

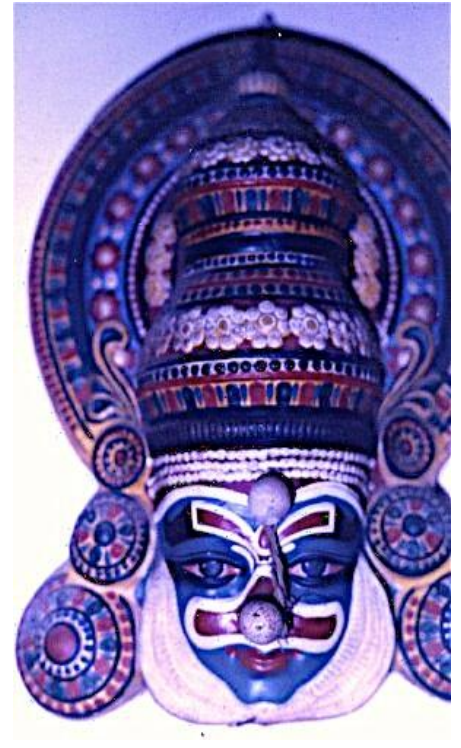
**THE MASK MAKING TRADITIONS, FUNCTIONS AND  
GLOBAL CONNECTIONS AMONG CHINA, AFRICA AND INDIA**



Courtesy of China Intercontinental Press  
Chinese Folk Masks ©2008



Courtesy of Dover Publications  
Masks of Black Africa ©1976 Ladislav Segy



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Rosedale, New York, USA**

## **PROJECT SUMMARY AND OVERVIEW**

This project is designed to assist grade six through eight visual arts students in their understanding and appreciation for other cultures through mask making. Though this project focuses on the visual arts, it can be modified to function also as an interdisciplinary unit for social studies, language arts, music and dance. With further modification, it is quite possible that this unit can be adapted for a grade five through eight curriculum unit.

Cultural heritage influences every aspect of life. Its presence can be experienced within communities of the world through various modes of expression. In this unit, students will explore the cultural significance of expressive masks and the role they play within a social context.

This unit emphasizes the significance of masks cross culturally, and focuses on the meaning behind the mask. From the beginning of ancient tradition and time, ceremony, ritual, music, art, dance and theatre have played a vital role in the social context and in the cycle of man from birth to death. This unit encourages students to look closely at how the mask has been incorporated into this life cycle within specific regions, ethnic tribes, and nationalities of China, India and West Africa.

The focus on China engages students in a study of Chinese folk masks. Students will become familiar with the masks from the Nuo culture, which includes masks from the Nuo opera and Nuo drama, one of the most popular folk operas in southern China, as well as the legacy of Chinese ancient drama. Within this unit, students will explore the characteristics and special features of this ferocious mask, unique dress and adornments. Students will focus on the Nuo masks of the Maonan People, Huanjiang, Guangxi, and the Nuo masks of Kaishan, Chongqing. Students will also explore the theatrical masks for the Di Opera, specifically, the Di Mask of Yin-Jiao, Guizhou, as well as the traditional Opera Masks that reflect distinct regional and ethnic characteristics. Additionally, students will recognize and become familiar with the Animal Masks of the Sui People, Yunnan province and the festival masks of the She-huo Mask, Shaanxi, along with the hanging Clay Tiger Mask of the Shaanxi people.

Within India, students will take a look at the masks of Southern India worn by the Kathakali dancers, the Chau mask worn in the folk dance from Seraikela and a Hanuman mask, which depicts a Hindu idol. Students will also view other Hindu masks used for deity worship such as the Mask of the Moon and masks that depict Ganesh, Vishnu and Krishna.

From West Africa students will look at the Kra mask of Liberia, the Yaoure and the Kple mask from the Baule people; the Face Mask of the Idoma people of Nigeria; a Bush-Cow mask from Cameroon and the Duma or Mvudi mask from the M'pongue, Gabon.

Students will benefit from this unit in that they will be able to compare and contrast the cultural relevance of tradition, ceremony and ritual and make global connections among China, India and Africa.

### **THE SIGNIFICANCE OF MASKS AS OBJECTS** **IN RITUAL, MYTH, DANCE AND THEATRE**

Masks have been utilized all over the world for their expressive power in many religious and social rituals. Rituals exist as common, collective and communal acts within a particular group of people. There also exist many myths related to a ritual. A myth can be defined as a story with a purpose. It attempts to give meaning to the world. A myth will also try to explain the relationship between gods and humans. Many masking ceremonies include dance, drama, theatrical and or ritual performances. In these instances, the wearer can utilize a facial mask and or a whole body mask as part of a costume. The masked dance not only functions as a rhythmic performance, but also as part of a sacred communal ritual, aimed at social cohesion and spiritual implication.

Masking rituals and ceremonies in China, Africa and India have great cultural and traditional significance. While the masks themselves serve as exquisite pieces of art, they function on a much higher level within the social ethos of the community. The masks are not viewed alone as an isolated object, but as a necessary component of a social, intellectual and artistic whole. What western civilization may term as art, to many tribal communities, the artifact or mask has several symbolic meanings associated to it.

In China, masks have been a prominent part of culture for thousands of years dating back to the prehistoric age. During the early primeval societies, the functions of mask making were connected with magical practices that revolved around worship, music and dance. There were many religious sacrificial rituals that were performed in ancient China, which involved the use of masks. Chinese masks can be divided into various categories depending on their function. The different masks include:

- ❖ Exorcising Masks
- ❖ Sorcerer's Masks
- ❖ Dramatic Masks/Opera/Dance Masks
- ❖ Shamanic Mask
- ❖ Festival and Ritual Masks
- ❖ Wedding and Funeral masks

The masks of the Nuo culture are a key function of masking ceremonies and serve specific purposes. Records show that the Nuo Opera was developed during the Shang and Zhou dynasties (16<sup>th</sup>-17<sup>th</sup> centuries B.C.), and is still performed today, 3,000 years later, in rural Jiangxi Province. "Nuo" was an authentic sacrificial and enchanted ritual that was practiced to expel evil spirits and pestilence. During rituals, the practitioners would say "Nuo, Nuo" to chase away evil spirits. Masks are a significant part of the Nuo culture. The belief is...without masks, individuals are just humans; applying and wearing the mask transformed the individual into a spirit or God. The performance itself has specific rules. The performers are always and only males and women do not touch the mask. Many masks feature mysterious looking faces inspired by the unknown world. These masks serve as totems and divine beings for local people.

In India, tribal and festival masks are referred to as deities, cosmic beings, animals and or spirits. These mythological characters obtain a meaningful place with the specified tribal community. The masks in India can be divided into three groups: masks used for dance, for religious festivals and for tribals. The tribal people of India comprise several groups. Some of the tribes making and using masks are the Bhils, Garasia, Bison Horn Madia, Santhals and the Oraons. There is a major masked festival in the tribal town of Jawhar, in the State of Maharashtra, where fifty-four masked characters are depicted in a mask festival called Bohada.

In Africa, masks are used in masquerades and festivals that form part of religious ceremonies. Many masquerades are extremely sacred in their presentation, purpose and meaning, while others function solely for the purpose of entertainment.

Large portions of African masks are associated with supernatural beings or spirits. A masked ceremony or performance may represent the visit of ancestral spirits from the beyond whereby the masked dancer invokes the spirit and the identity which then becomes recognizable by the audience familiar with the oral, mythical and masked tradition. There exist in India and Africa secret societies where the masking tradition is extremely private.

In certain societies in Africa, the ceremonial mask is to be kept in the house of the elder or in a special building or consecrated place. The masks are not to be seen or touched except for certain and specific occasions. There are also sacrificial offerings given for the care of the mask. In India, for reasons unknown, many tribal societies neither exhibit nor discuss their masks, even with those who have a scholarly interest.

Similar to masking ceremonies in China, those in India and Africa, particularly of the Dogon and Bamana from Mal; the Baule and the Bondouku region, Ivory Coast; as well as the Bwa from the Ivory Coast, function in several ways. In both India and Africa, the mask can represent or be symbolic of any one or more of the following:

- ❖ Religion
- ❖ Harvest/Agricultural
- ❖ Initiation
- ❖ Ancestral Connections
- ❖ Animals
- ❖ Funerals/Burials

### **HOW MASKS WERE MADE IN CHINA, AFRICA AND INDIA**

The makers of the masks served a very important role in the community. Quite often, within the three cultures, the tradition of mask making was handed down from generation to generation. The carver or mask maker often learned the craft from a parent, an elder or during an apprenticeship with an established artist.

In China, the tradition of mask making is a cultural practice that various ethnic groups have engaged in throughout the ages. Masks are made from numerous materials such as stones, wood (camphor or willow), metal, leather and cloth, special papers and grass or painted on faces. The masks are worn on a person's head or face. Color plays an important role in the meaning behind specific masks. Vibrant color schemes give the mask character. The popular color red is used frequently as it is thought to mean loyalty and courage, and bring prosperity.

In Africa, wood is the most common material for making masks. The carver selected different kinds of wood from local forests with various considerations in mind. To the African, the tree is seen as a living matter, and therefore possesses an indwelling spirit. Before the tree was cut down, certain purification and sacrificial rituals took place. The carver also believed that their tools had special powers. The most frequently used tool was the adze in various forms and angles, used mainly for shaping wood. In addition to wood, mask makers also used natural fibers, beads, ivory, feathers, shells, horns and paint to decorate or attach to the mask. As a finish, a priest had to consecrate the mask to give it its proper power and desired spiritual quality.

In India, masks were made and continue to be made up of clay, paper mache or paper pulp, metal, wood, bamboo, cow dung, tin and leather. For each of the mentioned materials, specific techniques are put in place. Locally available materials are used for construction. Wood is selected from the saag tree and carving is done with an iron chisel and mallet. Many artists are under the apprenticeship of a master mask maker beginning with lessons from the age of four. Some artists only work in one particular material such as wood or paper mache.

Today, within China, India and Africa, there is an ongoing need to pay heed to these distinct forms of tribal and ritual art. The art of mask making continues to survive in some societies, regions and ethnic minorities that continue to make and preserve them. However, in all three cultures, the art of mask making is declining from the traditional point of view. Carvers or artists in some places create masks solely and especially for tourists and collectors.

## **THE AFRICAN CONNECTION IN CHINA**

History has shown that the migration of Africans into China existed under the Tang Dynasty A.D. 618-907. According to international research led by Jin Li of Fudan University in Shanghai in 2005, a team of scientists from China, Russia, India, Brazil and other nations who were involved in a five year project have found that Chinese people originated not from “Peking Man” in northern China, but from early humans in East Africa who moved through South Asia to China over 100,000 years ago. According to Li Hui, a member of Jin’s team, based on DNA analyses, of 100,000 samples gathered from around the world, a number of human families evolved in East Africa thousands of years ago. Jin Li is among other Black historians who have stated that the first inhabitants of China were Black African. These findings speak to the many similarities between distinct cultures with regard to traditions, rituals and customs and the connection becomes quite clear and evident.

### **CHINESE OF AFRICAN ORIGIN**

Ancient Black Buddha



Photo Credit: blackempowerment.net

Modern Chinese



Photo Credit: vveasy.hubpages.com

Early Inhabitants of China



Photo Credit: realhistorywww.com

## **THE AFRICAN CONNECTION IN INDIA**

Europeans during the colonial years brought many Africans to India for slave labor. Many were able to set themselves free within the boundaries of India and its very dense forest. These individuals are now known as Siddis. They speak local Indian languages, practice local religions including Islam, Hinduism and Catholicism. There exists today a fifty thousand strong Siddi population across India. For the last four hundred years, the majority of Siddis have made Karnataka their home. Many Africans were brought from East Africa (mostly Mozambique and Tanzania) to Goa by Portuguese, British and Arabs between the 16<sup>th</sup> and 17<sup>th</sup> centuries. Countless records have been destroyed; however the one thing that binds all Siddis is the worship of HiriYaru (ancestor worship). Most of the



pure Siddi population lives in Gujarat. Many have lost their African names and culture, however, they have retained some forms of African traditions in dance, music and art.

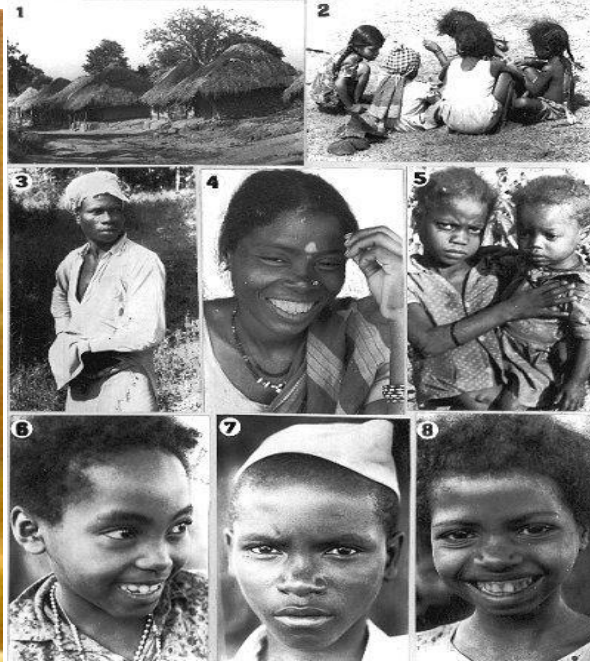
**INDIANS OF AFRICAN ORIGIN**

© K.L.Kamat/Kamat's Potpourri



**Dancer from Mohenjo-Daro Valley**

© K.L.Kamat/Kamat's Potpourri



**The African-Indian Community**

© K.L.Kamat/Kamat's Potpourri



**Young woman belonging to the Siddi community**

© K.L.Kamat/Kamat's Potpourri



**Black, Indian and Hindu**



## **ENDURING UNDERSTANDINGS AND KEY ART IDEAS:**

- ❖ A mask is generally defined as anything used to hide, protect or cover part or all of the face. Masks can be worn as part of a costume that adorns the whole body or as a disguise.
- ❖ Various world cultures have utilized masks historically as a vehicle to convey expressions of cultural heritage through ritual, religion, ceremony, dance, music, theater and festive moods.
- ❖ Rituals are common collective acts performed by a multitude of ethnic groups, cultures and people around the world.
- ❖ Masks allow the wearer to assume or invoke the identity of some other person or being (temporarily).
- ❖ Masks are made of a variety of material including but not limited to: paper mache, cloth, grass, leather, carved wood or stone, shells, raffia and other natural fibers,
- ❖ Masks globally are particularly the art of a tribal society (the mask makers).

## **ESSENTIAL QUESTIONS:**

- ❖ How do we define cultural heritage? What are the components that make up a cultural heritage for specific groups of people? What is your cultural heritage?
- ❖ What is a ritual, ceremony, or festival? What rituals, ceremonies or festivals do you participate in?
- ❖ What is the purpose of masks in China?
- ❖ What can we learn about the culture, people and history of China through the study of masks?
- ❖ Where are China, India and Africa located?
- ❖ What cultural characteristics can we determine about China, Africa and India?
- ❖ What is a mask?
- ❖ How has cultural heritage influenced the creation of masks in China? In India? In Africa?
- ❖ What is a deity? What is a myth? What is a Shaman?
- ❖ How are masks connected to cultural beliefs, myths and traditions?
- ❖ Who are the mask makers in China, India and Africa?

- ❖ What are the techniques of mask making in China, Africa and India?

### **UNIT GOALS/OBJECTIVES:**

- ❖ Students will understand and acknowledge that everyone has a cultural heritage.
- ❖ Students will identify and recognize the diverse cultural heritage of China, India and Africa.
- ❖ Students will identify and recognize specific rituals, celebrations and traditions in China, Africa and India where masks are utilized.
- ❖ Students will become familiar with relevant masks of each culture; their purpose; how they are made and where they are made.
- ❖ Students will identify the cultural connections between China, Africa and India.
- ❖ Students will compare and contrast masks from China, India and Africa.
- ❖ Students will create masks based on the cultural tradition and heritage of China and compare it to masks of Africa or India.

## **New York State Learning Standard for the Arts**

### **Standard 1: Creating, Performing and Participating in the Arts**

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

### **Standard 2: Knowing and Using Arts Materials and Resources**

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

### **Standard 3: Responding to and Analyzing Works of Art**

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

### **Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts**

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

**New York State**  
**Learning Standards for English**  
**Language Arts**

**Standard 1: Students will read, write, listen, and speak for information and understanding.**

As listeners and readers, students will collect data, facts, and ideas; discover relationships, concepts, and generalizations; and use knowledge generated from oral, written, and electronically produced texts. As speakers and writers, they will use oral and written language to acquire, interpret, apply, and transmit information.

**Standard 2: Students will read, write, listen, and speak for literary response and expression.**

Students will read and listen to oral, written, and electronically produced texts and performances, relate texts and performances to their own lives, and develop an understanding of the diverse social, historical, and cultural dimensions the texts and performances represent. As speakers and writers, students will use oral and written language for self-expression and artistic creation.

**Standard 3: Students will read, write, listen, and speak for critical analysis and evaluation.**

As listeners and readers, students will analyze experiences, ideas, information, and issues presented by others using a variety of established criteria. As speakers and writers, they will present, in oral and written language and from a variety of perspectives, their opinions and judgments on experiences, ideas, information and issues.

**Standard 4: Students will read, write, listen, and speak for social interaction.**

Students will use oral and written language for effective social communication with a wide variety of people. As readers and listeners, they will use the social communications of others to enrich their understanding of people and their views.

**Integration of Knowledge and Ideas**

**English Language Arts Standards: History/Social Studies: Grades 6-8**

**RH.6-8.7.** Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

## **Lesson #1**

### **CULTURAL IDENTIFICATION PART 1 (CHINA)**

Submitted by Ida Owens

Fulbright –Hays Seminars Abroad, 2014

Art Educator, P.S./I.S.270 Q, The Gordon Parks School For Inquisitive Minds  
Rosedale, New York

#### **Objectives**

Students will identify where China is on a world map.

Students will identify, examine and discuss various beliefs, traditions, architectural structures and objects specific to Chinese culture.

Students will become familiar with the term cultural heritage.

Students will engage in group discussions about beliefs, traditions and objects specific to their own cultural heritage.

Students will complete Cultural Identification writing activity

#### **Materials**

An assortment of Chinese cultural items:

Clothing (silk scarves), jewelry (jade bracelets), fans

Foods or snack items

Chinese Flag

Music samples and or instruments

Artwork (paintings), (masks)

Books on Chinese Languages

Chinese currency

Photos and images from China, depicting every day life and important structures  
(Temples, Palaces)

Map of China

Worksheet on Cultural Identification

Crayons, pencils, drawing paper, colored pencils

#### **Vocabulary**

Culture, heritage, identity, deities, tradition, ritual, ceremony, tribe, society, festival, belief, symbol, artifact

#### **Resources**

*Exploring China Slide show and Uncovering India*, video at:

<http://www./followthepathtoyourart.weebly.com>

This slide show highlights my experience in China traveling throughout four cities during the summer of 2014 and the video, *Uncovering India*, documents my journey through India, uncovering and exploring ten cities as a Fulbright recipient during the summer of 2011.

Gong Ning and Shao Da, *Chinese Folk Masks*  
Dr. Yang Jwing-Ming, *The Mask of The King*  
CD's on Chinese Music: Essence of Chinese Music, Hallow Valley in Autumn Forest

### **Instruction/Motivation**

Teacher will assemble various objects from China on students' desks. (Groups of four) Students will have an opportunity to engage in a group discussion about these objects at their desks. Guiding and opening questions can be: What do you think these objects are? Where do they come from? What group of people use these objects and for what reason? What can these objects used by a group of people tell us about their culture? Teacher will actively walk around to listen to group discussions. After students have had their group discussion (10 min. max), teacher will gather everyone's attention and have each group take turns sharing out their predictions. Teacher will then brainstorm with students the term cultural heritage, accepting possible answers (customs, traditions, religion). Teacher will then explain that cultural heritage is the things, places and practices that define who we are as individuals, as communities, as nations or civilizations and as a species. It is that which we want to keep, share and pass on.

### **Procedure**

Teacher will explain to students that the material objects have a history and reflect the cultural identity and heritage of a group of people. Teacher will also explain that while these objects can be used to define and or document the lives of individuals it is not only the material objects that distinguish one group of people from another, but rather the way in which these objects are used and /or interpreted. While these objects may seem different for some, they can also be very familiar to others. Acknowledging cultural perspectives and beliefs gives us a greater understanding, and leads to tolerance and respect for others. Can anyone identify where this particular group of people are from based on the objects you have in front of you? (China).

Teacher will display a large map of China, review each object with the whole class and explain what it is and its cultural significance in terms of beliefs and traditions. Students will also look at photos of Indian deities with an explanation of their significance to Indian culture.

Students will watch the Slide show: *Exploring China* at:  
<http://www.followthepathtoyourart.weebly.com>

### **Writing/Research Activity**

Teacher will ask students as a group to select and analyze one cultural item or object, do an Internet and /or available resource text research and then complete the Cultural Identification handout (writing).

After students complete the handout, they will present and share with the class. Students will engage in group discussions about objects, beliefs or traditions that are significant to their own culture.

### Art Activity

Students will be asked to think of an object or item that they have in their own culture that could be compared with one object from China. Students will be encouraged to really think about the object and /or item and its purpose. Students will create a drawing of both objects for a comparative study. Students should be prepared to explain how this object is culturally significant to their culture

### Assessment

Teacher observation of individual and group participation and completion of writing/research handout and art activity. Research rubric, and art rubric.

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date Submitted: \_\_\_\_\_

#### ***China Culture Research Activity***

	<b>Criteria</b>				<b>Points</b>
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	
<b>Organization</b>	Sequence of information is difficult to follow.	Reader has difficulty following work because student jumps around.	Student presents information in logical sequence which reader can follow.	Information in logical, interesting sequence which reader can follow.	—
<b>Content Knowledge</b>	Student does not have grasp of information; student does not elaborate details about subject.	Student is uncomfortable with content but is able to demonstrate basic concepts.	Student is at ease with content, but fails to elaborate.	Student demonstrates full knowledge (more than required).	—
<b>Grammar and Spelling</b>	Work has four or more spelling and/or grammatical errors.	Work has three misspellings and/or grammatical errors.	Work has no more than two misspellings and/or grammatical errors.	Work has no misspellings or grammatical errors.	—
<b>Neatness</b>	Work is Illegible.	Work has three or four areas that are sloppy.	Work has one or two areas that are sloppy.	Work is neatly done.	—
<b>References</b>	Work displays no references.	Work does not have the appropriate number of required references (3-5).	Work displays the correct number of references but completed incorrectly.	Work displays the correct number of references, written correctly.	—
				<b>Total----&gt;</b>	—



**CULTURAL IDENTIFICATION**  
**ANNALYZING BELIEFS, TRADITIONS AND OBJECTS**

1. What is the belief, tradition or object?
  
  
  
  
  
  
  
  
  
  
2. Who uses it?
  
  
  
  
  
  
  
  
  
  
3. Why do they use it?
  
  
  
  
  
  
  
  
  
  
4. Where do they use it?
  
  
  
  
  
  
  
  
  
  
5. When do they use it?
  
  
  
  
  
  
  
  
  
  
6. What makes this belief, tradition, or object significant for cultural identification?

**BASIC ART RUBRIC**

School Wide Outcomes	Projects Outcomes Criteria	4	3	2	1
Basic Skills	Follows Directions, Requirements Craftsmanship	Complete understanding of class dynamics Exceptional skill with media	Very good idea of the class Above average art skills	Barely average grasp of directions Shows some skill	Does not meet expectations
Higher Level Thinking Skills	Originality Creativity	Unique, very original, individual	Usually original, expressive	Seldom original; work possibly copied	No original ideas
Apply Knowledge- Lifelong Learner	Design Principles / Elements	Complete understanding, use of elements and principles	Has very good idea of art intent	Unclear thinking; little use of principles and elements	No concept of art principles or elements
Basic Social Skills	Teamwork- Communication	Always Contributes- Excellent Communication	Contributes most of the time- Gets along	Seldom contributes. Sometimes uncooperative	No attempt to communicate - Argumentative or Disinterested
Responsible Global Citizen	Attitude, including Attendance	Very helpful, positive and considerate. Never misses. Takes total responsibility for work	Is helpful. Some absences each grading period. Usually makes up work missed	Not very helpful or cooperative in class. Often misses Sometimes tries to make up work missed	Uninvolved. Many absences each grading period. Feels no responsibility to make up work missed

MAP OF CHINA



## **Lesson #2**

### **CULTURAL IDENTIFICATION Part 2 (India)**

Submitted by: Ida Owens

Fulbright-Hays Seminars Abroad, 2014

Art Educator, P.S./I.S.270 Q, The Gordon Parks School For Inquisitive Minds

Rosedale, New York

#### **Objectives**

Students will identify where India is on a world map.

Students will identify, examine and discuss various beliefs, traditions and objects specific to Indian culture.

Students will review the term cultural heritage.

Students will engage in group discussions about beliefs, traditions and objects specific to their own cultural heritage.

Students will complete Cultural Identification writing activity:

#### **Materials**

An assortment of Indian cultural items:

Clothing (sari), jewelry (bangles), shoes

Foods or spices

Music samples and/or instruments

Mehindi designs

Books on a variety of languages such as Hindi, Bengali and Tamil

Photos of Indian deities and the people of India

Map of India

Indian art samples (miniature paintings, masks)

Worksheet on Cultural Identification

Crayons, pencils, drawing paper, colored pencils

#### **Vocabulary**

Culture, heritage, identity, deities, tradition, ritual, ceremony, tribe, society, festival, belief, symbol, artifact

#### **Resources**

*Uncovering India*, video at:

<http://www.followthepathtoyourart.weebly.com>

This video, *Uncovering India*, documents my journey through India, uncovering and exploring ten cities as a Fulbright recipient during the summer of 2011.

M.P. Sharma and Seema Gupta, *Fairs and Festivals of India, Unfolding the Cultural Heritage of India*

Sunita Pant Bansal, *Hindu Gods & Goddesses*

Loretta Roome, *Mehindi, The Timeless Art of Henna Painting*

Pramod Ganpatye, *A Guide to Indian Miniature*

Henriette Barkow and Lizzie Finlay, *Buri and the Marrow: An Indian Folk Tale*  
CD's on Indian Music: *Ragas*, Ravi Shankar/Ali Akbar Khan, 1973  
*Kamasutra Lounge*, Various Artists, 2008

<http://greetingindia.tripod.com/greetingindia.html>

This site includes the following areas: India at a glance, exploring a nation, delight in India (India's culture), delving into the past, India today, fun and games, and a recipe area.

### **Instruction/Motivation**

Teacher will assemble various objects from India on students' desks. (Groups of four) Students will have an opportunity to engage in a group discussion about these objects at their desks. Guiding and opening questions can be: What do you think these objects are? Where do they come from? What group of people use these objects and for what reason? What can these objects used by a group of people tell us about their culture? Teacher will actively walk around to listen to group discussions. After students have had their group discussion (10 min. max), teacher will gather everyone's attention and have each group take turns sharing out their predictions. Teacher will then brainstorm with students the term cultural heritage. Accepting possible answers (customs, traditions, religion). Teacher will then explain that cultural heritage is the things, places and practices that define who we are as individuals, as communities, as nations or civilizations and as a species. It is that which we want to keep, share and pass on.

### **Procedure**

Teacher will explain to students that the material objects have a history and reflect the cultural identity and heritage of a group of people. Teacher will also explain that while these objects can be used to define and/or document the lives of individuals it is not only the material objects that distinguish one group of people from another, but rather the way in which these objects are used and/or interpreted. While these objects may seem different for some, they can also be very familiar to others. Acknowledging cultural perspectives and beliefs gives us a greater understanding, and leads to tolerance and respect for others. Can anyone identify where this particular group of people are from based on the objects you have in front of you? (India).

Teacher will display a large map of India, review each object with the whole class and explain what it is and its cultural significance in terms of beliefs and traditions. Students will also look at photos of Indian deities with an explanation of their significance to Indian culture.

Students will watch the video: *Uncovering India* at  
<http://www.followthepath toyourart.weebly.com>

### **Writing/Research Activity**

Teacher will ask students as a group to select and analyze one cultural item or object, do an Internet and/or available resource text research and then complete the Cultural Identification handout (writing).

After students complete the handout, they will present and share with the class. Students will engage in group discussions about objects, beliefs or traditions that are significant to their own culture.

**Art Activity**

Students will be asked to think of an object or item that could be used to represent the culture of the school and or their generation. Students will be encouraged to invent an object if one does not already exist. Students should be prepared to explain how this object is culturally significant to the school and/or their generation or to them personally.

**Assessment**

Teacher observation of individual and group participation and completion of writing/research handout and art activity. Research rubric, and art rubric.

Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date Submitted: \_\_\_\_\_

***Indian Culture Research Activity***

	<b>Criteria</b>				<b>Points</b>
	1	2	3	4	
<b>Organization</b>	Sequence of information is difficult to follow.	Reader has difficulty following work because student jumps around.	Student presents information in logical sequence which reader can follow.	Information in logical, interesting sequence which reader can follow.	—
<b>Content Knowledge</b>	Student does not have grasp of information; student does not elaborate details about subject.	Student is uncomfortable with content but is able to demonstrate basic concepts.	Student is at ease with content, but fails to elaborate.	Student demonstrates full knowledge (more than required).	—
<b>Grammar and Spelling</b>	Work has four or more spelling and/or grammatical errors.	Work has three misspellings and/or grammatical errors.	Work has no more than two misspellings and/or grammatical errors.	Work has no misspellings or grammatical errors.	—
<b>Neatness</b>	Work is Illegible.	Work has three or four areas that are sloppy.	Work has one or two areas that are sloppy.	Work is neatly done.	—
<b>References</b>	Work displays no references.	Work does not have the appropriate number of required references (3-5).	Work displays the correct number of references but completed incorrectly	Work displays the correct number of references, written correctly.	—
				<b>Total----&gt;</b>	—



**CULTURAL IDENTIFICATION**  
**ANALYZING BELIEFS, TRADITIONS AND OBJECTS**

7. What is the belief, tradition or object?

8. Who uses it?

9. Why do they use it?

10. Where do they use it?

11. When do they use it?

12. What makes this belief, tradition, or object significant for cultural identification?

**BASIC ART RUBRIC**

School Wide Outcomes	Projects Outcomes Criteria	4	3	2	1
Basic Skills	Follows Directions, Requirements Craftsmanship	Complete understanding of class dynamics Exceptional skill with media	Very good idea of the class Above average art skills	Barely average grasp of directions Shows some skill	Does not meet expectations
Higher Level Thinking Skills	Originality Creativity	Unique, very original, individual	Usually original, expressive	Seldom original; work possibly copied	No original ideas
Apply Knowledge- Lifelong Learner	Design Principles / Elements	Complete understanding, use of elements and principles	Has very good idea of art intent	Unclear thinking; little use of principles and elements	No concept of art principles or elements
Basic Social Skills	Teamwork- Communication	Always Contributes Excellent Communication	Contributes most of the time Gets along	Seldom contributes Sometimes uncooperative	No attempt to communicate - Argumentative or Disinterested
Responsible Global Citizen	Attitude, including Attendance	Very helpful, positive and considerate. Never misses Takes total responsibility for work	Is helpful. Some absences each grading period. Usually makes up work missed	Not very helpful or cooperative in class. Often misses Sometimes tries to make up work missed	Uninvolved. Many absences each grading period. Feels no responsibility to make up work missed

# MAP OF INDIA



## **Lesson #3**

### **CULTURAL IDENTIFICATION Part 3 (Africa)**

Submitted by: Ida Owens

Fulbright-Hays Seminars Abroad, 2014

Art Educator, P.S./I.S.270 Q, The Gordon Parks School For Inquisitive Minds

Rosedale, New York

#### **Objectives**

Students will identify where Africa is on a world map.

Students will identify, examine and discuss various beliefs, traditions and objects specific to African culture.

Students will review the term cultural heritage.

Students will compare home objects of cultural significance to objects discussed and analyzed in class.

Students will complete Cultural Identification writing activity.

Students will complete a drawing of one object and illustrate how it would be used.

#### **Materials**

An assortment of African cultural items:

Clothing; jewelry, hats, shoes

Examples of African textiles such as Kente Cloth and Mud Cloth

African music

Map of Africa

Photos of Africa and the people

African instruments: Djembe Drum, Kalimba, Shekere

African Dance DVD or Video

Books on various languages and dialects of Africa

Worksheet on Cultural Identification

Crayons, pencils, drawing paper, colored pencils

#### **Vocabulary**

Culture, heritage, identity, deities, tradition, ritual, ceremony, tribe, society, festival,

belief, symbol, artifact, textiles, ancestor, worship

#### **Resources**

Angela Fisher, *Africa Adorned*

Carol Beckwith and Angela Fisher, *African Ceremonies*

Margaret Courtney-Clarke, *African Canvas*

CD's of African music: Mamar Kassey, Soukabe Leidi, *Denke-Denke*

Bamada/Habib Koite, *Afriki*, 2007

Youssou N'Dour, *Egypt*, 2004

Babatunde, Olatunji, *Drums of Passion*, 1989

A selection of West African music can be found online at:

<http://worldmusic.about.com>

<http://www.madafo.com>

A selection of teacher resources and lesson plans can be found at:

<http://www.pbs.org/wnet/africa/tools/where/goals.html>

An African Dance Video can be found online at:

<http://www.alokli.com/site/video/video.html> (Features a short video clip)

### **Instruction/Motivation**

Teacher will ask students to name the objects that were looked at yesterday, and the culture that they came from (India). (Review)

Teacher will explain that today we will take a look at another group of objects and items to determine what culture they represent.

Teacher will assemble various objects from Africa on students' desks. (Groups of four) Students will have an opportunity to engage in a group discussion about these objects at their desks. Guiding and opening questions can be: What do you think these objects are? Where do they come from? What group of people use these objects and for what reason? What can these objects used by a group of people tell us about their culture? Teacher will actively walk around to listen to group discussions. After students have had their group discussion, (10 min. max) teacher will gather everyone's attention and have each group take turns sharing out their predictions.

Teacher will then review with students the term cultural heritage. Accepting possible answers (customs, traditions, religion). Teacher will then review that cultural heritage is the things, places and practices that define who we are as individuals, as communities, as nations or civilizations and as a species. It is that which we want to keep, share and pass on. Can anyone identify where this particular group of people are from based on the objects you have in front of you? (Africa).

Teacher will display a large map of Africa, review each object with the whole class and explain what it is and its cultural significance in terms of beliefs and traditions.

### **Procedure**

Students will at this time be asked to take out and display cultural objects or items they were asked to bring from home. Taking turns, discussion will be encouraged around each object. Guiding questions can be: What is it? How is it used? How or why is it significant?

(Review)

Teacher will explain to students that the material objects have a history and reflect the cultural identity and heritage of a group of people. Teacher will also explain that while these objects can be used to define and/or document the lives of individuals it is not only

the material objects that distinguish one group of people from another, but rather the way in which these objects are used and/or interpreted. While these objects may seem different for some, they can also be very familiar to others. Acknowledging cultural perspectives and beliefs gives us a greater understanding, and leads to tolerance and respect for others.

Students will watch the Alokli Dance Video clip with live drumming (see resources).

### **Writing/Research Activity**

Teacher will ask students as a group to select and analyze one cultural item or object from Africa, do Internet research and/or research from available resource text and then complete the Cultural Identification handout (writing).

After students complete the handout, they will present and share with the class.

Students will engage in group discussions about objects, beliefs or traditions that are significant to their own culture.

Students will compare and contrast objects of their own cultural heritage to the objects and items of Africa.

### **Art Activity**

Students will complete a drawing of one object and illustrate how it would be used (what is the setting or environment?). Ex. If you select the drum, how can you do a drawing of the drum being used? (Reflect on conversation and significance of items.)

### **Assessment**

Teacher observation of individual and group participation and completion of writing and art activity. Research rubric, and art rubric.



Name: \_\_\_\_\_ Class: \_\_\_\_\_ Date Submitted: \_\_\_\_\_

***African Mask Research Activity***

	<b>Criteria</b>				<b>Points</b>
	1	2	3	4	
<b>Organization</b>	Sequence of information is difficult to follow.	Reader has difficulty following work because student jumps around.	Student presents information in logical sequence which reader can follow.	Information in logical, interesting sequence which reader can follow.	—
<b>Content Knowledge</b>	Student does not have grasp of information; student does not elaborate details about subject.	Student is uncomfortable with content but is able to demonstrate basic concepts.	Student is at ease with content, but fails to elaborate.	Student demonstrates full knowledge (more than required).	—
<b>Grammar and Spelling</b>	Work has four or more spelling and/or grammatical errors.	Work has three misspellings and/or grammatical errors.	Work has no more than two misspellings and/or grammatical errors.	Work has no misspellings or grammatical errors.	—
<b>Neatness</b>	Work is Illegible.	Work has three or four areas that are sloppy.	Work has one or two areas that are sloppy.	Work is neatly done.	—
<b>References</b>	Work displays no references.	Work does not have the appropriate number of required references (3-5).	Work displays the correct number of references but completed incorrectly	Work displays the correct number of references, written correctly.	—
				<b>Total----&gt;</b>	—

**BASIC ART RUBRIC**

School Wide Outcomes	Projects Outcomes Criteria	4	3	2	1
Basic Skills	Follows Directions, Requirements Craftsmanship	Complete understanding of class dynamics Exceptional skill with media	Very good idea of the class  Above average art skills	Barely average grasp of directions Shows some skill	Does not meet expectations
Higher Level Thinking Skills	Originality Creativity	Unique, very original, individual	Usually original, expressive	Seldom original Work possibly copied	No original ideas
Apply Knowledge- Lifelong Learner	Design Principles / Elements	Complete understanding, use of elements and principles	Has very good idea of art intent	Unclear thinking Little use of principles and elements	No concept of art principles or elements
Basic Social Skills	Teamwork- Communication	Always Contributes- Excellent Communication	Contributes most of the time- Gets along	Seldom contributes. -- Sometimes uncooperative	No attempt to communicate - Argumentative or Disinterested
Responsible Global Citizen	Attitude, including Attendance	Very helpful, positive and considerate. Never misses Takes total responsibility for work	Is helpful. Absences each grading period. Usually makes up work missed	Not very helpful or cooperative. Often misses Sometimes tries to make up work missed	Uninvolved. Many absences each grading period. Feels no responsibility to make up work missed

# MAP OF AFRICA



## Lesson #4

### **WHAT IS A RITUAL, OR TRADITIONAL CUSTOM?**

Submitted by: Ida Owens

Fulbright-Hays Seminars Abroad, 2014

Art Educator, P.S./I.S.270 Q, The Gordon Parks School For Inquisitive Minds

Rosedale, New York

Grade Level – Middle School (grades 6-8)

### **Objectives**

Students will identify and recognize characteristics of rituals.

Students will identify examples of these characteristics in the rituals/ceremonies/festivals of Chinese, Indian and African cultures. (China-Nuo Opera), (India-Holi, Diwali), (Africa- Chi-Wara and Bambara, Mali (N'Tomo) masquerading tradition.)

Students will identify and recognize Gods/Goddesses/Deities and the concept of ancestors, animal and/or forces of nature related to rituals in China, India and Africa.

Students will identify examples of rituals in every day modern life.

Students will create an object out of clay relating to a ritual in modern day life.

Students will write a one-page description of their clay object and the significance of its use.

### **Materials**

Photos of rituals from China, India and Africa

Slide show of Indian Temples/places of worship

Photos of everyday contemporary rituals (weddings, birthdays, naming ceremonies, baby showers, etc.)

Photos of Chinese, Indian and African deities

Maps of China, India and Africa

Modeling clay, sculpting tools

Pencils, markers, chart paper, writing journal

### **Vocabulary**

Custom, ritual, tradition, initiation, routine, norm, practice, habit, institution, procedure, folklore, myth, and deity

### **Resources**

Carol Beckwith and Angela Fisher, *African Ceremonies*

S.P. Sharma and Seema Gupta, *Fairs and festivals of India*

Sunita Pant Bansal, *Hindu Gods and Goddesses*

*African Masks: The Barbier-Muller Collection*

Robin D. Tribhuwan and Laurence Saveli, *Tribal Masks and Myths*

Gong Ning and Shao Da, *Chinese Folk Masks*

A complete look at behind mystic Chinese masks can be found at: "Behind Mystic Masks" *China Daily* by Zhang Zixuan

[http://www.chinaculture.org/focus/2013-12/12/content\\_499442.htm](http://www.chinaculture.org/focus/2013-12/12/content_499442.htm)

[http://www.chinaculture.org/focus/2014-10/06/content\\_566884\\_3.htm](http://www.chinaculture.org/focus/2014-10/06/content_566884_3.htm)

A complete list of Chinese Deities (*The Gods of Chinese Mythology*) along with images can be found at:

<http://www.godchecker.com/pantheon/chinese-mythology.php?list-gods-names>

A complete list of African Deities along with images can be found online at:

<http://www.godchecker.com/pantheon/african-mythology.php?list-gods-names>

A complete list of Indian Deities along with images can be found online at:

[http://www.hindunet.org\\_pictures/GodsandGoddesses/god.shtml](http://www.hindunet.org_pictures/GodsandGoddesses/god.shtml)

Slide show by Ida Owens of Indian Temples and Places of Worship at

<http://www.followthepathtoyourart.weebly.com> Click on: Temples, Temples, and Shrines... Oh My!

### **Instruction/Motivation**

Teacher will ask students what they think of when they hear the word ritual or ceremony. Teacher will accept all responses. (Birthdays, weddings, funerals) Teacher will ask students if anyone has ever attended a ritual. Teacher will explain that a ritual is something that people of a common culture do repeatedly for a particular reason. It can be a set of actions performed or prescribed by a religion or tradition in the community or society.

Teacher will also ask questions like “Is Halloween or Thanksgiving or Christmas a ritual?” If so, what makes it a ritual? Teacher will explain that today we will be taking a look at rituals, festivals and ceremonies from India and Africa. Maps of India and Africa will be on display.

### **Procedure**

Students will be shown pictures and examples of rituals in India and Africa. Students will be asked to describe the items or objects, clothing or people that may represent a particular ritual within the photos. Teacher will engage students in a conversation about their findings. Teacher will explain that there are often deities and/or spirits of ancestors, animals or forces of nature related to rituals. Teacher will display photos of Hindu Gods/Goddesses such as Ganesha, Shiva and Hanuman. Students will also look at images of African deities such as Shango, Yemaya and Ogun and Anansi. Teacher will explain that many cultural societies create symbolic images of these deities and or ancestors or animal spirits in several forms, one of them being masks, dance and masquerade. The mask then becomes a vital part of the ritual or ceremony. These deities possess certain powers and/or govern specific areas of life.

Students will be asked to brainstorm within their groups to come up with as many modern day rituals as they can. Students will be given chart paper and markers and within their table group (or various student grouping), students will be asked to list as many modern day rituals or ceremonies that they can collectively come up with. Teacher will have students reconvene as a class to discuss and share their findings.

**Art Activity**

Each student will be given a portion of modeling clay. Students will be asked to independently create an object or item (small sculpture) for one of the modern day rituals listed by any of the class groups.

**Writing Activity**

Based on the students' clay creation, they will write a one-page description of its function and ritual it would be used in.

Teacher observation of individual and group participation and completion of writing and art activity. Basic art rubric and writing rubric.

**African and Indian Rituals**  
**Mask of the N'Tomo, Bambara, Mali**



Courtesy of Dover Publications  
Masks of Black Africa ©1976 Ladislav Segy

**Mask of Ganesh, Male Deity, India**



© 2003 Tribal Masks and Myths

## **Lesson #5**

### **WHAT IS A MASK?**

Submitted by: Ida Owens

Fulbright-Hays Seminars Abroad 2014

Art Educator, P.S./I.S.270 Q, The Gordon Parks School For Inquisitive Minds

Rosedale, New York

Grade Level – Middle School (grades 6-8)

### **Objectives**

Students will identify, recognize and discuss what a mask is.

Students will recognize various types of masks and how they are used.

Students will identify masks from specific regions and tribes of China, India and Africa.

Students will become aware of the social significance of artifacts such as masks in Chinese, Indian and African rituals.

### **Materials**

A selection of various kinds of masks (or large photos of them) such as Mardi Gras, carnival, Halloween, costume, character and/or circus masks, face masks for nurses or doctors, dust masks

Maps of China, India and Africa

Photos of Chinese, Indian and African masks

Photos of masks being used in rituals (traditional and contemporary-globally)

Personal collection of Chinese, African and Indian Masks

Drawing paper, pencils, colored pencils, oil pastels, self portrait mirrors

### **Vocabulary**

Function, reveal, symbol, transform, identity, transition, appearance, and personality, exterior, represent, alter

### **Resources**

Robin D. Tribhuvan, Laurence Savelli, *Tribal Masks and Myths*

Ladislav Segy, *Masks of Black Africa*

*African Masks: The Barbier-Mueller Collection*

Carol Finley, *The Art of African Masks: Exploring Cultural Traditions*

*Art and Life in Africa Project*: <http://www.uiowa.edu/~africart>

Gong Ning and Shao Da, *Chinese Folk Masks*

Dr. Yang Jwing-Ming, *The Mask of The King*



Chinese Folk Masks



Nuo Mask of the Maonan People, Huanjiang, Guangxi



Hanging Clay Tiger, Shaanxi



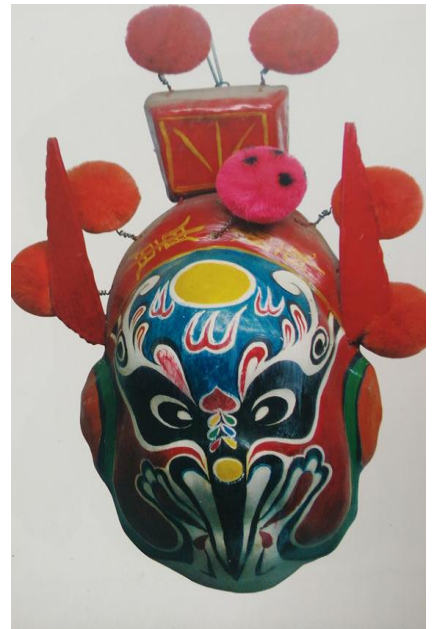
Nuo Mask of Kaishan People, Huanjiang, Chongqing



Di Mask of Yin-Jiao, Guizhou



Ferocious Animal mask of the Sui People, Yunan



She-huo Mask, Shaanxi

## Masks of India

© K.L.Kamat/Kamat's Potpourri



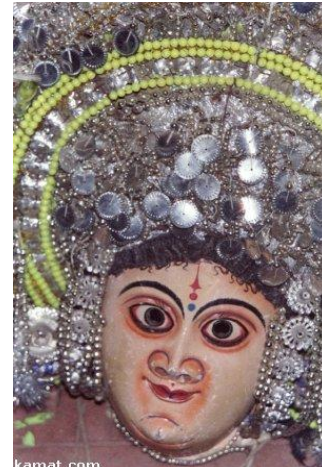
Mask of Kathakkali

© K.L.Kamat/Kamat's Potpourri



The Hanuman Mask

© K.L.Kamat/Kamat's Potpourri



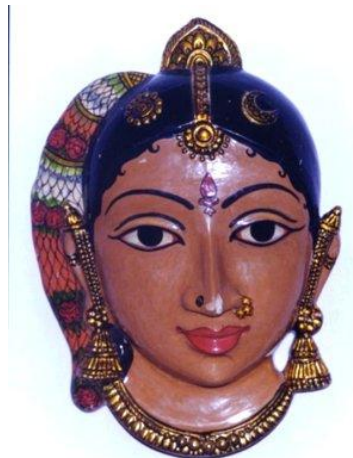
Chhau Dance Mask

© K.L.Kamat/Kamat's Potpourri



Man Carrying a Mask for Worship

© K.L.Kamat/Kamat's Potpourri



Painted Mask

© 2003 Tribal Masks And Myths



Vishnu Mask

*Vishnu photo is courtesy of Tribal Masks and Myths ©2003 Robin D. Tribhuwan and Laurence Savelli*

*Other photos on this page are courtesy of Kamat's Potpourri © K.L.Kamat/Kamat's Potpourri*



African Masks



A Mask of the Yaoure  
Ivory Coast  
©1976 Ladislav Segy



Kple, Kple Mask  
Ivory Coast  
©1976 Ladislav Segy



Helmet Mask  
Cameroon  
©1976 Ladislav Segy



Brass Face Mask  
Kra, Liberia  
©1976 Ladislav Segy



Face Mask  
Grassland area, Cameroon  
©1976 Ladislav Segy



Face mask  
M' Pongue, Gabon  
©1976 Ladislav Segy

### **Instruction/Motivation**

Teacher will arrange an assortment of various masks as a display on students' desks and encourage dialogue about the masks. Each group of four students will have a different mask to look at and discuss as a group.

### **Procedure**

Students will be asked to describe the object on their desks. What is it called? Accept possible answers: mask, face covering, costume.

Students will be asked guiding questions such as: What is a mask? What is a mask used for? Who wears masks? When and why are mask worn? How have masks been used before? What story can masks tell?

- ❖ Teacher will explain that a mask is generally defined as anything used to hide, protect or cover part or all of the face. It conceals the identity of the wearer as well as transforms the wearer. Masks can be worn as part of a costume that adorns the whole body or as a disguise.
- ❖ Various world cultures have utilized masks historically as a vehicle to convey expressions of cultural heritage through ritual, religion, ceremony, dance, music, theater and festive moods.
- ❖ Masks allow the wearer to assume or invoke the identity of some other person or being (temporarily).
- ❖ Masks are made of a variety of material including but not limited to: paper mache, cloth, grass, leather, carved wood or stone, shells, raffia and other natural fibers,
- ❖ Masks globally are particularly the art of a tribal society (the mask makers).

Dialogue will be encouraged regarding the masks on display as well as photos of global mask that will be shown. Students will be asked to really reflect on what story they think the masks are telling or expressing or the mask's purpose. Each group will share out their reflections about the mask on their desks.

### **Art Activity**

Students will be asked to create a portrait drawing of themselves, but instead of drawing their face as it actually is, they are to put a mask on the face. The style of mask can be totally left up to the student. It can be a masquerade ball type, or a full-face mask.

Students must include something of themselves in the portrait to make themselves somewhat identifiable. Hair, jewelry, etc. Students will be asked to think about what it is they want to convey, conceal or transform in terms of their mask portrait drawing.

Guiding questions can be: If you could pretend to be someone or something different for a day, what type of mask would you choose to wear to alter your identity and why? Do you think it's a good thing to wear a mask to alter our identities once in a while? Why or why not?

### **Writing Activity**

Students will write two paragraphs describing their mask, its purpose and when it would be worn. (Ceremony, birthday, etc.)

### **Assessment/Reflection**

Teacher observation of individual and group participation and completion of writing and art activity. Basic art rubric and writing rubric.

### **Lesson #6**

### **MASKS OF CHINA: MASKMAKING LESSON**

**6-8 sessions (based on an art talent class three times per week-adjust accordingly)**

Submitted by: Ida Owens

Fulbright-Hays Seminars Abroad, 2014

Art Educator, P.S./I.S.270 Q, The Gordon Parks School For Inquisitive Minds

Rosedale, New York

Grade Level – Middle School (grades 6-8)

### **Objectives**

Students will gain an awareness and appreciation of the function and purpose of Chinese Folk and Festival Masks and their significance in ancient cultures as well as modern times.

Students will recognize the connection between the masks and the cultural practices of the people who made them.

Students will show an understanding of the characteristics of Chinese masks- shapes, sizes, materials, exaggeration, distortion, symmetry and asymmetry.

Students will create a three-dimensional paper mache mask that demonstrates and exhibits expression, craftsmanship completion of mask details/embellishments and choice of finishing.

### **Materials**

Plastic bowls, cardboard, newspaper, masking tape (flour paste-an alternate for Rigid Wrap), Elmer's glue, Rigid Wrap (plaster), brown butcher paper, paper towels, tempera paint, acrylic paint, brushes, feathers, raffia, beads, fabric, tissue paper, yarn, hot glue guns and glue sticks. Alternate (plastic or cardboard mask forms), smocks for all students.

### **Vocabulary**

Ritual, ceremonial, ancestor, agriculture, harvest, tribal, region, carved, function, abstraction, distortion, adornment, embellish, exaggeration, symmetry, asymmetrical

### **Resources**

Map of China; assorted photos and prints of Chinese masks; private collection of Chinese masks; Traditional Chinese Masks; Books on China; Internet sources

### **Instruction/Motivation**

Students will be introduced to the map of China and the particular region they are studying for mask making. Students will look at and discuss actual masks from China as well as photos and books detailing aspects from particular regions in China. Students will create a list of facial features they can recognize in Chinese masks as well as those they do not recognize such as eyes, nose, mouth, etc. Students will also compare/contrast features of the Chinese masks to the characteristics and features of the human face. Students will discuss facial features and masks they are familiar with and compare/contrast them to the features of the Chinese masks they are studying. Teacher will introduce Chinese music. As students listen to the music as background music, they will be asked to close their eyes, lights will be turned off and they will be asked to imagine themselves in China dancing to this music. Students will also be encouraged to move arms, body legs. Students will then watch the selected video on China.

### **Teacher Preparation**

All tables need to be adequately covered with plastic or paper. Set up stations at tables that are equipped with masking tape and newspaper,

Have on hand 4-6 plastic bins for usage. If using a flour/paste water mixture, students will need stations to work in for this mixture. If using rigid wrap/plaster, a station also needs to be set up.

### **Procedure**

Students will start by making a sketch of the mask. They will focus on features discussed and decide how they would like to interpret these features based on symmetrical and asymmetrical design, but more importantly, designs they have studied and have decided how they want to interpret them. (Day 1)

Students will be given cardboard, newspaper and masking tape (as an alternate, a pre cut molded mask can be used here). Students will be shown how to form and tape the newspaper and cut and fold the cardboard to form a mask mold. (Day 2 and 3) The molds will then be covered with either the flour/water/paste mix or the rigid/wrap.

Students will tear/cut the newspaper or rigid wrap plaster into strips to cover the mold. If using rigid wrap, the strips need to be dipped in water first then applied the mold. If using newspaper strips, the strips will be dipped into the flour/paste mixture then applied to the mold. The newspaper/paste mix can take up to a day or two to dry, the rigid wrap dries more quickly and molds very firmly. (Day 4 and 5)

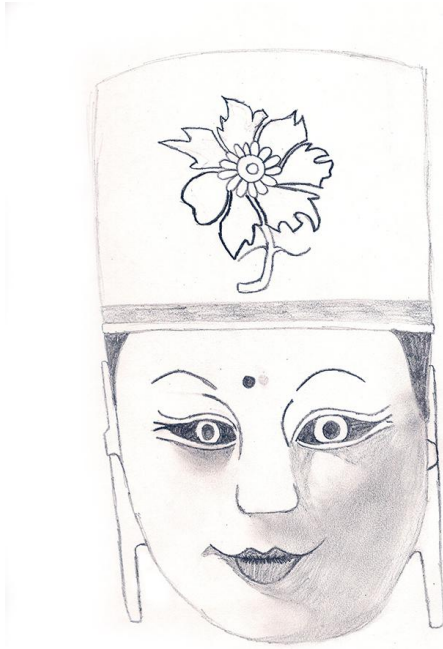
When dry, students can paint with either tempera or acrylic paint, then embellish with a variety of materials such as raffia, beads, feathers, shells or whatever you have on hand. As a finish, a clear glaze such as polyurethane or clear shellac can be used. (Days 6-8)

**Teacher Assessment: Rubric for Mask Making Project:**

Excellent	Good	Adequate	Unsatisfactory
90-100	75-89	65-74	55-64
Artist has planned the mask by making a very clear color sketch and it has been handed in with the mask	Artist has planned the mask by making a color sketch and it has been handed in with the mask	Artist has planned the mask by making a color sketch, but it is not that clear what the artist's intentions were, and it has been handed in with the mask	Artist has planned the mask by making a color sketch, and it has NOT been handed in with the mask
Uses collage materials very firmly taped to the mask to make the features of the mask very 3-D	Uses collage materials somewhat firmly taped to the mask to make the features of the mask very 3-D	Uses collage materials taped to the mask to make the features of the mask, BUT they are kind of falling off, and they are not very 3-D	Uses collage materials taped to the mask to make the features of the mask, BUT they are falling off and don't support the paper mache very well, and/or not 3-D - they have gotten buried under the layers of paper mache
Applies paper-mache by overlapping pieces of rigid wrap at least 4-5 layers, and all the little edges are down and the surface is smooth	Applies paper-mache by overlapping pieces of rigid wrap at least 4-5 layers and the little edges are down and the surface is pretty smooth	Applies paper-mache by overlapping pieces of rigid wrap at least 3 layers and some of the little edges are down, but many are up, and the surface is not that smooth	Applies paper-mache by overlapping pieces of newspaper at least 3 layers and some of the little edges are down, but many are up, and the surface is not that smooth
Painted the mask by painting the larger areas first and then carefully and neatly adding details	Painted the mask by painting the larger areas first and then pretty carefully and neatly adding details	Painted the mask by painting some of the larger areas first and then adding details, but the painting is not that neat in the details	Painted the mask by painting the larger areas and the small details at the same time, and the result is a sloppy look and mixing of paints that are not intentional
Color has been mixed to create various values and hues - not used straight from the bottle	Color has been mixed to create various values and hues in most places - not used straight from the bottle	Color has been used straight from the bottle in most places - not mixed to create various values and hues	Almost all the color has been used straight from the bottle - not mixed to create various values and hues in almost any spots
Details have been added to the mask and are glued on very firmly	Details have been added to the mask and are glued on pretty firmly	Details have been added to the mask and are not glued on very firmly	Details have been added to the mask and are falling off, or have not been added at all



**STUDENTS' SKETCHES FOR CHINA MASK MAKING PROJECT**



© Ida Owens  
Nuo Mask of the Maonan People,



© Ida Owens  
She-huo Mask, Shaanxi



© Ida Owens  
Ferocious Animal Mask, of the Sui People,  
Yunnan



© Ida Owens  
Di Mask of Yin- Jiao, Giuzhou



© Ida Owens  
Nuo Mask of Kaishan People, Huanjiang,  
Chongqing



© Ida Owens  
Hanging Clay Tiger, Shaanxi



**STUDENTS' FINAL MASK FOR CHINA MASK MAKING PROJECT**



Nuo Mask of the Maonan People  
Huanjiang Guangxi



She-huo Mask, Shaanxi



Ferocious Animal Mask, of the Sui  
People, Yunnan



Di Mask of Yin- Jiao, Giuzhou



Nuo Mask of Kaishan People, Huanjiang,  
Chongqing



Hanging Clay Tiger, Shaanxi

## **Lesson #7**

### **CULTURAL CONNECTIONS**

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Grade Level – Middle School (grades 6-8)

### **Objectives**

Students will identify and recognize the connections between cultures and societies, relating to customs, ritual and traditions in China, Africa and India.

Students will become familiar with the similarities and differences relating to the significance of masks in China, India and Africa. (Why they are made, who makes them, how and when are they made?)

Students will select a mask (African or Indian) to compare and contrast and create one drawing based on their findings.

Using a Venn Diagram, students will compare and contrast the folk, tribal and festival masks of China, India and Africa.

### **Materials**

Drawing paper, magazines, scissors, glue, pencils, an assortment of various types of art papers

Photos of Chinese, African and Indian masks

Masks from China, Africa and India

Maps of China, Africa and India

### **Vocabulary**

Contrast, similarity, distinction, relationship

### **Resources**

Robin D. Tribhuwan, Laurence Savelli, *Tribal Masks and Myths*

Ladislav Segy, *Masks of Black Africa*

*African Masks: The Barbier-Mueller Collection*

Carol Finley, *The Art of African Masks: Exploring Cultural Traditions*

Gong Ning and Shao Da, *Chinese Folk Masks*

Dr. Yang Jwing-Ming, *The Mask of The King*

### **Instruction/Motivation**

On each student's desk there will be a mask or a photo of a mask from China, India and Africa displayed side by side. Students will be asked to think about aspects of the masks that they recognize as well as features of both masks that are the same and/or different.

### **Procedure**

Teacher will engage students in a discussion on the many elements of cultural heritage which include language, belief systems (e.g., religions, customs, rituals, ideals and societal values). Students will be challenged to answer questions such as the following about the cultures of China, India and Africa:

- ❖ What are the traditions or customs of each culture?
- ❖ What are the cultural traditions regarding masks and mask making specific to China? How do they compare to India and Africa?
- ❖ How is each culture related? (Similarities/differences?)

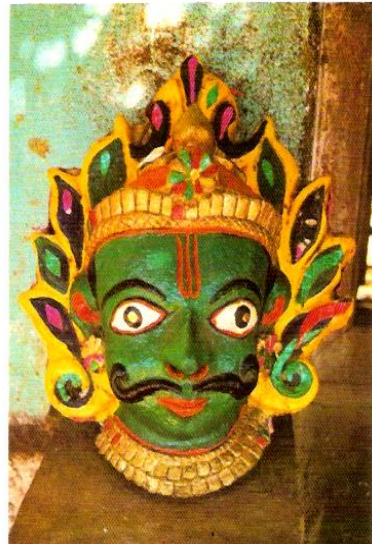
### **Art Activity**

Students will select either a mask from Africa or a mask from India to compare and contrast to the mask that they have created from China. Students will complete a drawing of their chosen mask based on observation for comparison. Students will complete the Venn Diagram stating and showing similarities and differences. Students will share their reflections in a class critique, reflection and school exhibit.

### **Assessment/Reflection**

Teacher observation of individual and group participation and completion of art activity and Venn Diagram (compare/contrast). Basic art rubric and writing rubric.

## **Global Masks Comparisons: China and India, China and Africa**

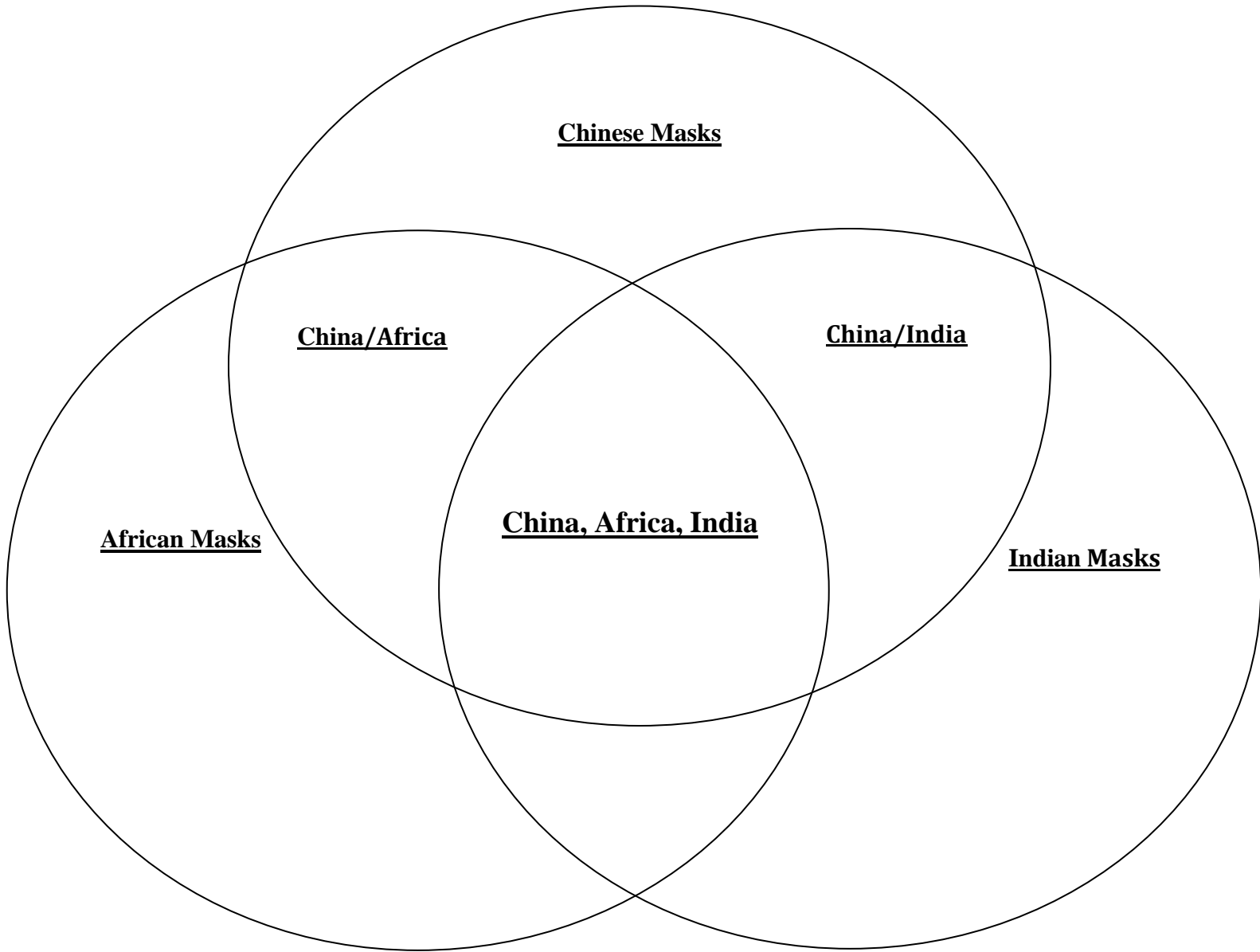






**Compare and Contrast**

**Topic: Chinese, African and Indian Folk, Tribal and Festival Masks**



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### **Student Bibliography**

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Chinese Folk Masks, By Gong Ning, Translated By Shao Da. Beijing: China Intercontinental Press, 2008. Pages 17, 36, 44, 46, 90, 92, 101 ©2008 Chinese Folk Masks (Courtesy of China Intercontinental Press)

Masks of Black Africa. By Ladislav Segy. New York: Dover, 1976. Plates 23, 24, 38, 39, 126 and 176. ©1976 Ladislav Segy (Courtesy of Dover Publications)

Tribal Masks And Myths. By Robin D. Tribhuvan and Laurence Savelli, New Delhi: Discovery, 2003. Photos of: Vishnu- A Male Deity and Ganesh- Male Deity. © 2003 Tribal Masks And Myths (Courtesy of Discovery Publishing House)

*Kamat's Potpourri: Masks of India*, Painted Mask, The Hanuman Mask, Mask of Kathakkali  
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*Uncovering India Movie and Temple/ Ritual Slide Show*: © 2011 Ida Owens

## Internet Sources

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**Untold Black History: The Black Chinese: DNA test** <http://youtu.be/L3IzMvBeOLk>

**Black Chinese:** <https://blacktoday.wordpress.com/2013/08/03/black-chinese/>

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**Art and Life in Africa Project:** <http://www.uiowa.edu/~africart>

**The Art of the African Mask:** [http://www.cti.itc.virginia.edu/~bcr/African\\_masks\\_.html](http://www.cti.itc.virginia.edu/~bcr/African_masks_.html)

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**A companion website which documents my journey through China and India as well as Art Education and the process of art making with video and photo images:**  
<http://followthepathtoyourart.weebly.com/>