and teamwork.
- Encourage thought and discussion about the design and making of the mandala.
- Be aware of our surroundings and maintain appropriate levels of noise and behaviour.
- Approach activities with excitement and enthusiasm.
- Create a friendly and fun environment.
- Ensure Child Protection policy is adhered to at all times.
- Respect the work area and ensure materials have been cleaned and put away.

**Support Material**

**Types of mandala**

A mandala is generally understood to be:

- a circular figure representing the universe in Hindu and Buddhist symbolism.¹

Mandalas come in three and two dimensional forms, they can be made from grain supported on metal plates by an individual,

- offered to one’s lama when a request has been made for teachings or an initiation—where the entire offering of the universe symbolises the most appropriate payment for the preciousness of the teachings.²

Sometimes they are made as a sculpture from wood or as a monument in stone like Borobudur in Java.

They can also be made by a group of monks from coloured sand using a special tool called the chak pur, over a number of days after which it is ritually destroyed very carefully. The sand is collected in a container and then poured into a river. This represents the impermanence of life and the world.

**Footnotes**


**References and Resources**


Shoes

Objectives:
To use the Ulster Museum collection to create own ‘shoe’
To learn how to use Modroc (clay)
To learn how to use the internet to research an art project
To create a Modroc shoe based on the shoes from the Ulster Museum collection OR of their own design

Resources:
Shoes in the Ulster Museum collection
General Art room materials - paper, pencils, glue, newspapers, magazines
Modroc
Chicken wire
Pliers
Tissue paper & PVA (glue)
Decoration - fur, feathers, sequins,
Computers (for further research)

Method:
Visit the museum
View the shoe collection and discuss
Return to school and begin researching old and current fashion shoes
Create a collage of shoes as a mood board / support studios page.
(Try to find the psychology into any current footwear, eg. killer heels)
Choose a shoe to make
Shape the shoe in chicken wire
Wrap it in tissue paper and PVA to create a smooth base for the Modroc
Cover the shoe in Modroc, smoothing as much as possible and creating detail if so desired
Paint the shoe, including detail
Varnish the shoe when the paint is dry

Extended Activities Example 1

![Shoe Images]
Extended Activities Example 2

Mandala

Objectives:
To use the Chester Beatty Library to learn about talismans and mandalas
To learn how to use clay to make a small tile mandala and a talisman
To learn how to use the internet to research an art project

Resources:
Mandalas and talismans in the Chester Beatty Library collection
General art room materials - paper, pencils, paint, varnish, glue, ceramic tools etc.
Air-drying clay
Selection of seeds, spices, etc.
School-buff clay (clay that can be fired)
Computers (for further research,)

Method:
Do internet research on mandalas - find information and images
Find a design they like/use research to design own mandala
Visit the Chester Beatty Library
Look at the Library’s collection of talismans.
Move to Library activity room & watch slide-show / presentation on mandalas & talismans. Discuss the variety of seeds, herbs, spices, etc that were used making talismans and mandalas
Make talismans using air-drying clay incorporating the seeds, herbs and spices available.
Decorate with eg. symbols, messages
Use clay to make a 6” square tile. Decorate it with own/re-searched designs.
Fire it in school kiln and paint & varnish/glaze