Lesson 2: Ancient India

**Ganesha, Ganesh**

Ganesha, Ganesh has an elephant's face on the body of a man. His four hands hold treasures of old. He will grant every wish be true.

Ganesha, Ganesh has a broken tusk which he hurled at the laughing sun. His stomach is fat. He rides on a rat. He is cheerful and full of fun.

Ganesha, Ganesh is fond of food. His stomach is stuffed with treats. If you ask for a wish, be sure that your dish is piled with pancakes and sweets.

Ganesha, Ganesh wears jewels 'round his neck and an elegant crown on his head. You may often think that his body is pink but it changes to yellow and red.

Ganesha, Ganesh is a wise old god. If you're ever in India, do visit a spot where he likes to sit and maybe your wish will come true.

Myra Cohn Livingston

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**Our Stories Through Indian Art:**

**Attributes & Images of Ganesha & Other Hindu Deities**

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Sarah Jayne Bleiweis
Lesson 2: Collaborative Creature Creations

By Sarah Jayne Bleiweis

INTRODUCTORY INFORMATION:

- Grade Level & Class Size: 3rd grade, 20-25 students per class
- Length of Class Period: 45 minute class periods, 6-7 class meetings
- Lesson Topic & Description:

The Hindu Deity, Ganesha, is surrounded by many attributes that tell his stories and describe his personality. Many of the objects Ganesha holds have symbolic meaning. Students will learn the meaning of the word “attribute” and will then identify common symbols & attributes found amongst the Hindu deities, focusing specifically on Ganesha. Students will discuss how “attributes” serve as a tool for storytelling in Indian art, and will analyze what these attributes tell us about the Hindu Deity, Ganesha. Students will view an interactive story about how Ganesha came into being, on the Art Institute of Chicago's “Curious Corner” children’s website. As students become more familiar with the stories & attributes of Hindu deities, the teacher will prompt them to think about the objects or attributes that represent themselves. The teacher will divide the class into groups of 4-6 students and will ask them to think about a current obstacle they face in their lives or have faced in the past. Students will be instructed to work as a team with the other students in their group, and to come to a consensus about the one problem their creature creation will be able to resolve. Together, as a collaborative effort, students will create a larger-than-life-size imaginary creature who could tackle their chosen challenge in life. Their creature will be a combination of both human and animal-like qualities in its physical appearance. Students will be instructed to 1st draw their creature by outlining the body of a classmate on fadeless paper, so that the creature is a life-scale. Students will then select an animal to portray the head of their creature. After students draw their creature’s heads & bodies on fadeless paper, they will draw the moving parts (arms, legs, tails, etc.) separately, on poster-board. Brass fasteners will be used to attach the creature’s moving limbs to its body. Upon completion of their creatures, students will continue to work together in their teams, to write an epic story about how their creature creation overcame the problem it faced. All the groups will present their creature creations at the end of the lesson. Students will identify the creature’s attributes and discuss how it successfully defeated the challenge it faced, by sharing their written stories aloud with the class.
STAGE 1- DESIRED RESULTS

Stage 1.A: Enduring Understandings:
- Ancient Indian Art, inspired by Hinduism, tells stories about human experiences, relating to the perpetual cycle of creation and destruction (called *samsar*).
- Narrative art of ancient India depict the stories of Hindu deities, animals and people through the use of symbolic objects or attributes.
- Ancient Indian Art, inspired by Hinduism, is intended to impart informative values about self-sacrifice, morality, and honesty to its audiences.
- Ancient Indian Art often contains important teachings about how to live, and about what happens when people die; it influences who we are, how and what we believe in.
- Stories in Hinduism are often told to teach a way of life.
  - Stories take difficult ideas & present them through symbols and through characters - the gods, demons, and people who represent these ideas.
  - There are hundreds of gods in Hinduism who symbolize various aspects of human nature, heroes, and ancestors; and many, many others.

Stage 1.B: Essential Questions:
- What can the stories in ancient Indian art tell us about the Hindu people and the basic beliefs of Hinduism?
- How can we express ourselves and our own stories through ancient Indian art?
- How do the Hindu people tell stories through ancient Indian art?
- What are the Hindu stories in ancient Indian art about?
  - How can we learn the basic beliefs of Hinduism through ancient Indian art?
  - Who is Ganesha, and what is his role in Hinduism?
  - What is the significance of the elephant in ancient Indian culture and Hindu mythology?
- How does ancient Indian artwork express the spirit & emotions of the Hindu gods?

Stage 1.C: Goals/Standards:
Massachusetts Fine Arts Frameworks:
- Learning Standard 1: Media, Materials, and Techniques
- Learning Standard 2: Elements & Principles of Design
- Learning Standard 10: Interdisciplinary Connections

Massachusetts English Language Arts Frameworks:
- Language Strand: Standard 2: Questioning, Listening, and Contributing
- Reading & Literature Strand: Standard 16: Myth, Traditional Narrative, and Classical Literature
Stage 1.D: Learning Objectives:

- Students will be able to define the term “attributes”.
- Students will be able to identify the attributes of the Hindu deity, Ganesha, from ancient Indian art.
- Students will be able to express themselves and their own stories, in the style of ancient Indian art, when they create a large-scale collaborative creature with their classmates.
- Students can apply their knowledge of how to use symbols & attributes, in ancient Indian art, to create a collaborative art project.
- Students will identify images, symbols, attributes, and body language, used in ancient Indian art, as a way of telling stories throughout various world cultures.
- Students will develop their own visual images, symbols, icons, and movements to tell stories about themselves & the world around them in the style of ancient Indian art.
- Students will be able to make connections between the ancient Indian stories of Hindu deities and art of ancient India.
- Students will apply their knowledge of English language arts to art when researching their Hindu gods, and when writing their stories about their creature creations.
- Students recognize how forms of communicating information, (ie: oral history, pictures, calligraphy, etc.) other than writing, can still be very affective but may also lead to varying accounts of stories.
- Students recognize the use of individual image components (composition and scale, along with the principles of art & design) to represent the complex parts of a narrative whole.

STAGE 2- ASSESSMENT EVIDENCE

Stage 2.A: Performance Tasks as Evidence:

- Students will be able to identify the basic beliefs of Hinduism and will be able to recite a story about a Hindu deity of their choice.
- Students will be able to define the term “attribute” and recognize at least three symbols or attributes of Ganesha, the Hindu deity.
- The final product will be an artwork inspired by the Hindu deities portrayed in ancient Indian art. A collaborative creature drawing, made from the imagination of the students, will be created on fadeless paper and drawn to a scale that is larger-than-life-size. Students will have at least four attributes (1 object held in each hand).
• Students will write a story to correspond to their collaborative creature creation, which tells about the creature’s personality, and attributes.

• Students will present their collaborative creatures for each other in groups, by reading aloud the story they wrote about their creature & its personality.

• Students will participate in a group critique, where they will share their final products with the class and explain how their story is conveyed in their creature creation.

• Benchmark product will be a large creative creature creation drawn on black fadeless paper, and colored in completely with bright, neon colors of oil pastel, a minimum of four attributes will need to be drawn, with one in each hand.

• Students will be able to identify at least three other artworks of ancient India during their self-guided tour at the MFA Boston. Students will reflect their knowledge of these ancient Indian artworks by writing down curatorial information and by providing a sketch of the artwork in their MFA Boston activity book.

Stage 2.B: Other Evidence/Continuum of Assessment Strategies:

• Informal Checks: Throughout the art lesson, the teacher will rotate through the classroom helping students to make sure they continue to follow directions, and stay on task. At the end of the art lesson, the teacher will ask each table of students a review question about the art lesson and the vocabulary terms introduced. The students’ correct answer will be their “ticket” to go line up at the door, before leaving the classroom.

• Observing: Teacher watches students follow directions during the process of creation, as they use a variety of books, art materials and media as resources for choosing which Egyptian stories, symbols, designs, and hieroglyphic letters they will include in their Egyptian-inspired self-portraits. The teacher will offer assistance to students when needed.

• Dialogue: Teacher facilitates opening discussion about what kinds of conclusions can be made from the stories portrayed and symbols used within various ancient Indian artworks. During a smart-board presentation on the first day, students will become engaged in an interactive website which tells the story of the Hindu Deity Ganesha. Students will discuss the meaning of the word “attribute” and how Ganesha is surrounded by many attributes that tell his stories & describe his personality. The teacher will use the smart-board to engage students in an interactive review quiz, toward the end of the class period, on the final days of this lesson.

• Dialogue: Students will use visual thinking strategies to discuss the MFA images of the ancient Indian artwork at the museum, and the role of telling stories in ancient Hindu culture.
  o Students will respect the museum environment during the MFA fieldtrip.
  o Students will respect classroom materials and help to clean up.
  o Students will participate in an oral “review quiz” at the end of each class, in order to determine which table will be dismissed first.

Stage 2.C: Criteria:

• Participation in smart-board activities about ancient India and Hindu beliefs.
• Participation in Art Institute of Chicago’s “Curious Corner” interactive children’s web-site.
• Classroom interaction and teamwork during the art-creation process.
• Review question at the end of the art lesson (ie: students’ “ticket” to leave)
• Sketchbook Assignments
  o Sketch of a Hindu deity that the student researched as homework
  o Illustration of a story that represents a personal struggle or challenge that they faced; drawn during in-class brainstorming exercise.

• Final Product
  o A group plan that reflected the 2 inspirations for the creative creature, that were agreed upon by all the students in the group:
    ▪ Consensus about which Hindu deity will serve as an inspiration for the group’s creature creation.
    ▪ Consensus about which life challenge will serve as an inspiration for the group’s creature creation to overcome in a story.
  o Larger-than-life creative creature on fadeless paper, made from the outline of a classmate’s body, and whose head is made from an animal of choice. The creature’s limbs will be created separately on poster-board, fastened on to the rest of its body through brass fasteners, allowing for its limbs to move freely.
  o Creature is fully colored with neon chalk and demonstrates a solid understanding of the 7 principles & element of art and design.
  o A corresponding written story about the creature is written in a collaborative effort amongst all joint student members of the group.
  o Students present their final creatures, as a group, to the rest of the class, and tell their written story & description of their creature aloud to the class (without reading it), which must also provide an explanation for every attribute in its hand.

STAGE 3- LEARNING PLAN

Stage 3.A: Materials and Equipment.

• Images of ancient Indian Art & Hindu art from the MFA
• Smart board Presentation that introduces the lesson
• Fadeless paper, Poster-board, colored neon chalk, glitter, cloth scraps
• Hole-punch, Brass fasteners, pencils, glue, tape, scissors
• Practice-papers for collaborative creature creations
• Children’s book literature about Hinduism & ancient India for further exploration (if student finishes the assigned project early)
Stage 3. B: Vocabulary with definitions.

- **Attribute:** an object closely associated with his personality or history.
- **Gesture:** use of parts of body such as arms, hands, face, or legs to express something
- **Hinduism (n or adj):** refers to a range of related religious practices and beliefs that have their origins in India and exist today in many areas of south Asia.
- **Identity:** who and what kind of person someone is: may relate to your family, status, job, religion, cultural background, or your individual identity, such as how you wear your hair or what kind of music you like!
- **Mudras:** symbolic hand gestures (see figure 1)
- **Body language:** much of our everyday communication comes from this. In our artwork, we should consider how the arrangement of elements may or may not create a sense of motion.
- **Pattern:** repetition of lines, shapes, or colors pose overall position of the body
- **Static:** no or very little sense of motion
- **Symbol:** in art, an image that stands for something else
- **Pantheon:** refers to all the gods of a culture or religion
  - Artistic representation of all the gods in Hindu pantheon- pose & proportions are strictly prescribed by tradition

Ganesha Symbols:

- **Noose:** to snare obstacles & sweep them out of the paths of people
- **Modako or sweet dumpling:** a symbol of joy
- **Broken Tusk:** standing for sacrifice & also stands for literacy (Ganesha writes with it after his steel pen snapped)
- **Variety of fruit:** representing prosperity & plentiful harvest (mangoes & pomegranates)
- **Pot of water from the river Ganges** (tucked into curl of his trunk): symbolizes purity & is sacred to Hindus
- **Many kinds of weapons** such as axes, swords, bows
- **Ganesha Chaturthi:** the day when Hindu people pay respect to Ganesha, once a year. On this day, Ganesha images are taken in procession through many towns & cities. At the end of the day, the images are immersed in nearest large body of water, to symbolize the return of all things to the elements. On the beaches of Bombay, 100s of Ganesha images are cast into the waters of the Arabian Sea. The modaka or "sweet dumpling" that Ganesha loves is a special food for this holiday.
Stage 3.C: Visual Image Resources:
- Images of ancient Indian artwork from the MFA Educators Online website will be used.
- Smart board Presentation on India

Stage 3.D: Text, Media and Web Resources:
- www.mfa.org
Stage 3.E: Learning Activities & Instruction:

Class One

- Teacher will introduce the country of India to the class, using the Smart board and a prepared presentation that provides general background about the region & culture. Teacher will state the following:
  - Rise of Hindu religion in ancient Indian society had profound effect on its art & architecture. Hinduism has many symbolic gods, goddesses, demons and legendary heroes. Artistic characterizations of this pantheon are found in many paintings and sculptures of India.
  - The stories about the Hindu deities of India have been told through oral history. This means that people's accounts of the Hindu deities vary, depending on what part of India they come from. The Vedas, which are part of the Hindu scriptures, put it this way: “Truth is one. The sages call it by many names.” Fortunately for the world, the characters who manifest truth in Hindu legend are rich and colorful - and many.
  - Stories in Hinduism are often told to teach a way of life, to take difficult ideas & present them through symbols and through characters- the gods, demons, and people who represent these ideas. There are hundreds of gods in Hindu mythology: gods of nature, gods of the arts, and the deeds of people; gods who symbolize various aspects of human nature, heroes, and ancestors; and many, many others. Yet Hinduism says that the many gods are all symbolic of one universal spirit, which is also called Brahman. Their stories, like the Ganesha tales, sparkle with their many reflections about human experiences.

- Teacher will introduce the Hindu deity Ganesha, by reading an excerpt from The Art Institute of Chicago’s teacher’s poster packet, “Dancing Ganesha”.
  - Ganesha (gah-NAY-sah) was the son of one of the most important of the Hindu gods, Siva. Ganesha has long been popular among Hindus for his helpful, gentle, happy and peaceful character.
  - In India the Hindu deity Ganesha, representing good will, hope, and healthy self-indulgence, is everywhere: on village walls, in cafés, on handbags, in ancient sculpture and neon lights.
  - His delightful physical form—an elephant-headed, big-bellied man’s body with multiple arms, girdled by a serpent, riding a mouse—enchants the faithful and transcends cultural barriers.
  - Ganesha was granted a very special gift to make up for the fact that he had an elephant’s head. His gift was that no one would begin important endeavors or pujas (religious rituals) without seeking Ganesha’s blessing first.
• Artistic representation of all the gods in Hindu pantheon - his pose & proportions are strictly prescribed by tradition

• Teacher will then open the children’s interactive story of Ganesha from the Art Institute of Chicago’s “Curious Corner” webpage, clicking on “Ganesha Gets His Head” under the “story time” link.

• Students will view the interactive stories about Ganesha (both Part I and Part II) on the “Curious Corner” webpage, and will then participate in an interactive game about Ganesha & the rat afterwards.

• Students will learn about the definition of “attributes”, and will then identify Ganesha’s attributes, analyzing what these attributes or symbols tells us about Ganesha.

• Teacher will provide students with information about Ganesha from the object description.
  o Ganesha is the “gate-keeper” at all temples of his father Shiva. Some say that if you rub the belly of a Ganesha statue, you will have good luck. People ask for his blessing before they begin a new job or set out on a journey.

• Students will view images of Hindu art from ancient India, that is also currently on view at the Museum of Fine Arts, Boston and discuss the following with the students:
  o Which parts of the figure are human? Which parts are animal-like?
  o Why does Ganesha have the head of an elephant?
  o We associate certain characteristics with specific animals, such as the sly fox, brave lion, and slow turtle. What characteristics do we associate with elephants?
  o Teacher will ask students to imagine they have the head of an elephant. What are some things that they could do as an elephant that you cannot do as a human?

• Teacher will reiterate that many of the objects Ganesha holds have symbolic meaning relating to either an event in Ganesha’s life or represent a particular characteristic of Ganesha’s personality.

• Teacher will prompt students with Visual Thinking Strategy Questions by asking the following:
  o What does his large belly & the large radish he holds tell you about Ganesha?
  o How does the tusk & snake relate to the story of his belly bursting open?
  o What does the axe, Ganesha’s many arms, and the mudra of his middle right hand tell you about his personality?
  o Why does Ganesha dance?

• Teacher will further engage students by ending the class with a brainstorming exercise. Teacher will have students think about the objects or attributes that represent themselves. Students will gather images of these objects from magazines & catalogues to create a self portrait collage.

• Students will continue working on the self-portrait collage as optional long-term homework assignment for extra credit. Students will place a picture of themselves (as an imaginary figure that combines both human & animal features) amid a collage of their symbolic objects.

• Teacher will assign homework at the end of class. Teacher will instruct students to learn about Hinduism & other Hindu gods for homework and to create a drawing of a Hindu god that they like in their sketchbooks. Students will exchange sketchbooks next class, as a way to share what they have learned with everyone.

• Teacher will ask each group of students a review question from the day’s lesson. The teacher will ask the tables in the order that the students finish cleaning up & are sitting at their seats ready to be dismissed. As students answer the review questions correctly they will go line up at the door.
Class Two

- Teacher will review what was discussed and presented in the previous class about India and the Hindu religion’s influence in ancient India’s art.
- Teacher will read a children’s story about Ganesha to refresh the students’ memories from the previous lesson, and will then discuss with the class the various skills Ganesha uses to overcome challenges in the stories.
- Teacher will ask each student to think about an obstacle they currently face or have faced in the past. Teacher will instruct them to imagine that they overcame that obstacle on their own and successfully tackled that challenge by using superhuman powers that they had.
- Students will sketch an episode of the story that represents their challenge and then another that demonstrates their success at tackling that challenge. Students will use the stories of Ganesha as inspiration for their own stories. Students will then be broken up into groups of four to six and asked to share their sketchbooks and stories with each other.
Students will exchange sketchbooks in their groups, sharing both (1) their homework assignment, being the drawing of a Hindu deity that they researched to share with the class, and (2) the classroom exercise about a personal challenge to overcome, which the teacher assigned as a brainstorming activity and in-class prompt.

Teacher will begin to present the ancient India Art Project, explaining how students will continue to work in the groups they are with now for the remainder of the project.

- Teacher will focus on Ganesha as the Hindu deity whose role is to entertain his father, Shiva, & his mother, Parvati, through dancing.
- Teacher will ask the students to agree upon one Hindu deity, amongst their groups, to be used as inspiration for their group project, and then to select a life challenge that they will use for their group project. The teacher will encourage students to choose one Hindu deity & one personal challenge to overcome, based upon the research & examples that students shared from their sketchbooks, within their groups.

Teacher will then introduce the lesson and show benchmark products as examples for students.

- Teacher will draw connections between previous Egyptian art project and the current art project students are about to begin, by conveying the big idea of “communication” & overarching unit theme of “our stories through art” to students. Teacher will focus on the communication process of story-telling in 2 parts: (1) artistic image and (2) written words.
  - The teacher will explain how in the last art project, students used 2 forms of communication at the same time within their artwork. They used (i) the Egyptian writing of hieroglyphics along with the (ii) Egyptian artistic styles & artistic traditions of profile faces in portraiture.
  - The art project that is inspired from ancient Indian art, will not use 2 forms of communication at the same time, but instead will use a process of story-telling that will 1st be based on (1) artistic image alone, and will then later be transformed into a 2nd form of communicating stories, through (2) written words about the image that students will work on together in groups.
  - It is important for students to recognize this process of story-telling now, because in the 3rd lesson of the unit, when students create African-inspired artwork, they will go through a different process of communication, going from (1) written words as their source for story-telling, then transforming their stories into (2) artistic imagery through their mask-making.

Teacher will then continue explaining an overview of the ancient Indian-inspired art project to the class, being a larger-than-life-size creature creation that is ½ animal and ½ human. Teacher will answer any student questions about the project.

Students will continue to work with their groups for the remainder of class, coming to a consensus about the 2 starting points for their projects: (1) Hindu deity of inspiration and (2) personal challenge that must be overcome through super-human powers. Students will write down what their group agreed-upon as the inspirations for their creature creations. Students will turn in a “group plan” at the end of class, which will describe the creature their group will be working on for the next few weeks.

Teacher will ask each group of students a review question from the day’s lesson. The teacher will ask the tables in the order that the students finish cleaning up & are sitting at their seats ready to be dismissed. As students answer the review questions correctly they will go line up at the door.
Class Three

• Teacher will open the class by reading aloud another story about Ganesha, to inspire students and provoke ideas for their own projects.
  o Teacher will demonstrate to the class how to sketch a draft of their group’s creature creations and how it should include the following:
    ▪ Body of a human, with at least 4 arms
    ▪ Minimum of 4 attributes, 1 held in each hand of the creature
    ▪ Head of an animal
    ▪ Conveys superpowers through images
    ▪ Conveys a sense of what problems the creature is capable of overcoming through images
    ▪ Unified colors & patterns throughout
    ▪ Good use of mixed media & materials
  o Teacher will view a slideshow of images to promote further ideas for student’s projects. These images will be of ancient Indian artwork on view at the MFA.
  o Teacher will engage students in Visual Thinking Strategies to promote discussion.

• Students will then complete a practice sketch of their creature creations. Students will turn in 1 practice sketch per group at the end of class.
• Teacher will review key concepts and vocabulary terms with students towards the end of the class period, as a way of determining which table will line up at the door 1st for dismissal.

Class Four

• Teacher will pass back the sketches of creature creations to each group of students. The sketches will contain teacher’s comments for further improvement and for further student encouragement in their group-work.
• Teacher will demonstrate how students will begin to create the final versions of their creature creations within their groups.
• Students will begin to create the final versions of their creature creations with their classmates, working within their assigned groups of 4-6 students.
  o Students will outline the body of a student volunteer from their group, who will lay down on top of black fadeless paper. Students will outline the student volunteer’s body in neon colored chalk.
  o Students will begin drawing the creature’s heads, which will be the head of a chosen animal that the group agreed upon in their sketched plans.
  o Students will use the remainder of the class to continue working on the animal head and human body of their creature, using colored chalk on black fadeless paper.
  o Students may begin drawing the moving parts of the creature separately (being the 4+ arms, legs, tails, etc.) on poster board paper.
• Teacher will walk around the classroom to offer assistance to students and groups, and answer any questions about the project.
• Teacher will give students a 5 minute warning for when it is time to clean up. Students will clean up and then sit at their tables when they are ready to be dismissed. Teacher will review key concepts & vocabulary terms with students as a way of dismissing them to line up at the door.
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Class Five

- Teacher will review what the students worked on during the previous class and then provide a demonstration of what they are going to be working on today.
- Students will continue working on their collaborative creature creations within their groups.
  - Students will cut out all parts of the head and body to color and decorate.
  - Students will glue the head to the body of the creature.
  - Students will arrange the movable parts, overlapping where they connect. Students will punch holes in the center of the overlapping areas, and attach brass fasteners.
  - Students will write a story about their collaborative creature creation, to describe what each of its attributes are for and to convey its personality. Students will include a story about the challenge their creature is faced with and how the creature is able to overcome this challenge.
- Teacher will supervise the students as they work on their creature creations, and walk around the class to offer assistance.
- Teacher will give students a 5 minute warning for when it is time to clean up. Students will clean up and then sit at their tables when read to be dismissed. Teacher will review key concepts & vocabulary terms with students as a way of dismissing them to line up at the door.

Class Six

- Teacher will review what the students worked on during the previous class and then show examples of creature creations that are almost done from the other 3rd grade classes, to help further inspire students to finish.
- Students will continue working on their collaborative creature creations within their groups, finishing up their written stories about their creatures after their creature creation is fully assembled and hanging up on the wall.
- Teacher will continue monitoring student progress by walking around the classroom and checking to make sure everyone is on-task and understanding the directions.
- Students will begin to present their creature creations with their groups, in front of the rest of the class. The students within the presenting group will each take turns to speak about their creatures and to tell the story that they wrote about their creature. Students will demonstrate the planning process that was devoted towards their creature creation, will show the class their planned sketches of their creature creation, and will able to explain the symbolism behind each of the attributes of their creature.
- Teacher will provoke class discussion and praise after each group presents their creature. Teacher will continue timing each group presentation, and facilitating discussion questions for students to describe their experiences working within a group.
- Students will answer questions and describe their experiences in further detail about challenges & tribulations that occurred, during the creation process, when they were working within a group setting.
- Teacher will reflect upon group presentations and artwork at the conclusion of class. Teacher will complement students for their hard work, and ask students what their favorite creature creations were, as a way of dismissing them to line up at the door.
- Students will state what 1 of their favorite aspects was about another group’s creature creation in order to receive their “ticket” to go line up at the door.
Class Seven

• Teacher will review the student presentations that occurred during the previous class, and will remind students of tips for public speaking. Teacher will act as facilitator for group presentations to continue throughout the rest of the class period, until everyone has gone.

• Students will continue to present their creature creations with their groups, discussing the creation process and symbolism in their images & attribute to further convey who their creature is to the rest of the class.

• Teacher will pass out a self-assessment sheet to students. Students will grade themselves on the following:
  o Final work of their creature creation
  o Ability to work within their group settings
  o Presentation and public speaking skills
Shankha, Conch
Ganesha listens to the puja conch's loud sound, reminding Him of elephants' trumpeting happily in the jungle. He summons, "Come one and all to Me and pray."

Ankusha, Goad
Loving Ganesha's deliberate mind prods dullards on in their birth karmas whenever they tarry. He goads forward all souls that are moving too slowly.

Parashu, Axe
Loving Ganesha knows there are difficult times ahead for some of His devotees. He protects them with His parashu in gentle ways from evils they have attracted.

Rudraksha Mala, Prayer Beads
Loving Ganesha sits at Lord Siva's holy feet with japa mala, His prayer beads, in hand, waiting for instruction from the Supreme Lord of all the Gods, His father.

Pushpashara, Flower Arrow
Loving Ganesha shoots flower-covered arrows from His sugar cane bow in guidance to devotees, so they will not wander too far from dharma's path of true fulfillment.

Amritakumbha, Pot of Nectar
Loving Ganesha receives a bath whenever a worshiper knocks his temples with arms crossed. The amrita flows from the sahasrara down to His seat at the muladhara's base.

Padma, Lotus
Ganesha wants devotees to learn confidence from the potential of the lotus flower: coming from the depths of the mud into the bud's opening high above the water.

Ikshukarmuka, Sugar Cane Bow
Loving Ganesha shows His generous nature of giving all that is good to devotees. His sugar cane bow shoots the kindest arrows, which are projections of His thought.

Shara, Arrow
Loving Ganesha has power over thought, and each one hits its mark. Bow drawn, arrow aimed, He teaches us to precisely begin all undertakings with good intentions.

Other Hindu Gods Place in Religion

Shiva Known as "The Destroyer"; part of the Hindu triad
Vishnu Known as "the Supreme"; part of the Hindu triad
Brahma Known as "the Creator"; part of the Hindu triad
Devi "The Goddess"; many goddesses are considered aspects of her
Parvati Wife of Shiva; "daughter of the Himalayas"; mother of
Lakshmi Wife of Vishnu; a goddess of fertility
Skanda General of the army of the gods; also a son of Shiva and Parvati
Hindu Mythology

until the soul has achieved its greatest learning. Characters who have attained great wisdom, or made great sacrifices—like the elephant who gave his head to Ganesha—are released from the cycle of life and death, and their spirits can then join with the pure energy that forms the spirit of the universe.

Like all peoples through the ages, ancient Hindus asked the question, “How did it all begin?” There are several versions of the Hindu myth of creation. The one I have included stars Ganesha, and comes from the 2,000-year-old tradition of a people called the Ganapathyas, who believe Ganesha to be the most sacred of the gods. Other versions of the Hindu creation legend do not feature Ganesha at all, and most are quite different from this one.

There was a time when Hindu religion, philosophy, art, and science were not separate from each other, but were intertwined to form the basis for a way of life. Tales of Ganesha tell of the arts, of healing, and of the Hindu people’s view of the cosmos. The plants and herbs referred to in some of the stories in this book hint at the linkage between the arts and sciences and the daily lives of people. For example, the species of basil, _tulasi_, that is used even today in wedding ceremonies, is also offered to deities in temples. In traditional medicine, it is used as a remedy for colds and fevers. _Dwipa_ grass, used in worshipping Ganesha, is

has the image of the Greek god Zeus. It was not until the fourth or fifth centuries A.D., though, that Ganesha images began appearing throughout the area we know today as the Indian subcontinent.

Through the centuries, how Ganesha has been shown in Hindu art has varied from one region of India to another. In the south Ganesha was always shown with his trusty companion, the mouse, Mushika. In parts of northern India and Nepal, he was sometimes also shown riding a lion, although there do not seem to be any surviving myths telling us more about his lion mount. In some ancient temple carvings Ganesha is even depicted in a female form called Ganeshini. Again, we have no myths to tell us more about these sculptures.

Like the sculptures and engravings, myths about Ganesha vary. In the northern part of the country, stories tell of his mar-