Museum Module 01: African Masks Capstone Project

Created 7/27/17 version 04

Timeframe: Term 1 Weeks 15-16 (6 class periods and field trip)

Texts and Images (Teachers):
Gallery: Four African Masks
Digital selections from Google Arts and Culture and University of Michigan Museum of Art
Brooklyn Art Museum, selections

Texts (Scholars):
Scholar Response Packet (SRP)

1718 T1W15-16 Humanities GR05 Museum Modules AT 01 v01 (African Mask and Folktales Project): Scholars imagine they are important mask makers and storytellers, responsible for passing on their culture’s values and traditions through the production of their art.
Overview

The African Mask PBL Capstone and museum visit is the culmination of grade 5 scholars’ first-term study of Africa and African culture. This unit is designed to deepen scholars’ understanding of African cultures by making connections between Africa, as the “Cradle of Civilization,” African folktales, and African masks. It will also enrich scholars’ appreciation for the GR05 essential theme of growing up and family relations through studying the significance of masks in coming of age ceremonies. At the conclusion of the PBL Unit, scholars will present their own masks and folktales to their peers and community, reflecting a culture of their choosing, in a gallery format.

As with African folktales, African masks play a vital role in affirming and passing on the community’s values and beliefs. Knowledge of how to sculpt stone, carve wood, and symbolize characteristics and traits through color, shapes, and additional elements is passed down from generation to generation. Through its application, a mask in the form of a venerated ancestor, animal, spirit, or mythological character, emerges from the skilled hands and mind of the mask maker. A special person in the community has the privilege of donning the mask and its accompanying costume. In doing so, they shed their own identity and transform into the character represented by the mask. During a ritual or ceremony, the mask comes to life through rhythmic movement and music, fire or light, and the interaction of the audience.

In this PBL culmination to the first term of Grade 5 Humanities, scholars will take on the honored, skilled role of the mask maker and storyteller. To prepare for this role, scholars will begin to develop—over the course of several class periods and a museum visit—some of the skills and knowledge that mask-makers spend lifetimes and generations acquiring and refining. Scholars will learn about common types of masks and be able to classify masks. They will also learn about the cultural context in which masks were used, to better understand their purpose and significance. Scholars become tour guides, applying their emerging understanding of masks and knowledge of African folktales to the masks in an Ascend gallery walk. They will also apply this schema to masks on view at the museum. There, they will also exercise their visual and textual literacy skills and gain an appreciation for the physical presence of masks. Finally, scholars will make masks representing an animal avatar and craft a folktale conveying the values and traits of this animal character. At the conclusion of the PBL project, scholars will present their masks and folktales to the community and publish their work in an Ascend virtual gallery.

African Mask Project Appendix

1. Gallery Images and Fact Sheets
2. African Mask Template, Materials, and Procedure
3. Map of Africa
4. Linked Resources
# Unit at a Glance

<table>
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<tr>
<th>Lesson</th>
<th>Objective</th>
<th>Standard</th>
<th>Focus Question</th>
<th>Text</th>
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</thead>
</table>
| 1 | Define the four types of masks  
- Make connections between the deeper meaning of masks and prior knowledge of African folklore and culture. | VA: Re.7.2.5a  
VA: Cn10.1.4a  
VA: Cr1.1.5a | What are the four types of masks?  
How are masks connected to African folktales? | SRP, Mask Print-outs for Gallery Walk, Video links | Exit Ticket |
| 2 | Explain the broader cultural and geographic context for masks.  
- Analyze and interpret masks from a variety of African cultures using visual and textual literacy skills. | VA: Re.7.2.5a  
VA: Re8.1.5a  
VA: Pr6.1.5a | How are masks significant to African culture?  
How do the style, features, and materials of a mask reflect a culture’s values or beliefs? | SRP, Mask Print-outs for Gallery Walk, Video links | Exit Ticket |
| 3 | Decide on the character and values represented in the scholar’s mask and folktale. | VA: Re8.1.5a  
VA: Cn10.1.4a  
VA: Cr1.1.5a | What character and values will be represented in my mask and folktale? | SRP, Video links, Mask-making supplies | PBL - Mask |
| Field Trip | Use visual thinking skills and schema to appreciate African masks at the Brooklyn Museum.  
- Acquire new information and experiences through seeing masks in person. | VA: Re8.1.5a  
VA: Pr6.1.5a | How do the style, features, and materials of a mask reflect a culture’s values or beliefs? | Museum Interactive Handout | Museum Interactive Handout |
| 4 | Apply their knowledge of the features, style, and purpose of masks to the creation of their own masks. | VA: Cn10.1.4a | How can I use materials and make choices that convey a particular character for my animal mask? | PBL GRASPS, PTAL | African Mask Project – Completion of Mask |
| 5 | Apply their knowledge of oral tradition and folktales to write a folktale contextualizing the character and values represented in their mask. | W.5.3 | How does my folktale reflect the character and values represented in my mask? | PBL GRASPS, PTAL | African Mask Project – Completion of Folktale |
| 6 | Present their mask and folktale to their peers and community. | SL.5.5 | How are masks significant to African culture and connected to African folklore? | PBL GRASPS, PTAL | African Mask Project - Presentation |
### Desired Results

**Focal Standards:**

**CCLS:**
- RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.
- SL.5.5: Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- W.5.3: Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences.

**Core Visual Arts Standards:**
- VA: Re.7.1.5a: Compare one’s own interpretation of a work of art with the interpretation of others.
- VA: Re.7.2.5a: Identify and analyze cultural associations suggested by visual imagery.
- VA: Re8.1.5a: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.
- VA: Cn11.1.5a: Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.
- VA: Pr6.1.5a: Cite evidence about how a museum presents ideas and provides information about a specific concept or topic.
- VA: Cn10.1.4a: Create works of art that reflect community cultural traditions.
- VA: Cr1.1.5a: Combine ideas to generate an innovative idea for art-making.

### Essential Questions:

**Overarching essential question(s)**
- How can the viewer “read” a work of art as text?
- How does art help us understand the beliefs and lives of people of different times, places, and cultures?
- How do cultures pass lessons and values from one generation to the next?

**Topical essential question(s)**
- What is a mask and what might it be used for?
- How do the style, features, and materials of a mask reflect a culture’s values or beliefs?
- How are masks significant to African culture and connected to African folklore?

### Knowledge:

*Scholars will know/understand…*

1. Masks are objects usually worn on the face, with features that convey an identity, values, and beliefs significant to the culture.
2. Ancestor, animal, mythological, and spirit masks are four common types of African masks; the identity of the mask gives the wearer special powers or perspectives on humanity.
3. Animal masks reflect different values associated with that animal, similar to animal characters in folktales.
4. Many masks were made of wood, clay, or metal and are decorated with paint, beads, feathers, bone, and other available materials.
5. Masks often have highly exaggerated or stylized—geometric or abstract—features to convey the identity and special powers of the represented character.
6. Masks are cultural artifacts that, like folktales in oral traditions, help pass down values and beliefs.
7. In various cultures from Africa, masks were used for dance, ritual, and ceremonies. Sometimes, only particular members of the community could wear a certain mask.
8. Animal masks are often used in rituals about humans’ relationship to nature, as well as rituals marking human milestones, such as coming-of-age ceremonies.

9. When we see an art object in person, versus online, we gain a greater appreciation for the craftsmanship, the scale, the materials, and other physical characteristics of the object. We also see the object in the context of other information and related works, which can give us new knowledge or ways of thinking about the object.

10. The masks are used as part of ceremonies, rituals, or performances and their full meaning must be understood in the context of the costumes, music, and movements of the masquerade. When we see the masks in museums, we miss out on this context, but museums have some ways, like pictures and sounds, of helping us to understand its original use.

11. Artists take inspiration from works created by different cultures throughout time, and give them personal meaning.

12. Artists and storytellers pass on a culture’s values and beliefs.

Skills:

Scholars will be able to…

13. Define and identify the four types of African masks.

14. Analyze and interpret a selection of masks from African cultures using schema and visual and textual literacy skills.

15. Understand the geographical, ritual, and cultural context of masks in various African cultures.

16. Deepen understanding of Grade 5 Humanities themes of community values and coming of age through discussion of African masks in context.

17. Anticipate the experience of seeing masks in person at the Brooklyn Museum.

18. Use visual thinking skills and schema to appreciate masks at the Brooklyn Museum.

19. Apply their knowledge of the features, style, and purpose of masks to the creation of their own African masks.

20. Apply their knowledge of oral tradition and African folktales to write a folktale contextualizing the identity and values represented in their mask.

21. Write a Wall Label for their mask that contains key facts about and a brief description of their mask.

22. Present their African mask and folktale in a gallery format to peers and community members.

Assessment Evidence

Performance Tasks:
- African Mask Project (Museum Module AT 01)

Other Evidence:
Exit Tickets:
Students will complete daily exit tickets (as needed) at the end of the class to demonstrate their understanding of the day’s focus question/standard.

Discussion:
Students are expected to participate daily in class discussions. They are required to ask and answer questions by both the instructor and peers. Teacher will check participation as per class/school norms.
### OBJECTIVE(S) and KEY TAKEAWAY(S)
What is your objective? What skills will scholars master by the end of the lesson? What new knowledge will scholars have by the end of the lesson?

**SWBAT**
- Define and identify the four types of African masks.
- Analyze and interpret a selection of masks from African cultures using schema and visual and textual literacy skills.

**Key Takeaways:**
- Masks are objects usually worn on the face, with features that convey an identity, values, and beliefs significant to the culture.
- Ancestor, animal, mythological, and spirit masks are four common types of African masks; the identity of the mask gives the wearer special powers or perspectives on humanity.
- Animal masks reflect different values associated with that animal, like animal characters in folktales. Animal masks are often used in rituals about humans’ relationship to nature, as well as rituals marking human milestones, such as coming-of-age ceremonies.
- Many masks were made of wood, clay, or metal and are decorated with paint, beads, feathers, bone, and other available materials.
- Masks often have highly exaggerated or stylized—geometric or abstract—features to convey the identity and special powers of the represented character.

### Which Common Core Learning Standard(s) from the unit guide will this lesson address?

**CCLS:**
SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

**Core Visual Arts Standards:**
VA: Re.7.2.5a: Identify and analyze cultural associations suggested by visual imagery.
VA: Re.8.1.5a: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

**Vocabulary** (include Tier 2 and 3 vocabulary words relevant to the work or caption here): n/a

### MATERIALS

<table>
<thead>
<tr>
<th>Teacher Actions/Questions</th>
<th>Scholar Actions/Desired Responses</th>
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</thead>
<tbody>
<tr>
<td><strong>Thinking Job:</strong> How can I identify the four types of African masks? How are animal masks related to African folktales?</td>
<td>Scholars will: Complete mind maps. Answers may include the five key traits of folktales, as well as additional information from specific folktales and about oral tradition.</td>
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</tbody>
</table>
| DO NOW: Complete a mind map, writing down everything you remember about African folktales and oral tradition. | • Contain a lesson  
• Are part of an oral tradition |

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Challenge yourself to remember all five key traits of folktales!

Teachers may choose to play the audio recording of the folktale used in the African Folktales unit, if available, to help jog scholars’ memory and bring the material alive for scholars.

During share-out, record responses on a chart paper that lives in the classroom during this PBL unit.

<table>
<thead>
<tr>
<th>LEARNING ACTIVITY (40 min)</th>
<th>MATERIALS</th>
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<tbody>
<tr>
<td>How will you present all knowledge/skills required of the objective so that scholars begin to actively internalize key points?</td>
<td>Gallery lesson PowerPoint, African Mask Fact Sheets, scholar handouts or notebooks</td>
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<tr>
<td>What activity will scholars be engaging in to attain mastery of new ideas and skills?</td>
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<tr>
<td>Explain the process of this activity:</td>
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<tr>
<td>- What questions will the teacher ask?</td>
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<td>- What are the desired responses?</td>
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<td>- What tasks will scholars have to complete?</td>
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<tr>
<td>- Specify whether activity elements are designed for individuals, small groups, or the class.</td>
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**Teacher Actions/Questions**

1: African Folktales (5 minutes)

Following up on the Do Now, lead a discussion that activates prior knowledge of African folktales and oral tradition.

- The 5 key traits of folktales
- An archetype is a universally understood character that is often copied, patterned, or imitated. Archetypes are often used in storytelling across different cultures.
- The characters in folktales often include animals and a common archetype is the trickster.
- Folktales are passed down through oral tradition, so the style sounds like people talking.
- Folktales teach a lesson that tells us about a culture or people and their beliefs.
- Recall specific characters, conflicts, or lessons from “Hare Fools the Baboons”, “Brave Hunter”, or “The Girl Who Married a Lion.”
  - Some questions the teacher might ask about specific animal characters:

<table>
<thead>
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<th>Scholar Actions/Desired Responses</th>
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<tbody>
<tr>
<td>Convey cultural teaching or knowledge</td>
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<tr>
<td>Are family or community-oriented</td>
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<tr>
<td>Are told in an informal, conversational style</td>
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<tr>
<td>Archetype</td>
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<tr>
<td>Trickster</td>
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<tr>
<td>Animal character</td>
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<tr>
<td>Conflicts are usually common family or community problems</td>
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<tr>
<td>Convey cultural values or beliefs such as honesty, humility, good and evil, pride, empathy, trusting one’s instincts, standing up to peer pressure, protecting family members</td>
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<tr>
<td>Passed down from generation to generation by word of mouth, in songs, and in stories</td>
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<tr>
<td>Specific characters, lessons, or values conveyed in the stories read during the African Folklore Unit</td>
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</table>
o what kind of character was the hare? What lesson do we learn from his dishonest actions? What does it tell us that the baboons forgive Hare? How did the lion change over the course of the story?

o What does “Brave Hunter” tell us about the relationship between humans and animals in that culture?

o What does “The Girl Who Married a Lion” tell us about the relationship between humans and animals in that culture?

- Emphasize that animals play a large role in African masks, just like in folktales. They are important to the community’s everyday life and represent different values or powers.

Have a variety of African masks (included in lesson resources) displayed on the SmartBoard.

Explain that just like folktales, masks are also an important part of African cultures and used to pass down cultural values and beliefs. Many masks represent animals, and are part of important ceremonies related to common family and community concerns like growing up, getting married, and passing dying.

2. Introduce the PBL Project – GRASPS and PTAL (10 minutes)
Scholars become familiar with and excited about their roles as honored mask-makers and storytellers, entrusted with passing on their culture’s traditions and beliefs. They may choose a culture most familiar or important to them – it may be Ascend, their neighborhood such as Brownsville, or a culture their family has roots in such as the Dominican Republic or Ghana.

Explain that over the next few periods and a museum visit, scholars will have a chance to learn more about masks and think about ideas for their own masks and folktales during this time. Throughout the lesson, they should begin thinking about what kind of animal they want to make for a mask, and what kind of story they will tell about the animal in their folktale.

3. Four Types of Masks (10 min)
Teacher will briefly teach on the four types of masks, using the cloze notes in the SRP. Follow up with an oral CfU. Although there are different types of masks, scholars will focus on making animal masks and making a clear connection to the significance of animals in African folklore.

African masks represent ancestors, spirits (or gods), animals, and mythological characters, all of which are believed to have power over humanity. To understand the purpose of masks, it can help to remember these four types of masks. When you see a mask, ask yourself what type of mask might this be, and what do you see that makes you think that?

- Ancestor masks are made after a family member who has passed away. The mask is an object of family pride through which loved ones can be called upon to impart wisdom to those still living. This ivory mask represents one of the most famous women in the Benin kingdom, Idea, the mother of King Oba Esigie. She is remembered as “the only woman who went to war” for her support in the expansion of the Benin Kingdom.
*Animal* masks are worn primarily to embody the spirit of the animal and communicate with it. The mask might be worn to ask an animal to keep away from the village, or to bring in to the village the admirable qualities of an animal.

*Spirit* masks represent gods and deities that the culture believes in. Through the mask, the spirit appears and provides the people with virtues such as protection, fertility, a good harvest, and many others.

*Mythological* masks are made after characters in stories such as folktales and myths that are important in each culture.

View the [Five Masks African Mask Documentary from the University of Michigan Museum of Art](https://www.museum.umich.edu/exhibitions/museum-of-art/five-masks.html).

For now, we will focus on the different examples of animal masks. Tomorrow, we will dive deeper into how these masks were used.

Scholars write down and share-out:

- What values does the cattle mask represent?
- What values does the gazelle-leopard mask represent?
- What values does the hyena mask represent?
- What values does the goat mask represent?

Discuss: Each of these masks is an animal character that is significant to the community and represents different values. How does this relate to African folktales?

4. **Gallery Walk (10 minutes)**

Use an abridged visual thinking process to facilitate a discussion of the four African Masks posted in large, high-quality printouts in the gallery. See the Teacher Fact Sheet for more information about these selections. Explain that these four masks are in the Brooklyn Museum, and may be on view for scholars to see in person during the field trip. The focus in Period 1 is on literal meaning (Observation). In Period 2, scholars will move on to deeper meaning.

**Observe, Reaching Literal Understanding**

1. How would you describe the color? Material? Shapes of the facial features?
2. Is the style realistic or abstract?
3. Are there any additional objects or details, beside the face?

Key points include:

- The stylized, geometric, or abstract appearance is chosen to convey the essence of the spirit or identity, rather than the literal realism of depicting the external appearance.
- Patterns and shapes are symbolic of social status, gender, supernatural powers, or other traits.
- Some facial features can symbolize certain virtues in different cultures (small mouth – humility, half-closed eyes – peace, patience, big forehead – wisdom)

**Interpret, Reaching Deeper Understanding**

4. Which of the four types of masks is this mask? What details help convey that type?

**Reflect**

5. How does looking at this mask make you feel?
6. What more can you find? What questions do you have?
As scholars share their responses, annotate their observations with post-it notes, or the margins of the large, gallery print-out (i.e., If the scholar notices a particular detail, draw an arrow to or circle that detail. If a scholar makes an inference, paraphrase the inference in the margin/space around the image and draw an arrow to supporting details in the image. Build a web of noticing and meaning around the image). Given time, it might not be possible to view all four images. Teachers should view at least one as a whole class, to model the thinking process. Then, teachers may decide to view just one or two more as a whole class, or have scholars view different masks in groups.

*Alternative Student Tour Guide Activity.*
For this activity, scholars will be tour guides for their classmates. Divide scholars into four groups (or more, in which case more than one group will be assigned to each mask) and assign each group to one of the four masks from the Brooklyn Museum. Today, scholars will begin the visual thinking process together (Observation: #1-3) and identify the type of mask (#4). In Period 2, tour guide groups will deepen their understanding of the mask. In Period 3, they will share their findings with the class, leading them on a ‘tour’ of that object in the gallery.

### CHECKING FOR UNDERSTANDING (0 minutes)
What questions need to be answered by scholars as evidence for understanding of the material? Which potential misunderstandings do you anticipate? How will you proactively mitigate them?

<table>
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<tbody>
<tr>
<td>Revisit the Thinking Job and relevant Essential Questions to guide scholars toward Key Takeaway(s).</td>
<td>Scholars will answer the questions orally or in writing, as directed by teacher.</td>
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**Exit Ticket:**
What kind of animal avatar might you make for your mask? What do you find important or interesting about that animal?

### HOMEWORK
What will scholars do to either reinforce learned concepts and skills or prepare for the next lesson?

Recommend
- Re-read “Hare Fools the Baboon”
- Respond: What kind of a character is Hare? What is the lesson of this folktale?
### Period 2

**OBJECTIVE(S) and KEY TAKEAWAY(S)**

What is your objective? What skills will scholars master by the end of the lesson?

What new knowledge will scholars have by the end of the lesson?

**SWBAT**

- Understand the geographical, ritual, and cultural context of masks in various African cultures.
- Deepen understanding of Grade 5 Humanities themes of community values and coming of age through discussion of African masks in context.

**Key Takeaways:**

- Masks are cultural artifacts that, like folktales in oral traditions, help pass down values and beliefs.
- In various cultures from Africa, masks were used for dance, ritual, and ceremonies. Sometimes, only particular members of the community could wear a certain mask.
- Animal masks are often used in rituals about humans’ relationship to nature, as well as rituals marking human milestones, such as coming-of-age ceremonies.

### Which Common Core Learning Standard(s) from the unit guide will this lesson address?

**CCLS:**

RI.5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others’ ideas and expressing their own clearly.

**Core Visual Arts Standards:**

VA: Re.7.1.5a: Compare one’s own interpretation of a work of art with the interpretation of others.

VA: Re.7.2.5a: Identify and analyze cultural associations suggested by visual imagery.

VA: Re8.1.5a: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

VA: Cn11.1.5a: Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

**Vocabulary** (include Tier 2 and 3 vocabulary words relevant to the work or caption here): n/a

### THE LAUNCH (5 min)

How will you introduce the lesson?

How will you make connections to previous and to future lessons?

How will you engage scholars and capture their interest?

What knowledge is needed to be successful in this lesson?

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<th>MATERIALS</th>
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</table>
| **Thinking Job:**
How do the style, features, and materials of masks reflect a culture’s values or beliefs?
How are masks significant to African culture and connected to African folklore? | Scholars will:
- Look carefully at works of art.
- Talk about what they observe.
- Back up their ideas with evidence.
- Listen to and consider the views of others.
- Discuss many possible interpretations. | Gallery lesson PowerPoint, scholar handouts or notebooks |

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View the [Five Masks African Mask Documentary from the University of Michigan Museum of Art](#) Scholars write down and share-out:
- Where are these masks from?
- What kind of ceremony was the cattle mask used for?
- What do you notice about the music?
- What do you notice about the lighting and shadows?

- Answer the DO NOW in complete sentences.

### LEARNING ACTIVITY (35 min)
How will you present all knowledge/skills required of the objective so that scholars begin to actively internalize key points?
What activity will scholars be engaging in to attain mastery of new ideas and skills?
Explain the process of this activity:
- What questions will the teacher ask?
- What are the desired responses?
- What tasks will scholars have to complete?
- Specify whether activity elements are designed for individuals, small groups, or the class.

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<tr>
<td>The short clip will be the anchor for a series of learning experiences about the geographic, ritual, and cultural context of African Masks.</td>
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#### 1. Geographic Context (7 min)
Review DN Question: Where are these masks from?

Review the map of Africa. Identify the region where the masks in the film come from (West Africa: present-day Guinea-Bissau and Mali).

Return to the masks used in the gallery walk and provide information about where each mask came from. Identify those countries on the map of Africa. (Elephant Mask – Cameroon, Banda Mask – Guinea, Maiden Spirit Helmet – Nigeria, Helmet Mask – Nigeria).

Many of the masks we will see are from a variety of cultures in sub-Saharan Africa, including the Yoruba and Igbo peoples of Nigeria, and peoples in Cameroon and Guinea.

Discuss: Why does the country matter?

Possible answers: Different materials might be available, different animals might live there, different cultures might have different values and belief systems in response to their environment.

#### 2. Ritual Context (10 minutes)
Review DN Question: What do you notice about the music? What do you notice about the lighting and shadows?
Deepen discussion: Do you think when the masks were first made, they were on white pedestals in a museum like the ones in this video? What clues or schema do you have to think otherwise?

Read notes on ritual context and the spirit world with scholars. This text comes from African Ceremonies: Passages on Google Arts & Culture, and may be accessed there with additional photos and text.

The Spirit World and Rituals

In almost every occasion, Africans appeal to spiritual forces for help and guidance. In many African cultures, masquerades are used to dramatize and reinforce the spiritual and social values of the community. The performances bring communities into harmony with the spirit world and with each other, through shared activity and entertainment.

Arrival of the Bwa Animal Masks.

In Burkino Faso, the sun is not yet fully risen and the village paths are still empty when a line of masks proceeds to the ceremonial square. Led by the serpent mask and followed by the buffalo and two owl plank masks, these Do society maskers wear large costumes made of hibiscus-fiber. During harvest and planting seasons, Bwa animal masks enter the village to purify the community and protect it from harm. Let’s watch a short clip of this ceremony. (3:17-4:05).

Thinking Job: How does viewing this ceremony help us to understand African masks?

*If there is additional time, teachers might continue viewing the film from 4:06-4:42, featuring Bobo funeral ceremonies, in which vibrantly colored animal masks drive the spirits of the dead out of the village and into the afterworld.

3. Rites of Passage (10 minutes)

DN: What kind of ceremony was the cattle mask used for? Can you relate this to “Mother to Son” poem, “The Banjo Lesson” painting, or other coming of age stories?

Read the following text from African Ceremonies: Passages (first and third section – Rites of Passage; Coming of Age). Scholars have the text in their SRP or PBL packet. Discuss the Thinking Jobs related to each section of the reading.

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RITES OF PASSAGE

From ancient times, African societies have marked the transitions of the life cycle, from birth to death, with rites of passage.

Through these “journeys of the spirit,” people are able to transcend the everyday concerns of life to connect with their own spirits and with the spirit world.

Rites of passage have value for both the individual and the community. Ceremonies that mark the stages of life provide clear definitions of society's expectations of the individual, and they give him or her a sense of identity and belonging.

COMING OF AGE

As they enter the adult world during their teenage years, African youngsters undergo a variety of initiation rituals. These rites provide individuals with instruction about what will be expected of them during the next phase of their lives. The common experiences that they undergo during the initiation period also bind the individuals together and reinforce the idea of community.

In all initiation ceremonies, a select group of elders takes charge of the sequence of ritual events. To begin their training, initiates often enter a special place, a sacred forest or a ritually built house. It is there that they lose their childhood identities and gain their adult selves. After a period of instruction, the initiates undergo an encounter or ordeal that marks the climax of their initiation and the beginning of their new lives. Many African societies also make additional transitions as the individual progresses through a series of stages in life, with roles and responsibilities clearly defined for each age level. Among the Massai, for example, a male moves from role to role - from young cattle herder to bachelor warrior to married family man to elder of the community - through a series of ceremonies extending over 25 years. All of the males of the same age in a community participate as a group in the communal ceremonies that mark each transition.

In the Bassari culture, masked dancers called Odo-Kuta emerge from the sacred forest to join the ritual initiation celebration. Embodying the spirit of nature, they descend from the mountains to oversee festivities and ensure that tribal traditions are being maintained. At the climax of the ceremony, each initiate must challenge a masked figure to a wrestling combat to prove his strength and readiness to enter manhood.
Thinking Job: How do some African Masks, like the Odo-Kuta Masks in this passage and Cattle Mask in the documentary, relate to other ceremonies and stories about coming of age or growing up?

4. Jigsaw: Scholar Gallery Guides Abridged Stage 4-6 (10 min)
Return to the gallery walk from Period 1. Dive deeper into understanding these images with new schema on geographic and ritual context. The discussion can move from the literal meaning (Period 1) to the deeper meaning (Period 2), focusing on the interpretation and reflection questions. See Fact Sheets for responses.

Observe
1. How would you describe the color? Material? Shapes of the facial features?
2. Is the style realistic or abstract?
3. Are there any additional objects or details, beside the face?

Interpret, Reaching Deeper Understanding
4. Which of the four types of masks is this mask? What details help convey that type?

Reflect
5. How does looking at this mask make you feel?
6. What more can you find? What questions do you have?

Alternative, Scholar Tour Guide Activity:
Return to the gallery walk groups from Period 1. Groups will have ~10 minutes to go deeper into discussion of their assigned mask, using the visual thinking process, and prepare to share their findings with the group in Period 3.

Each group will have ~10 minutes for an abridged visual thinking process. Groups should record their answers to as many questions as they can get through in the graphic organizer. Teachers can select key questions to focus on and monitor pace. Teachers may also choose to provide the fact sheet for each image. Scholars prepare a few sentences to share their discussion with the class as tour guides, and present in the following period.

CHECKING FOR UNDERSTANDING (10-15 minutes)
What questions need to be answered by scholars as evidence for understanding of the material?
Which potential misunderstandings do you anticipate?
How will you proactively mitigate them?

**Teacher Actions/Questions** | **Scholar Actions/Desired Responses** | **MATERIALS**
--- | --- | ---
Exit Ticket
1. How is the geographic context important for understanding African masks?
2. How is the ritual context important for understanding African masks?
3. Think about your own animal mask. How is this animal important to the community? What values does it represent?
Scholars will write a paragraph answering the question.
Notebook or scholar handout

**HOMEWORK**

©2017 Ascend Learning
What will scholars do to either reinforce learned concepts and skills or prepare for the next lesson?

<table>
<thead>
<tr>
<th>Scholars will brainstorm their African animal mask:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• What animal will your mask be based on?</td>
</tr>
<tr>
<td>• What values does this animal represent?</td>
</tr>
</tbody>
</table>

---

**Period 3**

**OBJECTIVE(S) and KEY TAKEAWAY(S)**

What is your objective? What skills will scholars master by the end of the lesson?
What new knowledge will scholars have by the end of the lesson?

**SWBAT**

- anticipate the experience of seeing masks in person at the Brooklyn Museum
- apply their knowledge of the features, style, and purpose of masks to the creation of their own African masks.

**Key Takeaways:**

- When we see an art object in person, versus online, we gain a greater appreciation for the craftsmanship, the scale, the materials, and other physical characteristics of the object. We also see the object in the context of other information and related works, which can give us new knowledge or ways of thinking about the object.
- Artists take inspiration from works created by different culture throughout time, and give it personal meaning.

**Which Common Core Learning Standard(s) from the unit guide will this lesson address?**

**CCLS:**

W.5.3: Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences.

**Core Visual Arts Standards:**

VA: Cn10.1.4a: Create works of art that reflect community cultural traditions
VA: Cr1.1.5a: Combine ideas to generate an innovative idea for art-making.

**Vocabulary** (include Tier 2 and 3 vocabulary words relevant to the work or caption here): n/a

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**THE LAUNCH (5 min)**

How will you introduce the lesson?
How will you make connections to previous and to future lessons?
How will you engage scholars and capture their interest?
What knowledge is needed to be successful in this lesson?

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<tr>
<th>Teacher Actions/Questions</th>
<th>Scholar Actions/Desired Responses</th>
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</thead>
<tbody>
<tr>
<td>Thinking Job: How can you apply your knowledge of African masks in the creation of your own artwork?</td>
<td>Scholars will: Anticipate what they might feel, think, and ask about masks at the Brooklyn Museum.</td>
<td>PowerPoint, scholar handouts or notebooks</td>
</tr>
</tbody>
</table>
Imagine seeing these masks in person at the Brooklyn Museum.
- How might it feel to see the masks in person?
- What do you hope to see or learn?
- What question about these masks could you ask at the museum?

**LEARNING ACTIVITY (20 min)**

How will you present all knowledge/skills required of the objective so that scholars begin to actively internalize key points?

What activity will scholars be engaging in to attain mastery of new ideas and skills?

Explain the process of this activity:
- What questions will the teacher ask?
- What are the desired responses?
- What tasks will scholars have to complete?
- Specify whether activity elements are designed for individuals, small groups, or the class.

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<th>Teacher Actions/Questions</th>
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</thead>
<tbody>
<tr>
<td>5. <strong>Anticipating the Brooklyn Museum (5 min)</strong></td>
<td>Gallery lesson PowerPoint, factsheets, scholar handouts or notebooks</td>
</tr>
<tr>
<td>Review DN responses and probe at the reasons why the class would invest the time and resources into visiting the museum. Scholars can draw on their schema from prior museum visits and their imagination to anticipate what they might feel and learn from seeing the masks in person. They can also anticipate their own masks from the PBL project on display in Ascend’s galleries and online, and think about why they would want people to see them in person.</td>
<td></td>
</tr>
<tr>
<td>The museum’s exhibition rotates and it is under considerable construction at this time. The past few lessons have prepared scholars to rise to the challenge of being art historians, and applying their visual thinking skills and knowledge of African masks to whichever masks might be on view.</td>
<td></td>
</tr>
<tr>
<td>Transition to Mask-Making: Scholars will take on the role of mask maker, creating masks for Ascend’s own physical and virtual galleries.</td>
<td></td>
</tr>
<tr>
<td>6. <strong>Teacher Model (5 min)</strong></td>
<td></td>
</tr>
<tr>
<td>Review PTAL and GRASPS.</td>
<td></td>
</tr>
<tr>
<td>Have a completed mask prepared as an example of the final product.</td>
<td></td>
</tr>
<tr>
<td>Discuss any class norms around supplies. It is suggested the scholars are given access to supplies like glitter, feathers, etc., only after they complete their planning and cut-out their mask – this will likely be during Period 4.</td>
<td></td>
</tr>
<tr>
<td>7. <strong>Planning Page: Mask Making (10 min)</strong></td>
<td></td>
</tr>
</tbody>
</table>

©2017 Ascend Learning
Guide scholars in using the planning page in their SRP or PBL packet to make intentional choices about the animal identity and values represented by their mask.

Scholars will plan the identity, type, and values or beliefs represented by their mask, and draw a sketch of their mask.

8. **Flex Time: (10 min)**

This period provides a ten-minute flex buffer, for teachers to use in whichever way best fits the needs of the class. Some options include:

- complete activities from Periods 1-2 at the beginning of the lesson
- If the teacher has chosen the Student Tour guide activity, then allot these ten minutes at the beginning of class for tour guide groups to share their findings about the Ascend gallery masks with their peer ‘visitors.’
- further anticipate the visit to the Brooklyn Museum, creating class norms for museum visits and thinking of more questions to ask at the museum
- begin making masks by using the template to cut the mask form out of construction paper
- watch a video of African mask-makers at work, such as this video of Elijah in Uganda carving a giraffe mask (0:50-7:15) and a mask-maker in Ghana painting a mask (0:10-2:20); these videos might also raise an opportunity to talk about how masks became objects that ‘go in museums’ and objects produced for tourists and collectors. Scholars might consider, as they put on their mask-maker hats in this PBL capstone, how they can best honor the cultural significance of African masks.

### CHECKING FOR UNDERSTANDING (5 minutes)

**What questions need to be answered by scholars as evidence for understanding of the material?**

**Which potential misunderstandings do you anticipate?**

**How will you proactively mitigate them?**

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<tbody>
<tr>
<td>Clean-up Mask Making Materials</td>
<td>Scholars will complete the Exit Ticket; scholar responses will help teacher determine pacing and planning for the following lesson.</td>
<td>Notebook or scholar handout</td>
</tr>
<tr>
<td>Exit Ticket or oral CfU</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1. What type of animal mask have you chosen to make?
2. What kind of character is this animal?
3. What designs, colors, or materials will you use to represent this animal character?

**HOMEWORK**

What will scholars do to either reinforce learned concepts and skills or prepare for the next lesson?

Recommended:
Complete Planning Page: Story-telling
Pacing Note: Ideally, the field trip happens between Periods 3-4. If not, then teachers may modify the field trip anticipation and reflection components currently paced for Periods 3 and 4 to fit each school’s particular schedule.

<table>
<thead>
<tr>
<th>Museum Field Trip</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OBJECTIVE(S) and KEY TAKEAWAY(S)</strong></td>
</tr>
<tr>
<td>What is your objective? What skills will scholars master by the end of the lesson?</td>
</tr>
<tr>
<td>What new knowledge will scholars have by the end of the lesson?</td>
</tr>
<tr>
<td><strong>SWBAT</strong></td>
</tr>
<tr>
<td>• Apply their visual thinking skills and schema on African masks to masks in the Brooklyn Museum’s collections.</td>
</tr>
<tr>
<td><strong>Key Takeaways:</strong></td>
</tr>
<tr>
<td>• Ancestor, animal, mythological and spirit masks are four common types of African masks; the identity of the mask gives the wearer special powers or perspectives on humanity.</td>
</tr>
<tr>
<td>• The masks are used as part of ceremonies, rituals, or performances and their full meaning must be understood in the context of the costumes, music, and movements of the masquerade. When we see the masks in museums, we miss out on this context, but museums have some ways, like pictures and sounds, of helping us to understand its original use.</td>
</tr>
<tr>
<td>• Masks are important artworks that convey cultural values or beliefs.</td>
</tr>
<tr>
<td><strong>Which Common Core Learning Standard(s) from the unit guide will this lesson address?</strong></td>
</tr>
<tr>
<td><strong>CCLS:</strong></td>
</tr>
<tr>
<td>SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly</td>
</tr>
<tr>
<td><strong>Core Visual Arts Standards:</strong></td>
</tr>
<tr>
<td>VA: Re.7.2.5a: Identify and analyze cultural associations suggested by visual imagery.</td>
</tr>
<tr>
<td>VA: Re8.1.5a: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.</td>
</tr>
<tr>
<td>VA: Cn11.1.5a: Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.</td>
</tr>
<tr>
<td>VA: Pr6.1.5a: Cite evidence about how a museum presents ideas and provides information about a specific concept or topic</td>
</tr>
</tbody>
</table>

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Guide scholars in applying their visual looking, close reading for wall text, and schema through the interactive handout. The teacher and leaders may decide to view some masks independently, in partners, or in small groups and reconvene for discussion, or view the masks as a whole group.

Lead scholars in getting to the deeper meaning of the masks through the suggested discussion questions and any additional teacher-created questions.

At each mask, scholars can go through a guided looking exercise:

Before reading the label:
1. Draw the mask in the space provided. Think about what kind of shapes, designs, and features you see in the mask.
2. What feelings do you have looking at this mask?
3. Based on your schema, what do you think it might be about? Can you answer any of the questions below without the label?

Now, read the label for more information. After reading the label, answer the following questions.

4. Who, or what group of people, made this mask?
5. Where is this mask from?
6. When was it made?
7. What materials is it made from?
8. What identity does this mask represent?
9. Who might wear this mask?
10. Was this mask used in a ceremony or ritual?
11. Does the mask give the wearer any special powers or perspective?
12. What else do you learn about the meaning of this mask?

Dig even deeper!
13. Does this mask relate to any other objects in this room?
14. What additional questions do you have about this mask?
15. Can you make any connections to the African masks or folktales you studied in class?

Teachers and field trip chaperones may also facilitate discussions with the following questions, or create their own:

- Read the following quote. What do you think the author means? How does it relate to the masks you’ve seen?
  
  *By putting on a mask and becoming someone else, the artists in this exhibition reveal—and reinvent—the hidden truths of the world around us.*

- What kind of identity or character do the masks transform the wearer into?
- What cultural values or beliefs do these masks help convey?
- What do these masks (the identities that they represent or their makers) have to say about the human world?
- Why do these masks look the way they do?
- What is significant about their materials or style?
- How does seeing the mask in a museum differ from how it was originally used in a performance? What are the consequences of collecting masks and putting them in museums?
<table>
<thead>
<tr>
<th><strong>Materials/Resources</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Museum Interactive Handout – five per scholar</td>
</tr>
<tr>
<td>Discussion questions</td>
</tr>
<tr>
<td>Pencils and clipboards to write on</td>
</tr>
<tr>
<td><strong>Brooklyn Museum Disguises: Masks and Global African Art</strong></td>
</tr>
</tbody>
</table>
### OBJECTIVE(S) and KEY TAKEAWAY(S)

What is your objective? What skills will scholars master by the end of the lesson? What new knowledge will scholars have by the end of the lesson?

**SWBAT**
- Apply their knowledge of the features, style, and purpose of masks to the creation of their own African masks.
- Write a Wall Label for their mask that contains key facts about and a brief description of their mask.

**Key Takeaways:**
- Artists take inspiration from works created by different cultures throughout time, and give them personal meaning.

### Which Common Core Learning Standard(s) from the unit guide will this lesson address?

**CCLS:**
W.5.3: Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences.

**Core Visual Arts Standards:**
VA: Cn10.1.4a: Create works of art that reflect community cultural traditions
VA: Cr1.1.5a: Combine ideas to generate an innovative idea for art-making.

### Vocabulary (include Tier 2 and 3 vocabulary words relevant to the work or caption here): n/a

### THE LAUNCH (5 min)

How will you introduce the lesson? How will you make connections to previous and to future lessons? How will you engage scholars and capture their interest? What knowledge is needed to be successful in this lesson?

**Teacher Actions/Questions**
- Thinking Job: How can you apply your knowledge of African masks in the creation of your own artwork?

**Scholar Actions/Desired Responses**
- Scholars will: Reflect on their visit to the Brooklyn Museum

**Do Now: (5 min)**
- Write a few sentences about your visit to the Brooklyn Museum. You might describe what you saw, what you learned, what you felt, or what questions you had.
- What ideas did you get for your own mask from the visit to the Brooklyn Museum?

### LEARNING ACTIVITY (20 min)

How will you present all knowledge/skills required of the objective so that scholars begin to actively internalize key points?

**Teacher Actions/Questions**
- Thinking Job: How can you apply your knowledge of African masks in the creation of your own artwork?

**Scholar Actions/Desired Responses**
- Scholars will: Reflect on their visit to the Brooklyn Museum

**MATERIALS**
- PowerPoint, scholar handouts or notebooks

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What activity will scholars be engaging in to attain mastery of new ideas and skills?
Explain the process of this activity:
- What questions will the teacher ask?
- What are the desired responses?
- What tasks will scholars have to complete?
- Specify whether activity elements are designed for individuals, small groups, or the class.

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<tbody>
<tr>
<td>1. Do Now – Brooklyn Museum Reflections (5 minutes)</td>
<td>Facilitate a discussion on the class visit to the Brooklyn Museum.</td>
</tr>
<tr>
<td>2. Mask Making (15 min)</td>
<td>Review class norms around supplies. Scholars work independently to complete their African masks. Teachers can choose to play the following video African Masks with music and mask inspiration in the background during mask making time.</td>
</tr>
<tr>
<td>3. Clean Up (5 min)</td>
<td>Scholars clean up materials and workspaces</td>
</tr>
<tr>
<td>4. Wall Label (15 minutes)</td>
<td>Teacher will remind scholars that their masks and folktales will be exhibited on Ascend’s physical galleries (the hallways) and in an online gallery. Teachers will ask scholars to recall from their visit to the museum and from Ascend’s own galleries, how a visitor learns more about the artwork at the museum. Scholars should arrive at the answer that the wall text tells us about who made the work, when it was made, and about its meaning and context. Now, scholars will write the wall text to accompany their own masks. Teacher will share a model (provided, or the teacher may choose to pre-write a wall text with a scholar who needs extra support and use that for the model), the class will write a wall text together (provided, or the teacher may choose to have an accelerated scholar model), and then scholars will write their own wall texts independently. Title: Artist: Date: Culture, Place: Materials: 3-5 Sentence Description: Include what kind of animal mask it is, what values that animal represents, and the significance of that animal in your folktale. Scholars won’t have written their folktales yet, but should be thinking about what kind of story they will write and can refer more generally to their ideas in this description. These models, from “Hare Fools the Baboons”, can help scholars see the connection between the details in their animal mask, and the animal character in their folktale. Model: Trickster Hare Mask</td>
</tr>
</tbody>
</table>
Emma Austin  
December 20, 2017  
Brooklyn, New York  
Construction paper, yarn, crayon  
This is a mask of the hare, a trickster character. It has little, squinted eyes to show the clever hare scheming its next trick on another animal. Its long ears listen for a new way to fool the community, but the ears are also slanted back in shame, as other animals figure out his trick. Stories about the hare, such as “Hare Fools the Baboons”, teaches us to work hard for our own rewards, instead of tricking others into giving us their hard-earned goods.

Humbled Lion Mask  
Olivia Liu  
December 20, 2017  
Brooklyn, New York  
Construction paper, feathers, crayon  
This is a mask of a lion. The lion represents pride and strength, as shown by his large mane of feathers and clear eyes. In the folktale “Hare Fools the Baboons”, the baboons fear the lion, but when a hare plays a trick on the lion, the lion is left weak without his skin and must be rescued by the baboons. In this mask, the lion doesn’t bare his teeth, but has a closed mouth, showing that even the strongest characters can be humble and grateful.

CHECKING FOR UNDERSTANDING (10-15 minutes)
What questions need to be answered by scholars as evidence for understanding of the material?  
Which potential misunderstandings do you anticipate?  
How will you proactively mitigate them?

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<tbody>
<tr>
<td>See the Wall Text activity. This will serve as the Exit Ticket for this lesson.</td>
<td>Scholars will complete the Exit Ticket.</td>
<td>Notebook or scholar handout</td>
</tr>
</tbody>
</table>

HOMEWORK  
What will scholars do to either reinforce learned concepts and skills or prepare for the next lesson?  
Recommended:

Scholars plan the beginning, middle, and end of their African folktales in their SRP or PBL packet.
### OBJECTIVE(S) and KEY TAKEAWAY(S)
What is your objective? What skills will scholars master by the end of the lesson?
What new knowledge will scholars have by the end of the lesson?

**SWBAT**
- apply their knowledge of oral tradition and African folktales to write a folktale contextualizing the identity and values represented in their mask.

**Key Takeaways:**
- Artists and storytellers pass on a culture’s values and beliefs.

### Which Common Core Learning Standard(s) from the unit guide will this lesson address?

**CCLS:**
- W.5.3: Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences.
- SL.5.5 Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

**Core Visual Arts Standards:**
- VA: Cn10.1.4a: Create works of art that reflect community cultural traditions
- VA: Cr1.1.5a: Combine ideas to generate an innovative idea for art-making.

### Vocabulary (include Tier 2 and 3 vocabulary words relevant to the work or caption here):
- n/a

### THE LAUNCH (5 min)
How will you introduce the lesson?
How will you make connections to previous and to future lessons?
How will you engage scholars and capture their interest?
What knowledge is needed to be successful in this lesson?

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</thead>
</table>
| Thinking Job: How are masks significant to African culture and connected to African folktales? | Scholars will:  
- Review the basic elements of a story through “Hare Fools the Baboons” | PowerPoint, scholar handouts or notebooks |

Do Now: (5 min)

Using the folktale “Hare Fools the Baboons”, scholars identify the main character, setting, conflict, lesson, and plot.

### LEARNING ACTIVITY (20 min)
How will you present all knowledge/skills required of the objective so that scholars begin to actively internalize key points?
What activity will scholars be engaging in to attain mastery of new ideas and skills?
Explain the process of this activity:
- What questions will the teacher ask?
- What are the desired responses?
- What tasks will scholars have to complete?

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- Specify whether activity elements are designed for individuals, small groups, or the class.

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</thead>
<tbody>
<tr>
<td><strong>1. Story Elements (5-10 min)</strong></td>
<td>Use the folktale “Hare Fools the Baboons”, from the African Folktales Unit, briefly review the main story elements: character, setting, conflict, lesson, and plot. Review organizing the plot into a beginning (introduce characters, setting), middle (conflict), and end (resolution/lesson).</td>
</tr>
<tr>
<td><strong>2. Folktale Planning (10 minutes)</strong></td>
<td>If scholars have completed the folktale planning sections for homework, they will review and make any changes to those plans. If scholars have not completed the folktale planning sections for homework, they will complete those now. In a turn and talk, have scholars share their planning page with a peer.</td>
</tr>
<tr>
<td><strong>3. Folktale Writing (20 min)</strong></td>
<td>Pace scholars in writing the beginning (5 min), middle (10 min), and end (5 min) of their story. Provide feedback during active monitoring. Scholars write a beginning that introduces their character, setting, and character traits. Scholars write a middle that has the character encounter a problem. Scholars write an ending that reveals a lesson related to the central values or beliefs conveyed by their mask.</td>
</tr>
</tbody>
</table>

**CHECKING FOR UNDERSTANDING (10-15 minutes)**

- What questions need to be answered by scholars as evidence for understanding of the material?
- Which potential misunderstandings do you anticipate?
- How will you proactively mitigate them?

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<tbody>
<tr>
<td>Oral CfU: Whiparound or Turn and Talk: How does your folktale relate to your African mask?</td>
<td>Scholars articulate the connection between the character and values represented in their African mask and their folktale.</td>
</tr>
</tbody>
</table>

**HOMEWORK**

- What will scholars do to either reinforce learned concepts and skills or prepare for the next lesson?

Scholars will practice explaining their mask and folktale to a visitor in the Ascend gallery for the presentation. Scholars can read from the Wall Texts they wrote in class.
### Period 6

**OBJECTIVE(S) and KEY TAKEAWAY(S)**

What is your objective? What skills will scholars master by the end of the lesson?
What new knowledge will scholars have by the end of the lesson?

**SWBAT**

- Develop their speaking and listening skills through a community presentation of their folktales and masks.

**Key Takeaways:**

- Artists and storytellers pass on a culture’s values and beliefs.

---

**Which Common Core Learning Standard(s) from the unit guide will this lesson address?**

**CCLS:**

W.5.3: Write narratives to develop real or imagined experiences or events using effective techniques, descriptive details, and clear event sequences.
SL.5.4 Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
SL.5.5 Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

**Core Visual Arts Standards:**

VA: Cn10.1.4a: Create works of art that reflect community cultural traditions

---

**Vocabulary** (include Tier 2 and 3 vocabulary words relevant to the work or caption here):

n/a

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**THE LAUNCH (10 min)**

How will you introduce the lesson?
How will you make connections to previous and to future lessons?
How will you engage scholars and capture their interest?
What knowledge is needed to be successful in this lesson?

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**Teacher Actions/Questions**

Thinking Job: How are masks significant to African culture and connected to African folktales?

Do Now: (8 min)

Rehearse your presentation.
Partner A: Read your wall text aloud to your partner. (2 min)
Partner B: Listen to your partner’s presentation. Did they speak at an understandable pace? Were they too loud, too quiet, or just right? Did they stay on topic, using relevant details to explain their mask and folktale? (2 min)

**Scholar Actions/Desired Responses**

Scholars will:

- Rehearse their presentation in partners.

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**MATERIALS**

PowerPoint, scholar handouts or notebooks

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### LEARNING ACTIVITY (20 min)
How will you present all knowledge/skills required of the objective so that scholars begin to actively internalize key points?
What activity will scholars be engaging in to attain mastery of new ideas and skills?
Explain the process of this activity:
- What questions will the teacher ask?
- What are the desired responses?
- What tasks will scholars have to complete?
- Specify whether activity elements are designed for individuals, small groups, or the class.

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| **1. Gallery Presentations (30 min)**
  Prepare for the presentations by hanging scholars’ masks and wall texts in Ascend hallways or classroom walls.
  Divide scholars into two groups. Group A will present first, while Group B and any community visitors walk around to each mask and listen to Group A. Then, switch groups so everyone has a chance to present and to see their peers’ work. | | Gallery lesson PowerPoint, factsheets, scholar handouts or notebooks |

### CHECKING FOR UNDERSTANDING (10-15 minutes)
What questions need to be answered by scholars as evidence for understanding of the material?
Which potential misunderstandings do you anticipate?
How will you proactively mitigate them?

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  Teachers direct scholars to assess their mask, folktale, and presentation projects using the PTAL and presentation rubric. | Scholars self-assess their mask, folktale, and presentation projects using the PTAL and presentation rubric. |

### HOMEWORK
What will scholars do to either reinforce learned concepts and skills or prepare for the next lesson?
Scholars write a neat copy of their folktale for presentation
African Mask Project Appendix

a. Gallery Images and Fact Sheets
b. African Mask Template, Materials, and Procedure
c. Map of Africa
d. Linked Resources
Date created: 20th century  
Place created: Cameroon - Bamileke peoples  
Materials: cloth, beads, raffia, fiber  
Type: animal  

This mask, made of beads, cowrie shells, and raffia, is composed of a long rectangular panel coming down from the face and two large, round ears, representing an elephant. Elephants are often associated with political power in the highly stratified kingdoms of the Cameroon grasslands. Because imported beads were historically rare and costly, beadwork is also associated with high social rank, making this mask a potent symbol of power. The elite Kuosi masking society controls the right to own and wear elephant masks, and the society assists the fon, or king, as preserver and enforcer of the sociopolitical hierarchy. The mask would have been used, as part of a full costume, an assertive but controlled and dignified performance worthy of a royal court.

Adapted from Brooklyn Museum

Additional Prompts/Questions:

- **What medium/materials is the artist using? Why?**  
The Bamileke peoples used cloth, beads, raffia, and fiber to make this mask. The majority of this mask is covered with intricate beadwork, which indicated that this mask was used in the presence of highly ranked individuals. Beads had to be imported from the Cameroon grasslands, a rare and costly commodity. Therefore, this mask is a symbol of power and high social rank.

- **How might this mask be worn?**  
This mask is worn as a full-body covering beginning with the head of the elephant and continuing with the trunk of the elephant draping over the wearer’s body. Only members of the elite Kuosi masking society can own and wear the mask in their role as assisting the king. The mask is worn in dignified performances for the royal court, further enforcing the sociopolitical hierarchy.

- **How does this mask convey the beliefs of the Bamileke peoples?**  
The Bamileke peoples have a strict sociopolitical hierarchy led by the fon, the king. To assist in maintaining this hierarchy, the Kuosi masking society put on controlled and dignified performances to the royal court using the expensive and elaborate masks. To preserve the exclusivity, only the Kuosi masking society may own and wear the masks.
Banda Mask

Date created: late 19th or early 20th century
Place created: Guinea - Nalu or Baga peoples
Materials: wood, metal, pigment
Type: animal

Banda masks were the property of the Simo men’s society, which historically oversaw and regulated fertility and initiation ceremonies as well as rituals designed to protect against dangers such as animal attacks or even human malevolence. Today the mask is used in dance, primarily for entertainment. This mask combines human features and those of a crocodile or shark with teeth bared. It has the tail of a chameleon, the horns and ears of an antelope, and features of less identifiable animals. Worn horizontally on top of the head, the mask is attached to a skirt of vegetal fibers that covers the body of the wearer. Banda headdresses are quite large; this example measures just over four feet in length. Yet despite their unwieldy size, the mask is manipulated with astonishing dexterity and dynamism during performances.

Adapted from Brooklyn Museum

Additional Prompts/Questions:

- **What medium/materials is the artist using? Why?**
  The Simo men’s society created this mask using wood, metal, and pigment. Banda masks are typically paired with a body costume and used in performance, therefore the mask must be lightweight enough to control while dancing and moving around. The mask spans about 4 feet and thus needs to be able to be easily held and moved.

- **How might this mask be worn?**
  This mask is worn as part of a full-body costume with a skirt of vegetable fibers that covers the body of the wearer. Historically, the mask was worn only by the Simo men’s society in fertility and initiation ceremonies as well as rituals designed to protect against dangers. Today, the mask is used in dance, primarily for entertainment.

- **How does this mask convey the beliefs of Nala and/or Baga peoples?**
  The Nala and/or Baga peoples believe in harnessing the power and symbolism of animals in order to protect the society and bring prosperity. The use of the human features combined with aspects of crocodiles, sharks, chameleon, antelopes show how these peoples admire these animals and utilize their features to bring upon good fortune in their lives.
Maiden Spirit Helmet Mask (*Agbogho mmwo*)

Date created: early 20th century  
Place created: Nigeria - Igbo peoples  
Materials: wood, pigment, string  
Type: spirit  
These Maiden Spirit Helmet masks are worn only by men at festivals that honor important deities. They represent the Igbo ideal of female beauty: small, balanced features, elaborate hairstyles, and delicate tattoos. The men who dance these masks wear colorful, tight-fitting fiber costumes, entertaining the crowd with exaggerated versions of women’s dances. Maiden masks are used mostly in agricultural festivals during the dry season to aid in watching over the living and to promote abundant harvests, fertility, and general prosperity. Maiden spirits are light-hearted in contrast to more menacing spirits of the Igbo world, which often generate a more serious atmosphere. This mask boasts a large helmet atop of a thin, long female face. The mask is ornately decorated with geometric shapes and designs intricately placed on top of each other.

Adapted from [Brooklyn Museum](https://www.brooklynmuseum.org) and Rand African Art

**Additional Prompts/Questions:**

- **What medium/materials is the artist using? Why?**  
  This mask is made with wood, pigment, and string. The wood is cut into geometric shapes and designs that are intricately and delicately placed on the helmet atop of the female face. The helmet is worn during dance performances and thus must be lightweight enough to be manipulated easily in movement. Additionally, the wood is very thin in the face but thick atop the head displaying the Igbo ideal of female beauty with small, delicate facial features but elaborate hairstyles.

- **How might this mask be worn?**  
  This mask is worn by only men at festivals that honor important deities. The men entertain the crowd with exaggerated versions of women’s dances and light-hearted movements to create a joyous and elated atmosphere.

- **How does this mask convey the beliefs of the Igbo peoples?**  
  This mask is worn mostly in agricultural festivals during the dry season to aid in watching over the living and to promote abundant harvests. Additionally, the masks are used to represent the Igbo ideal of feminine beauty.
Helmet Mask (Igbudu)

Date created: 19th century
Place created: Nigeria - Yoruba peoples
Materials: wood, metal, pigment
Type: spirit

The Yoruba of West Africa are responsible for one of the most influential artistic traditions in Africa. Much of the art of the Yoruba, including staffs, court dress, and beadwork for crowns, is associated with the royal courts. The custom of art and artists among the Yoruba are deeply rooted in cosmology and the belief in a Supreme Deity. The Igbudu mask represents the evil forces that can threaten a community. One of the only examples of Yoruba sculptural art that is deliberately unattractive, it features a sharp brow, protruding eyes, and wide mouth—all designed to frighten.

Adapted from the Brooklyn Museum

Additional Prompts/Questions:
• What medium/materials is the artist using? Why?
The Yoruba peoples used wood, metal, and pigment to create this helmet mask. The heavy materials with the dark coloring are used to convey the message of the mask, which is the evil forces that can threaten a community. Intended to frighten, the use of these materials help to convey the dark and disturbing elements of this mask that contrast the typical art produced by the Yoruba peoples. Their art form is highly regarded and influential in West Africa, associated with the royal courts.
• How might this mask be worn?
This mask is used as a sculptural art, placed in one’s home rather than being worn. Designed as a constant reminder of the evil forces that can threaten a community, this mask is stagnant and stays in a permanent location.
• How does this mask convey the beliefs of the Igbo peoples?
The helmet Igbudu mask represents the evil forces that can threaten a community, showing how the Yoruba peoples’ custom of art is deeply rooted in cosmology and the belief in a Supreme Deity. Kept as a sculpture, this mask is used as a constant reminder designed to frighten the people of evil forces.
Mask Making Template, Materials, and Procedure:

Materials:
- White paper for template
- Colored construction paper for base of mask
- Yarn (cut into two 12” lengths per mask, and additional yarn for decorating)
- Feathers
- Glitter glue
- Washable markers
- Crayons
- Masking tape
- Glue sticks
- Scissors

Procedure:
1. Brainstorm ideas for your mask using the mask making brainstorming worksheet.
2. Select a piece of white or colored construction paper for your mask.
3. Fold the paper in half. Trace half of an oval around the folded line. Then cut out along the line. Unfold the paper for the full oval.
4. Open the oval flat and cut a tiny v-shaped section out of the top and bottom of the oval.
5. Draw the eyes and cut them out. If you choose, you can draw and cut out a mouth.
6. Tape the sides of the v-shaped section together on the back side of the paper to create a sculpted mask.
7. Decorate your mask using yarn, glitter glue, feathers and colored construction paper!
8. Punch hole on the side of your mask. Tie lengths of yarn through the holes, which you can use to hang your mask or wear around your face.
Mask Making Brainstorming Worksheet:
Linked Resources

**Period 1**
- [Five Masks African Mask Documentary from the University of Michigan Museum of Art](#)

**Period 2**
- [Five Masks African Mask Documentary from the University of Michigan Museum of Art](#)
- [African Ceremonies: Passages on Google Arts & Culture](#)
- [Arrival of the Bwa Animal Masks (also called Bobo Masks)](#)
- [African Masquerade - Ceremony with Bwa Animal Masks](#) (3:17-4:05)
- [Bassari Oda-Kuta Masks](#)

**Period 3**
- Videos of African mask-makers at work, such as this video of [Elijah in Uganda](#) carving a giraffe mask (0:50-7:15) and a mask-maker in Ghana [painting a mask](#) (0:10-2:20)

**Period 4**
- Video [African Masks](#) with music and mask inspiration in the background during mask making time.

**General Resources**
- [Google Arts and Culture: Masks](#)
- [Brooklyn Art Museum](#)
- [Disguise: Masks and Global African Art at the Seattle Art Museum, Educator Resources](#)
- [EDSITEment! The Meaning Behind the Mask](#)
- [Yale-New Haven Teachers Institute: Folktale Through African Art](#)