

Clothing of Liberia

Africa's oldest republic, Liberia is a fascinating country with beautiful traditions. Though many Liberians wear Western fashions and styles, rural Liberians can still be seen wearing the traditional West African garb. Special events and dance festivals such as weddings are honored by wearing both Liberian grass skirts and the long, elegant white wedding gowns popular in the West



Villagers after a ceremony-Liberia (humanwavetheresa, dic 2007)

Traditional African women's clothing comes in various styles, prints and colors ranging from earth tones to vibrant indigos. Women's clothing may include beaded skirts, blankets and veils with elaborate motifs.

African women are known for their colorful jewelry, which is made from copper, beads and grasses.

Originally, Europeans and Arabs influenced African clothing, especially in the northern regions. The influence of the Arabian culture continues to be seen in the designs, embroideries, and long robes worn by some Africans in their daily lives. Most modern Africans wear Western-styled pants, shirts, dresses and shoes. Africans living in remote regions wear only traditional clothing that reflect some European contact.



Traditional Leader of the Bassa Tribe

Taken from <http://www.ehow.com/info_liberian-fashions-styles-wedding-clothes.html> Oct. 24, 2014
Photos from <<http://www.tripadvisor.it/LocationPhotos-g293804-Liberia.html>> Dec. 3, 2014

Texture Weaving—Warp and Weft

4-2

Objectives

Students examine samples and reproductions of woven materials and learn the basic technique for weaving using a warp and weft.

Students understand and use mathematical measurements and processes to create a woven design.

Students demonstrate an understanding of the weaving process and how texture enhances the design by creating simple tabby weavings combining hand-painted, textured papers with other materials.

Multiple Intelligences

Interpersonal

Logical-mathematical

Spatial

What Does It Mean?

Low relief: short 3-D projections on a surface, as in sculpture or weaving

Warp: threads that run lengthwise

Weft: horizontal threads that are woven over and under the warp threads

National Standards

Visual Arts Standard #2

Using knowledge of structures and functions

Visual Arts Standard #5

Reflecting upon and assessing the characteristics and merits of their work and the work of others

Mathematics Standards

Algebra

Students will understand patterns, relations, and functions

Geometry

Specify locations and describe spatial relationships using coordinate geometry and other representational systems

Science Standard

Unifying Concepts and Processes

Systems, order, and organization; form and function

Background Information

Weaving is an ancient art that probably developed in western Asia around 6000 BCE. At first people wove palm leaves and reed grasses to create rugs or mats. Later, when they learned how to pull and twist plant or animal fibers to produce threads, they wove these threads to produce narrow bands of fabric. Eventually they made looms for creating wider pieces of cloth.

Weaving involves passing threads or strands of material under and over each other in a pattern to create a larger, sturdier whole. The threads that are stretched vertically on a loom are called the *warp* and those that are woven horizontally through the warp are called the *weft*.

As weaving skills advanced, people learned to integrate colors to create various patterns, designs, and even pictures.

Resources

How Artists Use...Pattern and Texture by Paul Flux

Addresses the concepts of color, shape, line, tone, pattern, and perspective as they relate to children's art.

Women Work: The First 20,000 Years: Women, Cloth, and Society in Early Times by Elizabeth Wayland Barber

New discoveries about the textile arts that reveal women's influential role in ancient societies. Background information for teachers.

World Textiles: A Concise History by Mary Schoeser

Covers the history of weaving. Describes how textiles are made and from what. Includes information about the functions, value, and meaning of textiles. Good teacher resource.

You Can Weave! Projects for Young Weavers by Kathleen McManhan

An excellent weaving resource for students of any age.

Vocabulary List

Use this list to explore new vocabulary, create idea webs, or brainstorm related subjects.

Art vocabulary

Border	Loom	Tabby
Coarse	Low-relief	Tactile
Decorative	Pattern	Textile
Embellishment	Perspective	Warp
Enrich	Shape	Weave
Fabric	Strips	Weft

Science vocabulary

Analyze	Experiment	Origin
Compare	Model	Process
Connect	Order	Space
Contrast	Organization	

Math vocabulary

Functions	Straight	Units
Measure	Systems	Widths
Relationship		



Artwork by students from
Gayman Elementary School,
Plumstead, Pennsylvania.
Teacher: Cara Lucente

Career Possibilities

Exploring Career Information
From the Bureau of Labor
Statistics www.bls.gov/k12

- **Textile engineer:** an artist/mathematician who imagines, designs, and calculates the processes involved in weaving complex fabric designs
- **Weaver:** a person who designs and creates textiles made on looms

Artwork by students from
Fort Worth Academy,
Fort Worth, Texas.
Teacher: Kimberlyn Koirtyohann



Artwork by students from
Bethesda Elementary School,
Lawrenceville, Georgia.
Teacher: Judith Nollner



Dream-Makers
Stimulating creativity in standards-based learning

Texture Weaving—Warp and Weft

4-4

	K-2	3-4	5-6
Suggested Preparation and Discussion	<p>Create a display that shows and labels the simple technique of over and under tabby weaving using simple strips of paper.</p> <p>Research the origins and development of woven cloth. Display various weaving samples.</p> <p>Provide books that showcase reproductions of weavings from around the world.</p>		
Crayola® Supplies	<ul style="list-style-type: none"> • Colored Pencils • Glitter Glue • Markers • Paint Brushes • School Glue • Scissors • Tempera Mixing Mediums • Watercolors 		
Other Materials	<ul style="list-style-type: none"> • Construction paper • Oak tag paper or recycled file folders • Paper towels • Raffia • Ribbon • Rulers • String • Water containers • Yarn 		
Set-up/Tips	<ul style="list-style-type: none"> • Periodically check student weavings to ensure that weft is kept tight. • Weft materials may be secured to warp with small dots of glue to ensure they stay in position. 		



Rapid I Movement
 Artist: Barbara Schulman
 Acrylic, canvas, brass grommets
 33" x 23"
 Private Collection.



Handwoven Myan Bird Pattern
 Artist unknown
 Natural fibers
 24" x 46"
 Panajachel, Guatemala
 Private Collection.

	K-2	3-4	5-6
Process: Session 1 10-15 min.	Create decorative papers <ol style="list-style-type: none"> 1. Wet two 12- x 18-inch sheets of drawing paper with water. 2. Drop or brush watercolor paint over the paper. Air-dry. 		
Process: Session 2 10-20 min.	<ol style="list-style-type: none"> 3. Embellish the painted papers with additional lines, shapes, and patterns using paint or markers. Add mixing mediums to or on top of the paint to enrich the surfaces. Air-dry the papers. 		
Process: Session 3 20-30 min.	Create the warp <ol style="list-style-type: none"> 4. Fold one decorated paper in half with the decorative part on the inside. Lay it flat. Measure and draw one-inch borders on all sides of the paper EXCEPT the folded edge. Print DO NOT CUT inside the three borders. 5. Place the folded edge at the bottom. Mark off the upper margin line in one-inch segments. Place one-inch marks along the lower, folded edge as well. Open the paper. Connect the marks with straight (K-2) and/or curved (3-6) lines. 6. Carefully cut on the lines, starting from the fold and cutting toward but not into the border. 7. Open the paper warp and place it paint-side up. 		
Process: Session 4 30-45 min.	Weave with the weft and warp papers <ol style="list-style-type: none"> 8. Cut a second sheet of decorative paper into strips of varying widths. These are the weft strips. 9. Using the strips and a variety of other decorative weaving materials, weave the weft into the paper warp. Weavings should be increasingly intricate when made by older children. Go over and under the warp paper strips to create a simple tabby weave. Keep weft strips close together to create a tight weave. Continue the process until the paper warp is filled. 		
Process: Session 5 10-15 min.	Analyze weavings <ol style="list-style-type: none"> 10. Display weavings. Ask students to compare and contrast the works in terms of color, pattern, texture, and tightness of weave. What do they like best about their own weavings? What do they admire in the weavings produced by others? 11. Ask students with the most tightly woven work to explain how they were able to accomplish this. 		
Assessment	<ul style="list-style-type: none"> • Does the weaving contain low-relief decorative weft materials? • Are there interesting patterns of shapes, colors, and texture in the weaving? • Is the work tightly woven? • Can students explain the weaving process using accurate terms? • Ask students to reflect on this lesson and write a DREAM statement to summarize the most important things they learned. 		
Extensions	<p>Use larger warp and weft measurements and materials such as fabric that is not as likely to tear with students whose special needs or ages make small motor coordination difficult.</p> <p>Attempt the same weaving process using large sheets of craft paper to make wall-hangings for display. Teams of students can work on these together.</p> <p>Create a large simulated class weaving through movement. Eight students form a straight line by standing side by side, one foot apart. These students form the warp of the weaving. Ask for a volunteer to be the weft weaver. The weft weaver carries a 30-foot long rolled paper streamer and places one end securely in the hands of the first warp person in line. The weft weaver then passes in front of the first warp person and behind the second warp person to simulate tabby weaving. Continue weaving through the weft until the end of the line. Turn and weave back through the line in an opposite pattern. As many students as possible play the role of the warp weaver.</p> <p>Students with a special talent for weaving might enjoy experimenting with various patterns using colored yarns and a small hand loom.</p> <p>Celebrate May Day with a Maypole. Show students how to weave in and out as they dance in a specified pattern while holding crepe paper streamers. Admire the woven results.</p> <p>Invite a weaver to school to show how weaving is done on various types of looms.</p>		



Liberia

Liberian Food

Goals for Lesson:

- Students will appreciate differences in diet, farming methods and cooking styles between America and Liberia.
- Students will explore the food and eating habits of Liberians.

Before Class:

- Read through lesson and decide how you will use the material, according to your age group and time allotted.
- Make a copy of the coloring page for each student.
- You could gather an assortment of the fruits and vegetables mentioned in the story and have a little taste-testing "meal" together.
- Students w
- Prepare each of the pictures as a power point to show on a screen, or print them and back them with cardstock for stability.

Lesson Plan:

- Read or tell the story part of the lesson, showing the pictures where indicated and discussing as necessary. (15-20 minutes)

Story: Liberian Food

What did you eat for breakfast this morning? Do you think that people in Liberia had the same sorts of foods for their breakfast? Liberian food is considered to be very healthy and people grow a lot of things for themselves. Do any of you have gardens at home? What sorts of things do you grow in your gardens? In Liberia, it is not uncommon for people to grow their own rice, sugar cane, and a starchy root called cassava, along with many other fruits and vegetables.

Their diet consists mainly of fish, rice (which is served at least twice a day), greens, and vegetables. **(Show pictures of ladies making fish traps, and children selling dried salted fish.)** Their food is a mixture of West African and American foods. For example, you may find cooked cabbage served with bacon and pig's feet, sweet potato leaves served with fish, and palm nuts with shrimp in a fish or chicken broth. Cassava leaves are also used a lot in Liberian cooking. Cassava is important to Liberian cuisine. It is a tropical plant with very starchy, edible roots and edible leaves. It is found in most Liberian gardens. Another edible root is called eddoes. Some other things you might find in the gardens are sweet potatoes, sweet corn, and plantains. Do those sound like things you would want to have in your garden?

One of the ways cassava leaf is prepared is they are washed and beaten, mashed, or finely chopped with pepper and onion. Then they can be boiled with beef or chicken until well done and most of the liquid has evaporated. Palm oil is then added and after simmering for a few minutes, the dish is served with rice. Stews and soups are popular in Liberian cuisine. They even have a soup that is considered to be their national soup. What do you think it is? It's called goat soup. It is served on important occasions and is made with goat meat, onions, and tomatoes. Does that sound like something you would eat?

Another food that is popular in Liberia is called dumboy. Dumboy is made by mashing and beating cassava root and then boiling and straining the mash. **(Show picture of dumboy being made and dumboy being eaten with soup.)** Foo-foo is another version of the same thing. The dumboy is made with fresh cassava, and the foo-foo is left to ferment before cooking it. The soft rubbery dough is served like a dumpling in soups or stews. To eat it you break off a small, bite-sized piece, dip it into the sauce or stew and swallow it down whole.

What sorts of desserts do you like to eat after dinner? Well Liberians love sweet desserts. Things like sweet potato pie, coconut pie, and pumpkin pie are all some of the favorites of Americo-Liberians. Aren't those desserts that you can find here in America? They also enjoy sweet bread made from rice and bananas. One of the drinks that they really enjoy is lemonade. They also like Liberian coffee and a non-alcoholic drink made from pineapples called ginger beer.

Now when you come home from school, what do you have for a snack? Liberian children also enjoy snacks but sometimes they eat things that are a little strange to us. Liberian children like to catch grasshoppers and then they fry them up and eat them. How many of you would eat something like that?

Unfortunately, a lot of the good farmland was destroyed by war, but Liberia is still known for growing a lot of crops. Fruits like oranges, grapefruits, avocados, bananas, pineapples, and watermelons are still grown and readily available and can be eaten right out of the garden. Vegetables like cucumbers, okra, collards, eggplants, and lima beans are also a part of the Liberian diet.

Liberians do their cooking outside. The women and children gather sticks and cook outside in the hot and humid weather over open fires. How many of your families cook outside sometimes during the summer? Imagine if that was your only kitchen. I bet it is hard work.

It can be fun to learn about different foods and how they are grown and eaten. If you are adventurous, you may also enjoy tasting different foods and experiencing what other people like to eat.

Liberian Recipes

Liberian cooking has become a mixture of the American cooking the freed slaves brought with them from the United States in the 1800's, and the traditional native African cooking that has been part of tribal life for generations. It is considered a very healthy diet, as many fresh fruits and vegetables are grown in the tropical climate and eaten fresh in season.



Liberian Women weave fish traps to catch the fish.



Taken from <<http://eccenter.com/>> Dec. 8, 2014

Children sell the salted dried fish.



Cassava root being made into dumboy.



Dumboy is eaten with stew.

Rice is eaten at least twice a day. Palm oil or palm butter usually comes with the meal. Cassava leaves and potato leaves are both boiled and eaten like spinach. Sugar cane is either refined, or after cutting through the tough bark, the sweet juice is sucked straight out of the cane bought at the marketplace.

Fufu (a doughy food that accompanies most meals) can be made from rice, plantain, cassava, corn, or yam. The starchy food is dried, pounded until ground, boiled, and rolled into two-inch ovals. It is popularly eaten with a spicy soup. Favorite dishes include *palava* sauce, made traditionally with *plato* (okra) leaves, dried fish or meat, and palm oil; and *jollof rice*, a chicken, beef, and bacon dish with vegetables and rice. Palava sauce comes primarily from the counties of Maryland and Grand Kru.

Palava



Ingredients

- 1½ pounds cubed beef
- 1 onion, sliced
- 2 tomatoes, peeled and sliced
- [Ginger](#), to taste
- Red pepper, to taste
- ¼–½ cup peanut oil
- 2 10-ounce packages of frozen, chopped spinach

Procedure

1. Boil meat in a little water until tender, about 45 minutes.
2. Fry onion, tomatoes, and spices in oil.
3. Add spinach and meat to the onions and tomatoes, and simmer 10–15 minutes.

Serves 6.

Taken from <<http://www.foodbycountry.com/Kazakhstan-to-South-Africa/Liberia.html>> Nov 29, 2014

Jollof Rice

Ingredients

- 1 pound boneless chicken
- 1/2 pound beef cubes
- 1/2 pound bacon
- 1/2 cup oil or shortening
- 2 onions, sliced
- 1 pepper, sliced
- 3 ounces tomato paste
- 1 1/2 pounds cabbage, cut into chunks
- 1 1/2 cups rice
- 6 cups water



Procedure

1. Cut chicken, beef, and bacon into 1/2-inch chunks. Sprinkle with salt and pepper to taste, and coat with flour.
2. Heat oil in a frying pan, add the meat in small batches, and brown the meat. Remove the meat, setting it aside in a bowl.
3. Sauté the onions and pepper in the oil in pot until soft, about 5 minutes.
4. Return the meat to the pot and add the tomato paste.
5. Add water, cover, and heat to boiling. Lower heat and simmer for 10 minutes.
6. Add rice, bring to a boil. Reduce heat.
7. Add cabbage, and simmer, stirring often, for 20 minutes.
8. Serve while hot.

Serves 12 or more.

FOOD FOR RELIGIOUS AND HOLIDAY CELEBRATIONS

Liberians celebrate Independence Day on July 26; it is the biggest holiday in the country. They also celebrate most American holidays like New Year's (January 1), Thanksgiving (the first Thursday in November), and Christmas (December 25). Christmas is celebrated with a large meal, without gift-giving or Christmas trees. Goat soup is the national soup, served on important occasions. Coffee is also served after special meals. Each former and current president's birthday is celebrated annually: J.J. Roberts ([March 15](#)), William V.S. Tubman ([November 29](#)), William R. Tolbert, Jr. (May 13), Samuel Doe (May 6), and Charles Taylor (January 29). However, each county celebrates a president's birthday on a rotating basis, so that a county celebrates only one president's birthday a year. A county is lucky if it gets to celebrate the birthday of the current president because of the extra money and publicity that county receives for the festival.

Goat Soup

Ingredients

- 2 pounds goat meat
- Hot peppers
- 2 medium onions, sliced
- 2 quarts water
- 3 tomatoes
- 8 ounces tomato paste
- Salt, black pepper



Procedure

1. Cut up the meat into 2–3 inch pieces.
2. Marinate with peppers, salt, black pepper, and onion for about an hour.
3. Add water and boil until meat is tender.
4. Add tomatoes and paste and cook until tomatoes are soft.

Taken from <<http://www.foodbycountry.com/Kazakhstan-to-South-Africa/Liberia.html>> Nov 29, 2014

Rice Bread

Ingredients

- 2 cups rice, cooked and mashed
- 3 Tablespoons sugar
- 4 teaspoons baking powder
- 1/2 teaspoon salt
- 1 1/2 bananas, mashed
- 2 eggs
- 1 1/2 cups milk
- 1 cup oil



Procedure

1. Mix together rice, sugar, baking powder, and salt.
2. Add bananas, eggs, milk, and oil.

Bake in a greased 9- by 12-inch pan at 375°F for 45 minutes



Sweet Potato Pone

Ingredients

- 1 to 2 cups flour
- 1½ teaspoons baking powder
- ½ teaspoon salt
- ¼ teaspoon ground cloves
- ¼ teaspoon [cinnamon](#)
- ¼ teaspoon [nutmeg](#)
- 2 eggs slightly beaten
- 2 cups sweet potatoes, mashed and chilled
- Oil for deep-frying

Procedure

1. Combine flour, baking powder, salt, cloves, cinnamon, and nutmeg in a bowl and stir well to combine.
2. In another large mixing bowl, beat the eggs and sweet potatoes together.
3. Add the dry mixture to the wet mixture until a stiff dough is formed.
4. Roll out dough on a lightly floured surface to ½-inch thickness and cut into shapes.
5. Heat about 1 inch of oil in a deep saucepan. Fry dough in batches for about 4 minutes.
6. Drain, cool, dust with powdered sugar (optional), and serve.

Taken from <<http://www.foodbycountry.com/Kazakhstan-to-South-Africa/Liberia.html>> Nov 29, 2014

Create a Cookbook

Materials Needed

1. Recipe example page (attached)
2. Copy paper or college rule paper
3. Construction paper
4. Pencils, markers, color crayons



Procedure

1. Have student's research traditional foods eaten in the country you are studying.
2. Have each student select 2-4 different recipes
3. Students will create a page for each recipe
4. Students will create a cookbook with their recipes written inside
5. Students can present to whole class or in pairs

Creating a Cookbook

1. Make a cover using construction paper
 - a. Allow students to decorate
2. Bind recipes together with cover sheet on top
 - a. Glue, staple, tie with yarn, tape, etc.



Sample Recipe Format

4-18

Name of Recipe: _____

Ingredients

1. _____
2. _____
3. _____
4. _____
5. _____



Cooking Directions

Name of Recipe: _____

Ingredients

6. _____
7. _____
8. _____
9. _____
10. _____



Cooking Directions

Art of Liberia

In addition to the Americo-Liberian, there are 16 tribes living in Liberia. They are the Kpelle, Bassa, Dan (Gio), Ma (Mano), Klao (Kru), Grebo, Mandingo, Krahn, Gola, Gbandi, Loma, Kissi, Vai, Bella (Kuwaa), and Dei (Dey). These groups add to the richness of the culture by contributing in various forms such as carving wooden masks, murals painted on the exterior walls of buildings, pottery, weaving music and dance.

Masks

Liberia is known as the home of the "classical" African mask. Masks play an important part in connecting the living with the ancestral spirits and ancient deities. It is a means by which people strive to gain knowledge and insight into the future. The dancer "becomes" the mask, thus it is traditionally important that the human identity is not revealed to the public.



1. Bassa Mask



2. Dan Mask



3. Dan Mask

Dance

Music and dance are an important part of village life in Liberia. The people dance and sing for the departed souls of the dead, at celebrations and weddings, on behalf of important visitors, and just for fun. Liberian dances are often noted for the energy and passion displayed by the dancers. As with most African dance forms, Liberian dances often reference not just the physical, but the spiritual as well. These dances are a way to preserve and transmit important stories and traditions.

Liberia Bassa Mask2 Photo by RasMarley Taken from <<https://www.flickr.com/>> Nov 30, 2014.

Dan Mask, Liberia National Museum of African Art <<http://africa.si.edu/exhibitions/>> Nov 17, 2014.

Drum <<http://www.afrika-junior.de/>> Nov 29, 2014

Robes <<http://adireafricantextiles.blogspot.com/search/label/Liberia>> Dec. 4, 2014

Weaving

Basket making and weaving of cloth is an art which combines beauty with functionality.



Indiana University Bloomington Libraries - Liberian Collections
<http://webapp1.dlib.indiana.edu/images/>



Dan man weaving
<http://adireafricantextiles.blogspot.com/2009>

Liberia Bassa Mask2 Photo by RasMarley Taken from <<https://www.flickr.com/>> Nov 30, 2014.
Dan Mask, Liberia National Museum of African Art <<http://africa.si.edu/exhibitions/>> Nov 17, 2014.
Drum <<http://www.afrika-junior.de/>> Nov 29, 2014
Robes <<http://adireafricantextiles.blogspot.com/search/label/Liberia>> Dec. 4, 2014

Art of Liberia



A blue ground robe with rather similar embroidery to this was collected in 1932 from a Mano chief in a village called Blau in northern Liberia.

<http://adireafricantextiles.blogspot.com/search/label/Liberia>

Liberia Bassa Mask2 Photo by RasMarley Taken from <<https://www.flickr.com/>> Nov 30, 2014.
 Dan Mask, Liberia National Museum of African Art <<http://africa.si.edu/exhibitions/>> Nov 17, 2014.
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Objectives

Students recognize the cultural uses of masks and identify a strong feeling or emotion to represent in their own masks.

Students create masks that focus on color, texture, and pattern to reflect the emotions of a particular situation, and reflect on how each others' work communicates that emotion.

Multiple Intelligences

Bodily-kinesthetic

Intrapersonal

What Does It Mean?

Mottled: blotches of color or texture

Art principles: use of art elements to achieve balance, repetition/rhythm/pattern, unity, contrast, variety, proportion, emphasis, and movement in a work of art

National Standards

Visual Arts Standard #3

Changing and evaluating a range of subject matter, symbols, and ideas

Visual Arts Standard #5

Reflecting upon and assessing the characteristics and merits of their work and the work of others

Social Studies Standard #1

Culture—experiences that provide for the study of culture and cultural diversity.

Health Education Standard #4

Students will demonstrate the ability to use interpersonal communication skills to enhance health and avoid or reduce health risks.

Background Information

People have worn masks since ancient times as both functional and beautiful objects. They are used to ward off evil spirits, provide self-defense, celebrate holidays and commemorations, and transform the wearer into something different than self.

Early cave paintings in Lascaux, France (ca. 15000 BCE) depict hunters wearing masks that resemble the animals they hunted. Ancient Egyptians in the second century AD made cat masks of their dead. Details of the face were painted around glass eyes that were fitted on the mask. In Bali, Hindu dancers wear different masks to portray the powers of good and evil during the epic dance of Ramayana. Some tribes in Africa and Alaska wear masks when performing hunting rituals today. During Mardi Gras celebrations around the world, people wear masks to free themselves from who and what they are the rest of the year.

Resources

How Are You Peeling? by Saxton Freymann

A joy for all ages, the author transforms real fruits and vegetables into people's many moods with rhyming text.

Making Masks by Renee Schwarz

A how-to book for 9- to 12-year-olds. Clear, step-by-step instructions for 13 creative masks.

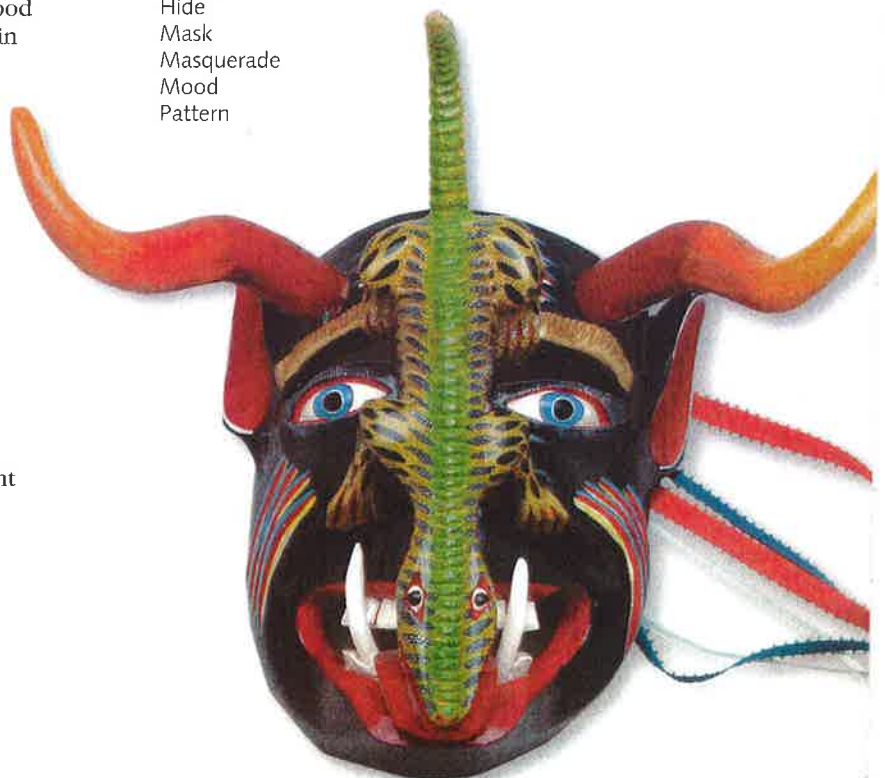
The Amazing Book of Shapes by Lydia Sharman

A book with a lot of eye appeal. It encourages independent exploration of the topic for second to sixth graders.

Vocabulary List

Use this list to explore new vocabulary, create idea webs, or brainstorm related subjects.

Communication	Revel
Disguise	Ritual
Emotion	Sentiment
Express	Texture
Expression	Transform
Face	Veil
Feeling	
Hide	
Mask	
Masquerade	
Mood	
Pattern	



Mexican Festival Mask

1991

Artist: Juan Horla

Painted wood

Height: 12 1/2"

Toluca, Michoacan, Mexico

Private Collection



Artwork by students from Welsenberg Elementary School,
Kutztown, Pennsylvania.
Teacher: R. De Long



Indonesian Face Mask
20th Century
Painted wood
Height 8 1/2"
Private Collection



Malaysian Face Mask
20th Century
Painted wood
Height 12"
Private Collection



Dream~Makers™
Building fun and creativity into standards-based learning

Suggested Preparation and Discussion

Ask children to discuss how they can tell what someone might be feeling about a situation: by looks on their faces, their body posture, or what they say, for example.

What facial expressions often reveal strong emotions?

How could those feelings be expressed in a mask through shape, color, pattern, and texture?

Discuss how people in various cultures and during special times wear masks to temporarily transform themselves into new roles.

How do facial features on masks express, or disguise, emotions of the wearer?

Together, figure out how art elements and principles such as shape, color, pattern, and texture can express emotional ideas.

How is emotion portrayed visually? Discuss examples.

Analyze masks from several cultures, based on their function and time period. In that culture, what colors appear to express happiness? Which textures might portray nervousness or shyness? What colors or patterns could convey hurt?

Brainstorm ideas about how art elements and principles such as shape, color, pattern, and texture can express emotional ideas.

Display examples of masks and pictures of masks from different parts of the world, various time periods, and those used for a range of purposes. Discuss materials used to make them.

Children each choose a situation in which a feeling can be portrayed in a unique mask.

Crayola® Supplies

- Colored Pencils
- Markers
- Paint Brushes
- School Glue
- Scissors
- Tempera Paint (white)

Other Materials

- Masking tape
- Oak tag or recycled file folders
- Paper towels
- Recycled newspapers
- Scrap papers to shred
- Water containers
- White paper

Set-up/Tips

- Ask parent volunteers to shred paper beforehand.
- Cover painting surface with recycled newspaper.
- Dilute paint with an equal amount of water.
- Instead of a paper tube, a tree branch, craft stick, or dowel stick can also be used for a handle.



Artwork by students from Weisenberg Elementary School, Kutztown, Pennsylvania.
Teacher: R. De Long

	K-2	3-4	5-6
Process: Session 1 20-30 min.	Make mask form <ol style="list-style-type: none"> 1. Cut out a large mask in a shape that can help convey the chosen emotion. Write the emotion to be portrayed on the back of mask. 2. Hold mask to face. An adult lightly marks places for eyes, noses, and mouths with colored pencils. 3. Cut out facial features. 		
Process: Session 2 15-20 min.	Decorate mask <ol style="list-style-type: none"> 4. Experiment with markers to use line, color, pattern, and texture to express the mask's emotion. 5. Lightly brush diluted white paint across the entire design to create a pastel effect. 6. Blot the surface with paper towels for a mottled look. Air-dry the paint. 7. Redraw any design elements that are too subdued. 		
Process: Session 3 20-30 min.	Assemble mask <ol style="list-style-type: none"> 8. Glue shredded paper strips or other shapes around the mask's perimeter. Air-dry the glue. 9. Tightly roll a paper tube for the handle. Glue the open edge. Glue handle to back of mask. Air-dry glue. 		
Assessment	<ul style="list-style-type: none"> • Students present their masks to classmates to identify the emotion. • Children reflect on how they used art techniques to express emotion. • Ask students to reflect on this lesson and write a DREAM statement to summarize the most important things they learned. 		

Extensions

Younger students and children with special needs may make a large oval mask, which is easier to cut out. Decorate the surrounding area.

Role-play problem-solving situations in which the strong emotions chosen are central. What actions can students take to either celebrate or constructively handle those strong emotions?

Conduct mime sessions in which students act out emotions wordlessly for others to identify.

Students each choose a cultural or historic mask for in-depth research. Write reports and present findings to classmates.

Suggest that students identify times when they have strong emotions. Ask them to record words that describe those feelings.

How do different cultures portray emotions? Study masks used to tell stories or for various celebrations and events.

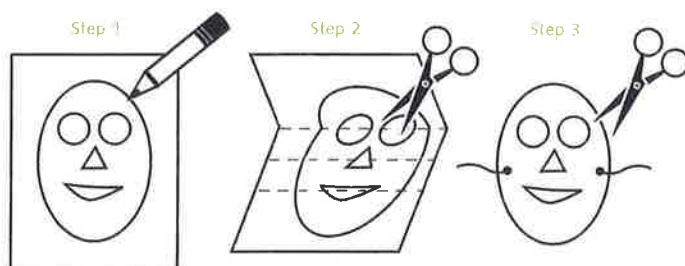
Gifted students could write a play using masks to convey meaning. Study Kabuki Theatre and its use of masks.

How to make a whole mask

Step 1: Adult marks areas with simple shapes on paper where facial features should appear.

Step 2: Students gently fold paper over area where shapes appear and snip away a small triangular shape. They insert scissors and cut out shape. Use Crayola Cutter™ if available.

Step 3: Cut away outside edges to create a face shape. Punch holes to attach ribbon or string.



How to make a half mask

Step 1: Have adult mark where eye spaces are located.

Step 2: Cut out eye and nose shapes.

Step 3: Punch holes on sides of mask. Attach ribbon or yarn to holes for ties.



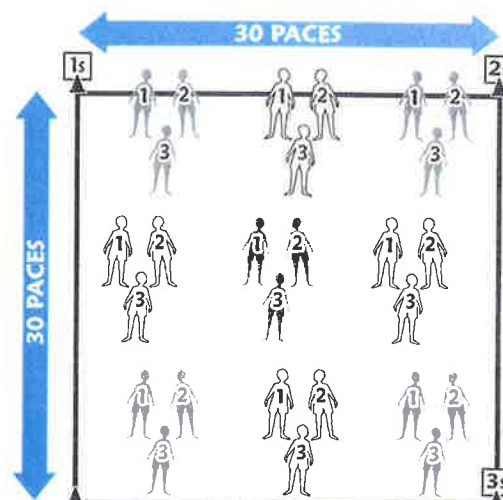
Dream~Makers™
Building fun and creativity into standards-based learning

Ready

- African Jigsaw Music Track (SPARK AS Music)
- Music player
- African Jigsaw Cards
- 4 cones for boundaries

Set

- Create large (30X30 paces) activity area.
- Form groups of 3; scattered in area.
- Print Jigsaw Cards. 1 at each of the 3 corners.



GO!

1. Today's activity is *African Jigsaw*, where the object is to learn and teach a folk dance from Africa, using a technique called a jigsaw.
2. Number yourselves 1, 2, and 3; 1s move to this corner (*point to corner with first part of dance*), 2s to this corner (*point to second corner*), and 3s here (*point to third corner*).
3. On signal, you will learn 1 of 3 parts of the *African Jigsaw*. Practice it until the signal.
4. On signal, return to your group of 3. #1s teach your group the first part, then #2s add your part; and finally, #3s, add yours.
5. **African Jigsaw**
 - **Part 1**
 - Toe-tap R to side, and "home," 2X (4 counts).
 - Toe-tap L to side, and "home," 2X (4 counts).
 - **Part 2**
 - Slide feet: toes out, heels out, heels in, toes in (4 counts).
 - **Part 3**
 - Knee lift R 2X (2 counts).
 - Kick forward L 2X (2 counts).
 - Jump ¼ turn to R, pause and clap (4 counts).
6. Repeat all turning ¼ turn to the R each round.
7. Let's all do the *African Jigsaw* together 1X without the music.
8. Time to try it with the music!
9. **Food Facts** (*Discuss during a cool-down, while leading a stretch.*)
 - Have you tried foods from other cultures before?
 - What makes foods from other cultures different from the foods that you eat?

Safety First

- Be sure to drink plenty of water when you dance or are involved in other physical activities. It is important to keep your body hydrated because these are the types of activities that really make you sweat!

AFRICAN JIGSAW

GAME RESET

Rewind

- **Mirror Dance** – Face a partner, and mirror their movements.

Fast Forward

- **Create a Move** – (Form groups of 3-4.) Come up with alternative steps to each part of the *African Jigsaw*. Then groups can teach everyone their version of the dance!



HOME PLAY

Food Facts

Every family has its own culture and your family foods reflect your culture. Some may be different from foods that you are used to eating. Trying new foods from other families and cultures helps you learn about and enjoy new foods, get the health benefits from different kinds of foods, and get to know and respect differences in others.



GUIDELINES ADDRESSED

1. Aerobic Capacity
2. Greater than 50% MVPA
3. Cooperation; Initiative; Responsibility

NOTES





THE RIGHT FIT

Group Size

- Small – Can be done with as few as 2 dancers.
- Large – Can be done with as many dancers as the activity space allows.

Limited Space

- Can be done in a small space as long as there is room for dancers to move.

Wide Age Range & Skill Levels

- Can be challenging for younger dancers, so it is best to use with older, higher skilled dancers.



COOPERATIVE DANCES JIGSAW CARDS

AFRICAN JIGSAW

SPARK™
AFTER SCHOOL

**COOL
COOPERATIVES**

Cut cards apart on dotted lines.

PART 1

Toe Tap R to Side and “Home” 2X (4 counts).

Toe Tap L to Side and “Home” 2X (4 counts).

PART 2

Slide Feet

Toes Out, Heels Out, Heels In, Toes In
(4 counts).

PART 3

Knee Lift R 2X (2 counts).

Kick Forward L 2X (2 counts).

Jump 1/4 Turn to R, Pause and Clap (4 counts).

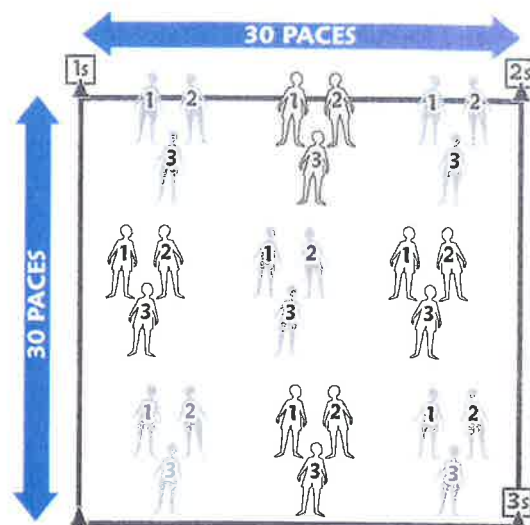


Ready...

- Music: "Pata Pata" (SPARK 3-6 Music CD, #17)
- Music player
- *Pata Pata Jigsaw Cards* (SPARKfamily.org)
- 4 cones for boundaries

Set...

- Create a large activity area (30X30 paces).
- Form groups of 3; scattered in area.
- Print and cut *Pata Pata Jigsaw Cards*. Place 1 at each of 3 corners of area.



GO!

1. The object is to learn and teach a folk dance from Africa, using a technique called a jigsaw.
2. Number yourselves 1, 2 and 3. All 1s move to this corner (*point to corner with first part of dance*), 2s to this corner (*point to corner with second part of dance*), and 3s here (*point to corner with third part of dance*).
3. On signal, you will learn 1 of 3 parts of the *Pata Pata*. Practice it until the signal.
4. On signal, return to your group of 3. #1s teach your group the first part of the *Pata Pata*, then #2s add your part; and finally, #3s, add yours.

5. Pata Pata

• Part 1

- o Toe-tap R to side, and "home," 2X (4 counts).
- o Toe-tap L to side, and "home," 2X (4 counts).

• Part 2

- o Slide feet: toes out, heels out, heels in, toes in (4 counts).

• Part 3

- o Knee lift R 2X (2 counts).
- o Kick forward L 2X (2 counts).
- o Jump 1/4 turn to R, pause and clap (4 counts).

- Repeat all turning 1/4 turn to the R each round.

6. Let's all do the Pata Pata together once without the music.

7. Time to try it with the music!