

The Longwood Center for the Visual Arts Presents

*Have Art, Will Travel:*  
*The Wonders of*  
*Africa*



# Program Description, Terms of Use, and Acknowledgements

---

Bring the wonders of Africa alive in your classroom with hands-on art activities! The Longwood Center for the Visual Arts (LCVA) introduces a new program, *Have Art, Will Travel: The Wonders of Africa*. The LCVA's *Have Art, Will Travel* program is free to use and is all-inclusive. The LCVA Curator of Education, School Programs Educator, or docent visits classrooms to introduce art objects from the Center's permanent collection. Visits usually take an hour per session and include a presentation and art activity. The LCVA's representative also brings a *Resource Portfolio* designed to enhance the study of African cultures, targeting Virginia's Standards of Learning.

The *Resource Portfolio* provides a wealth of information about the important cultural and historical contributions the different African cultures have made in world history and the related contemporary country's continuing impact on the world. After the presentation in the classroom, the *Resource Portfolio* is left for two weeks so that the teacher and students can explore its resources, including teacher resources, presentations, visuals, music, literature, maps, and lesson plans. The *Resource Portfolio* also has many of the non-classroom supplies needed for the lesson plans. At the end of the two weeks a representative of the LCVA will return to your school to retrieve the *Resource Portfolios* and your class is invited to visit Farmville and see firsthand many works from the LCVA's collection of African art exhibited on Longwood University's campus.

There is no cost to borrow the portfolio; however, if reusable materials are lost or damaged, these must be replaced at the school's expense. Any unused consumable resources should be returned with the *Resource Portfolio*. By making best use of materials and keeping costs down, we can all help to ensure that the *Resource Portfolio* is able to reach more children and classrooms across South Central Virginia. Through the hands-on multi-sensory contents, third graders will have an opportunity to enhance their appreciation of Africa and its many diverse cultures.

The *Have Art, Will Travel: The Wonders of Africa* program is made possible through generous contributions from the Jessie Ball duPont Fund and Target. A special thank you to all of the LCVA staff members, interns, and volunteers involved in the development and implementation of this program.



# Table of Contents

<b>I.</b>	<b>Resource Portfolio Checklist</b>	<b>4</b>
<b>II.</b>	<b>List of Suggested Classroom Supplies</b>	<b>6</b>
<b>III.</b>	<b>List of Extra Resources for Request</b>	<b>7</b>
<b>IV.</b>	<b>Supernatural Aid: A Lesson on African Beliefs</b>	<b>8</b>
	a. Objectives and SOL Connections	9
	b. PowerPoint Presentation Scripts	12
	c. Art Activity	22, 25
<b>V.</b>	<b>Social Order: A Lesson on African Hierarchy</b>	<b>29</b>
	a. Objectives and SOL Connections	30
	b. PowerPoint Presentation Scripts	33
	c. Art Activity	45
<b>VI.</b>	<b>Abundance: A Lesson on Prosperity and Growth in African Communities</b>	<b>48</b>
	a. Objectives and SOL Connections	49
	b. PowerPoint Presentation Scripts	53
	c. Art Activity	64
<b>VII.</b>	<b>Animal Influence: A Lesson on Animal Imagery in African Art</b>	<b>67</b>
	a. Objectives and SOL Connections	68
	b. PowerPoint Presentation Scripts	72
	c. Art Activity	83
<b>VIII.</b>	<b>Adornments: A Lesson on African Jewelry</b>	<b>86</b>
	a. Objectives and SOL Connections	87
	b. PowerPoint Presentation Scripts	90
	c. Art Activity	103
<b>IX.</b>	<b>Guided Tour Information</b>	<b>106</b>

# Resource Portfolio Checklist

## Reusable Resources

This is a list of the reusable items provided in your *Resource Portfolio*. These items ***must*** be returned to the LCVA with the *Resource Portfolio*. If you do not return the materials, you will be charged to replace the item(s).

Format / Item	Title	Quantity
World Map Poster	World Map Educational Poster	1
Map of Africa	Teacher Created Resources Africa Map Chart	1
Music CD	<i>African Dreamland</i>	1
Music CD	<i>African Playground</i>	1
Music CD	<i>African Beat</i>	1
Book	<i>Telling Objects, African Art From the Permanent Collection of the Longwood Center for the Visual Arts</i>	1
Book	<i>Africa is not a Country</i> by Margy Burns	1
Book	<i>Eyewitness: Africa</i> by Yvonne Ayo	1
Book	<i>Bringing the Rain to the Kapiti Plain</i> by Verna Aardema	1
Book	<i>We All Went on a Safari</i> by Laurie Krebs	1
Book	<i>True Books: Africa</i> by Mel Friedman	1
Book	<i>Anansi the Spider: A Tale from the Ashanti</i> by Gerald McDermott	1
Book	<i>Desert Elephants</i> by Helen Cowcher	1
Book	<i>Discovering African Art</i> by Jacqueline Chanda	1
Book	<i>How to talk to Children about World Art</i> by Isabelle Glorieux-Desouche	1
Portfolio	Portfolio	1
Tool	Single Hole Punch	10 for sharing
Tool	Magnets	1 package of 4
Example	Art Activity Examples	1 example of each activity

# Resource Portfolio Checklist

(Continued)

---

## Consumable Resources

This is a list of the consumable items in your *Resource Portfolio*. These items are available at no cost to you. **However, please return any unused items.**

Item	Quantity
Gel Markers Class Pack	2 class packs
Self-Hardening Clay	25 packets, 1/student
Assorted Construction Paper 12" x 18"	25 sheets
Assorted Construction Paper 9" x 12"	50 sheets, 1/student, 2 activities
Black Construction Paper 4.5" x 6"	25 sheets
Metallic Papers 6" x 9"	50 sheets, 1/student, 2 activities
Brown Construction Paper 12" x 18"	25 sheets
Oil Pastels	25 sets
Paper Plates	50 plates, 1/student, 2 activities
Colorful Papers (tissue paper, scrapbook papers, etc.)	1 bag
Paper Scraps	1 bag
Wooden Beads	1 bag
Feathers	1 bag
Spray-painted Noodles	1 bag
Cowry Shells	1 bag
Skeins of Yarn in red, brown, green, and mulberry	4 rolls
Cloth Pieces	1 bag
Raffia or Shredded Papers	1 bag

# Suggested Classroom Supplies Checklist

## Classroom Resources

So the LCVA can continue to offer this program at no charge to all schools, we have compiled a list of common classroom materials that will be necessary to use during the Art Activities.

This is a list of the items by activity that we recommend you have available in your-classroom to complete the Art Activities provided in your *Resource Portfolio*. Since these items belong to you, your students, and your school, **please make sure not to insert any of these items when returning the *Resource Portfolio*.**

Lesson	Item	Quantity
Supernatural Aid Art Activity: <i>Spirit Dolls</i>	a) Notebook Paper b) Pencils c) Markers d) Liquid Glue	a) 1 sheet/student b) 1/student c) All colors for sharing d) 1/student or multiple for sharing
Supernatural Aid Art Activity: <i>Anansi the Spider</i>	a) Pencils b) Scissors c) Liquid Glue or Glue Sticks	a) 1/student b) 1/student c) 1/student or multiple for sharing
Social Order Art Activity: <i>Chief's Chair</i>	a) Notebook Paper b) Pencils c) Scissors d) Markers, Crayons, or Colored Pencils e) Liquid Glue or Glue Sticks	a) 1 sheet/student b) 1/student c) 1/student d) All colors for sharing e) 1/student or multiple for sharing
Abundance Art Activity: <i>Granary Doors</i>	a) Notebook Paper b) Pencils c) Scissors d) Liquid Glue or Glue Sticks	a) 1 sheet/student b) 1/student c) 1/student d) 1/student or multiple for sharing
Animal Influence Art Activity: <i>Masks</i>	a) Pencils b) Scissors c) Markers d) Liquid Glue	a) 1/student b) 1/student c) All colors for sharing d) 1/student or multiple for sharing
Adornments Art Activity: <i>Amulets</i>	a) Pencils b) Scissors c) Markers d) Liquid Glue	a) 1/student b) 1/student c) All colors for sharing d) 1/student or multiple for sharing

# Extra Resources Available Upon Request

---

## Classroom Resources

This is a list of the items that are available on request to use within the classroom. ***Only one of each of these items is available, and items must be shared between all participating classrooms.*** If you would like to use one of these resource items, please contact the Curator of Education or the School Programs Educator so that they can make sure it is brought to your school when a representative of the LCVA visits for the class presentation. These items ***must*** be returned to the LCVA with the *Resource Portfolio*. If you do not return the materials, you will be charged to replace the item(s).

Format / Item	Title	Quantity
Board Game	<i>10 Days in Africa</i>	1
Puzzle	<i>GeoPuzzle Africa and the Middle East</i>	1
DVD	<i>Understanding African Art</i>	1

## Supernatural Aid: A Lesson on African Beliefs



---

### BACKGROUND

Traditional African art serves many different purposes. It can be beautiful, it can look powerful, it can even be scary. But unlike the art that we might make to hang on our walls to enjoy, African art enters fully into the lives of the people who make it. African art has *work* to do, as well as provide environment or personal decoration. Many African art objects are used by members of the community to honor those who have lived before them. By honoring ancestors or spirits, they believe that they will be rewarded with ways to earn a living, acquire wealth, grow their family, or gain prestige. In other cases, special objects are believed to give protection or ward against evil entering a community.

In many African cultures it is believed that there is an invisible world, which supports the visible world. The art objects presented in this lesson represent different cultures' beliefs in an invisible world that helps them in their present lives or visible world.

---

## OBJECTIVES

### The students will:

- Learn about art objects in the LCVA's collection of African art and gain increased awareness of the unique cultures within Africa and their artistic legacy.
- View original works of art of African spirit dolls, as well as slides and visuals from the LCVA's collection that depict symbolic African adornments and patterns.
- Identify African art objects as important items for oral tradition or storytelling, government, or economic development.
- Learn where certain African art objects are from by locating their country of origin on a map of Africa.
- Learn that while all art reflects the times in which it was made, African art is a unique type of art that incorporates organic and geometric shapes, and reflects the times, cultures, and history of the culture it comes from.
- Describe problem-solving processes involved in sculpting and producing their own personal spirit doll, using appropriate art vocabulary.
- Identify, describe, compare, and contrast different types of shapes by drawing a spider's web and including symmetrical shapes and organic and geometric shapes to make a two-dimensional work inspired by the tale of *Anansi the Spider*.

---

## STANDARDS OF LEARNING CONNECTIONS

### KEY WORDS

- **Ancestor**, a person from whom one is descended; a person who was in someone's family in past times who is no longer living.
- **Culture**, the language, arts and sciences, thoughts, spirituality, social activities, and interaction of a group of people. The culture of a group distinguishes its members of a one human group from people of another group.
- **Forehead Mask**, a mask worn on the top of the forehead.
- **Geometric Shape**, a shape made up of straight lines, angles, or curves that conform to a specific definition, such as a circle, triangle, or square. Geometric shapes do not often appear in nature.
- **Mediator or Medium**, a person who is believed to be able to converse with members of the physical world and members of the spiritual world; a go-between.

- **Organic Shape**, a shape that is derived from natural forms, like plants or animals.
- **Pattern**, a repeated form or design, especially one that is used to decorate something.
- **Symbol**, a pictorial or abstract sign designed to represent an activity, idea, or object.
- **Symmetrical**, having, balanced arrangement of the same forms on each side of a central axis.
- **Textile**, cloth or woven fabric.

---

## STANDARDS OF LEARNING CONNECTIONS

### Visual Arts:

- 3.4 The student will identify and use:
  - positive and negative space;
  - balance—symmetry and asymmetry;
  - pattern—extend the sequential structure.
- 3.5 The student will compare, contrast, and use organic and geometric shapes in works of art.
- 3.13 The student will discuss how history, culture, and the visual arts influence each other.
- 3.16 The student will identify and examine objects of the early West African empire of Mali.
- 3.17 The student will identify how works of art reflect times, places, and cultures.
- 3.18 The student will explain the role of archaeology in learning about the art of past cultures.
- 3.20 The student will describe the problem-solving process involved in producing personal works of art, using appropriate art vocabulary.
- 3.24 The student will analyze works of art for the use of
  - Rhythm;
  - Balance—symmetry and asymmetry; and
  - Spatial relationships—overlapping, size, proportion, and placement.
- 3.25 The student will examine the relationship between form and function in the artifacts of a culture.

**History:**

- 3.2 The student will study the early West African empire of Mali by describing its oral tradition (storytelling), government (kings), and economic development (trade).

**Geography:**

- 3.4 The student will develop map skills by locating West Africa;
- Describing the physical and human characteristics West Africa;
  - Explaining how the people of West Africa adapted to and/or changed their environment to meet their needs.
- 3.6 The student will read and construct maps, tables, graphs, and/or charts.

**Math:**

- 3.14 The student will identify, describe, compare, and contrast characteristics of plane and solid geometric figures by identifying relevant characteristics, including the number of angles, vertices, and edges, and the number and shape of faces, using concrete models.

**English:**

- 3.1 The student will use effective communication skills in group activities.
- Listen attentively by making eye contact, facing the speaker, asking questions, and summarizing what is said.
  - Ask and respond to questions from teachers and other group members.
  - Explain what has been learned.
  - Use language appropriate for context.
  - Increase listening and speaking vocabularies.

# Supernatural Aid: A Lesson on African Beliefs

## PowerPoint Presentation Script

---

### Slide 1

**What do you know about Africa?**

**Did you know that there are different kinds of African art?**

For example, masks, **textiles**, and jewelry are different types of African art, just to mention a few.

**What do you think the term *supernatural* means?**

The term *supernatural* is related to the belief that there is an existence beyond our current visible and observable universe.

**Can you think of any examples of something that is considered supernatural?**

*Angels, Greek or Norse Gods, Ghosts*

---

### Slide 2

**Let's look at the map. Can you locate the United States?**

*Point out the United States along with the students. Also show where Virginia is located.*

**Now, can you locate Africa?**

*Point out Africa along with the students. Show where the United States is located in relation to the continent of Africa.*

**In Africa there are many different cultures. Do you know what a culture is?**

A **culture** includes, but is not limited to, the language, arts and sciences, thoughts, spirituality, social activities, and interaction of a group of people. The **culture** of a group distinguishes the members of one human group from those of another group.

**When we talk about cultures and communities in Africa, we do not call them tribes, we call them “cultures.”**

**What are some cultures that you know of?**

*Example, Virginia is considered to have a Southern **culture** since it is a Southern state with Southern traditions like eating black-eyed peas on New Year’s Day for good luck, or protecting cardinals – the state bird.*

*Example, in the Democratic Republic of the Congo resides the Kongo **culture**.*

---

**Slide 3**

**How do you think supernatural beliefs are used in African cultures?**

In many **cultures** it is believed that there is an invisible world that supports the visible world (example: the ancient Egyptians believed in an afterlife that supports their current life).

In Africa, many **cultures** believe that by respecting their **ancestors** who came before them and by giving thanks, the people within their community will be rewarded. By honoring **ancestors** or spirits, they believe that they will be rewarded with ways to earn a living, acquire wealth, grow their family, or gain prestige. In other cases, special objects are believed to give protection or ward against evil that may be trying to enter the community.

**Power Figure, Dog**  
Democratic Republic of the  
Congo  
Polychromed wood, mirror, resin,  
and steel  
10 x 30 x 11.25 inches



**This is a Power Figure in the form of a dog. It is from the Democratic Republic of the Congo. Can you locate the Democratic Republic of the Congo on the map of Africa?**

*Point out along with the students the Democratic Republic of the Congo.*

**Let's look at the object. What do we see?**

**What is the art object made of?**

The materials are: polychromed wood, mirror, resin, and steel.

**How do we begin to learn more about the art object?**

First of all, we look at it carefully. But we can also learn from reading the label. Whenever you visit a museum, you will see lots of different types of objects. To find out more about the object you are looking at, try reading the label! Labels can tell us all sorts of information about what it is we are looking at. For example, this label tells us the title of the piece (Power Figure, Dog), where it comes from (the Democratic Republic of the Congo), what it is made out of (**polychromed** wood, mirror, resin, steel, and), its size (10 x 30 x 11.5 inches), and sometimes a little extra information about the piece.

## **Why do we think this dog has two heads?**

This piece comes from the Kongo **culture** of the Democratic Republic of the Congo. In this **culture** dogs are hunting companions, known to sense things in the forests that humans cannot see or smell. The Kongo peoples have their cemeteries in the forests, and dogs, with their extra-powerful senses, are given the role of being the **mediators** between the living and the dead who are buried in these cemeteries.

The two heads on this piece represent the dog's being able to see both the world of the living and the world of the dead. A small box cut into the dog's back contains clay dug from the cemetery and has a mirror on top to represent "seeing."

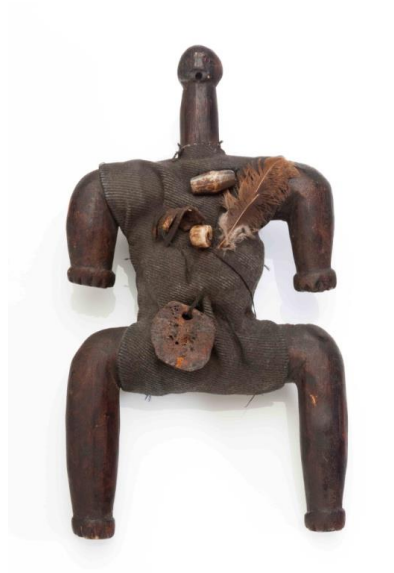
## **There's another strange thing about this dog. It is not soft and furry. Can you tell what is sticking out from its sides?**

The sides are made of hoe blades. The blades represent problems that need to be resolved between the living and the dead.

*For example, some things that might need to be resolved are arguments or disagreements. Other times, people seek guidance about events in their life from their **ancestors**.*



**Bocio Figure**  
Fon Culture, Benin  
Wood with fabric, fruit  
pits, cowry shells, reptile  
hide and beads  
8.5 x 5.25 inches



**Female Figure**  
Kirdi Culture, Namchi  
Group, Cameroon  
Wood with fabric,  
feather, beads, bone,  
leather and thread  
10.25 x 5.75 x 2.25  
inches



**Female Figure**  
Mossi Culture, Burkina  
Faso  
Mixed media  
6.75 x 2 x 3.37 inches

**Here we see three different examples of Spirit Dolls.**

*Point to each Spirit Doll and then point to where it is from on the map.*

The Spirit Doll with cowry shells on the body is from Benin.

The Spirit Doll with arms, legs, and cloth on the body is from Cameroon.

The Spirit Doll with cowry shells on the head is from Burkina Faso.

**Do the small figures that we are looking at remind you of anything from our own culture?**

*Dolls: Barbies, action figures, baby dolls, etc.*

In Africa, many **cultures** have Spirit Dolls. As well as for playing with, the dolls also take on a much bigger purpose. These dolls are used for teaching – they teach children about roles they may take on as adults. Thus, some dolls help young females practice being mothers and taking care of infants and children.

When they grow up, doll owners keep their dolls and continue to care for them with the hope of one day being rewarded. For adults, the dolls become ritual figures that they hope will bring about **fertility**, spiritual connection, or protection from harmful and dangerous events. Sometimes adults use Spirit Dolls as to practice or prepare for being a good husband or wife; they take care of their doll as they would a real person.

**If you had a Spirit Doll, what do you think you could learn from it by taking care of it?**

**These are photographs of individuals with their dolls.**

*Point out that the picture on the left is an adult carrying around his doll in his bag (purse). In the second photograph there are two small children with their dolls.*

**Forehead Mask**  
Baga Culture  
Guinea  
Polychromed wood  
31 x 10 x 8 inches



**This is a forehead mask, and it is from Guinea.**

*Show on the map where the **forehead mask** is from. It is from Guinea.*

**This forehead mask is from the Baga culture.**

In this **culture** the people believe that animals are **mediators** between two worlds (much like the Dog Power Figure we viewed earlier). Banda, the entity portrayed by the mask, is a fusion of crocodile, antelope, chameleon, and snake. The Baga believe that Banda, a spirit messenger who appears in times of crisis, can predict the oncoming of great disasters.

A member of the community dresses in a costume that includes this mask, and, as Banda, he warns the people of the danger headed their way. In a ceremony in which Banda dances before the community, the watchers help turn aside the disaster.

**On the mask, what parts do you think belong to which animal?**

**Do you see parts that represent a crocodile, antelope, chameleon, and snake?**

**Sounding Horn**  
Kuba Culture  
Democratic Republic of the  
Congo  
Animal horn  
24 x 3 inches



**This art object is a Sounding Horn.**

*Introduce this art object as a sounding horn.*

*Have a student show on the map that this piece is from the Democratic Republic of the Congo.*

**What other piece have we looked at that is from the Democratic Republic of the Congo?**

The dog Power is also from the Democratic Republic of the Congo.

**This Sounding Horn is from the Kuba culture of the Democratic Republic of the Congo.**

The Sounding Horn was used for a special purpose. It is blown to ask the supernatural world of the dead to come to the aid of the living, specifically to warriors or rulers. If the group was about to go into battle or a ruler needed guidance, the horn could be blown so that they might receive help or advice from **ancestors**. Warriors might ask to be strong or to fight honorably or to win a battle; rulers might wish for a successful journey or to be good and fair.

**What does this Sounding Horn have on it?**

We can tell from its condition that it was taken great care of. Why do you think the people would have taken good care of this object?

---

Slide 13

**Diviner's Box**  
Yoruba Culture  
Nigeria  
Wood  
7.5 x 15 x 14.75 inches



**This is a Diviner's Box.**

*This object is from Nigeria. Have a student locate Nigeria on the map.*

---

Slide 14

**This Diviner's Box is from the Yoruba culture in Nigeria. Let's look at the piece. What do we see?**

*Students should notice the carvings on the outside and the sections inside the box.*

In the Yoruba **culture**, when a person has a concern or needs advice, they seek the help of a diviner.

**When we need advice or guidance, who do we talk to?**

*Our parents, teachers, preacher or minister, grandparents, friends, guidance counselors.*

After listening to problems or concerns that a person has, the diviner will ask Ifa, the **mediator of divination**, (a being who converses with members of both the physical and invisible worlds), to help them seek their answers. Following a ritual, the diviner will study the arrangement of the palm nuts in the Ifa Diviner's Box.

Depending on how the palm nuts are placed, the diviner will interpret them and inform the concerned individual of a proverb, song, or story that will teach the person how they might solve their problem.

**Have you ever heard a story that helped you solve a problem?**

# Supernatural Aid: Creating a Spirit Doll

## Art Activity



---

## SUGGESTED CLASSROOM MATERIALS

This is a list of the items recommended that teachers have available in the classroom to complete the Art Activity *Creating a Spirit Doll*.

- Notebook Paper
- Pencils
- Markers
- Liquid Glue

---

## MATERIALS PROVIDED BY THE LCVA

These items can be found in the Resource Portfolio.

- Air-dry sculpting clay
- Cowry shells (for viewing and for using)

- Materials to adorn the Spirit Dolls : Spray-painted noodles, yarn/string, cloth, beads
- *Spirit Dolls* Art Activity PowerPoint Presentation

**Time required for art activity: 30 minutes to create a Spirit Doll on the first day; 30 minutes after the dolls have dried for 24 hours.**

## PROCEDURE

- Using the *Spirit Dolls* PowerPoint Presentation, discuss what the students have learned about Spirit Dolls. What are their uses? Who takes care of Spirit Dolls? What do children learn from having Spirit Dolls?
- Explain to the students that they are going to make their own Spirit Doll. It can be in the image of a husband or wife, friend or family member, leader or person of their own interest. They can decide how they hope the Spirit Doll will help them. For example: If they choose to have a Spirit Doll friend, it could teach them to be a good friend or to reward them with the friendship of others. The teacher will then give a short demonstration on sculpting the dolls.
- Using the self-hardening clay, students will sculpt a three-dimensional Spirit Doll.
- Once the students have finished sculpting their Spirit Dolls, the dolls must dry for 24 hours.
- After the dolls have hardened, students can go back and glue cloth or other adornments to their dolls and use markers to color details on their dolls.



**Step 1: Sculpt the figure**

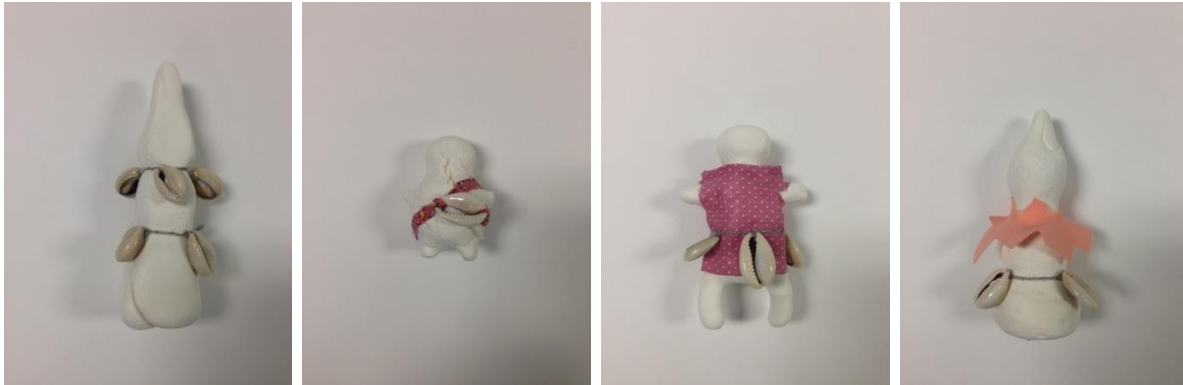


**Step 2: Let dry and then add decorations**



**Step 3: Add decorations and enjoy your doll**

Here are more examples of Spirit Doll projects:



---

## CONCLUSION

The students can discuss and write about their choice of Spirit Doll for them to learn from. Students can compare their choice of doll to others that were made in their class (some comparisons might include gender, color, thickness, designs, etc.). Using notebook paper, students could write two or three sentences explaining what they have learned about Spirit Dolls and their roles in African cultures. The students can share their work by displaying their piece along with their report to the class.

---

## LESSON PLAN

A lesson plan is provided for this activity. You can find the lesson plan in the *Lesson Plan Handbook* in the Resource Portfolio.

# Supernatural Aid: Anansi the Spider

## Art Activity



---

### SUGGESTED CLASSROOM MATERIALS

This is a list of the items recommended that teachers have available in the classroom to complete the Art Activity *Anansi the Spider*.

- Pencils
- Scissors
- Liquid Glue or Glue Sticks

---

### MATERIALS PROVIDED BY THE LCVA

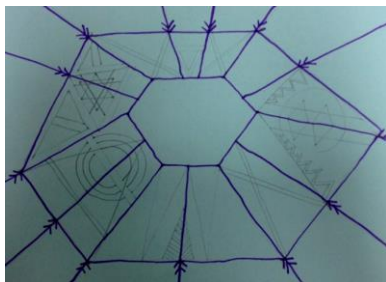
These items can be found in the Resource Portfolio.

- Colored construction paper (one 9" x 12" sheet per student)
- Gel markers
- Black construction paper for constructing their spider bodies (one 4.5" x 6" sheet per student)
- *Anansi the Spider* book by Gerald McDermott

**Time required for art activity: 45 minutes**

## PROCEDURE

- First, read the story *Anansi the Spider* by Gerald McDermott.
- Explain to the students that they will be creating their own *Anansi* and that they must create a web for him to live upon. Show students how to use the gel markers and draw geometric and organic shapes to create their spider's web.
- Next, explain to the students that they will use the black paper to cut out their spider – try using geometric shapes to create your spider! The teacher may want to remind students that they may want to use pencil to draw their shapes before cutting them out.
- Students will use the gel markers to draw webs that have geometric and organic shapes in them. They will then use the black paper to cut out their very own *Anansi* spider. To finish the art activity they will glue their spider onto their web.
- Once the students have finished, they can compare art projects with other students in the class.



**Step 1: Draw spider web**



**Step 2: Fill spider web with Geometric shapes**



**Step 3: Cut out spider and glue onto web**

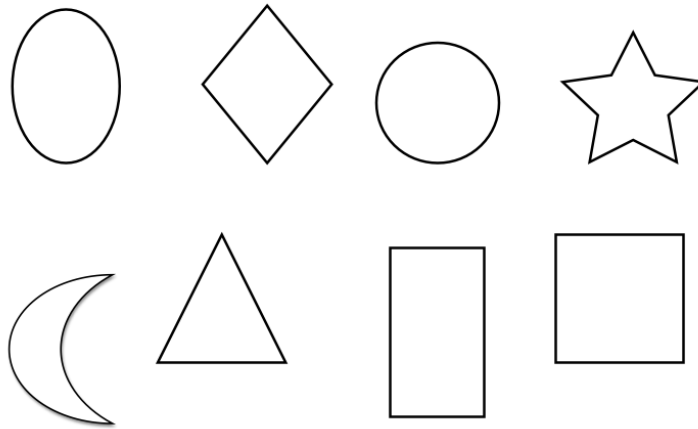
Here are more examples of the Anansi the Spider project:



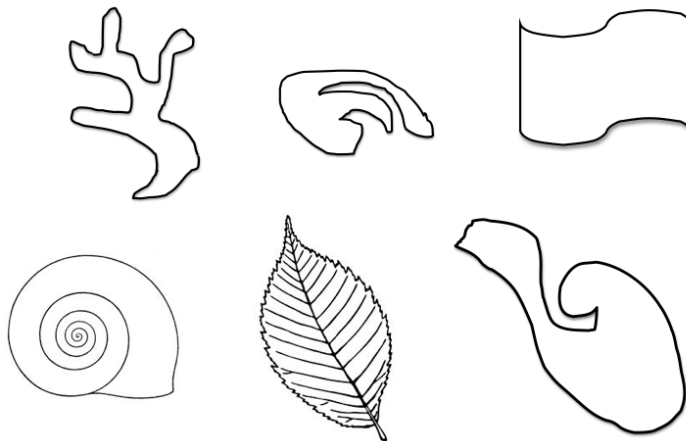
## EXAMPLES OF GEOMETRIC AND ORGANIC SHAPES

---

### Geometric Shapes:



### Organic Shapes:



---

## CONCLUSION

The students can discuss and write about the shapes they decided to use to create their spider's web. Students can compare their own web and spider to those of others in the class (some comparisons might include organic shapes, geometric shapes, line thickness, designs, patterns, etc.). The students can share their work by making a display of their pieces.

---

## LESSON PLAN

A lesson plan is provided for this activity. You can find the lesson plan in the *Lesson Plan Handbook* in the Resource Portfolio.

## Social Order: A Lesson on African Hierarchy



---

### BACKGROUND

By looking at visual clues, we may be able to learn about the culture that a work of African art comes from. Many objects that we consider art objects from Africa are actually meant to perform particular tasks or to help encourage a particular action to take place.

In many communities the leader of the culture is adorned with special clothing or accessories to show that he is in charge and help him communicate with the ancestors and successfully lead the group. (Much like a king in Western cultures wears a crown that has been passed down from ruler to ruler.) Many of the objects we will look at were once used by leaders or members of a specific community.

---

## OBJECTIVES

### The students will:

- Learn about art objects in the LCVA's collection of African art and gain increased awareness of the unique cultures within Africa and the artistic legacy of Africa.
- View original pieces of African furniture, as well as slides and visuals from the LCVA's collection that depict symbolic African adornments and patterns.
- Identify African art objects as important items for oral tradition or storytelling, government, or economic development.
- Learn where certain African art objects are from by locating the country of origin on a map of Africa.
- Learn that African art is a unique type of art that incorporates organic and geometric shapes, and that each African art object reflects the times, cultures, and history of the culture it comes from.
- By making a mixed-media art project, students will be able to describe problem-solving processes involved in producing their own inspired chief's chair, using appropriate art vocabulary.
- By discussing how African history, culture, and the visual arts influence each other, the students will understand how the community supports its leader by creating the chair only for them, and how it is seen as being a work of art.
- Demonstrate an understanding of how African history, culture, and visual arts influence each other, through discussion of how the community supports its leader by creating the chair only for them and how the chair is seen as being a work of art.

---

## STANDARDS OF LEARNING CONNECTIONS

### KEY WORDS

- **Ancestor**, a person from whom one is descended; a person who was in someone's family in past times who is no longer living.
- **Belief System**, a set of mutually supportive beliefs. These beliefs can be classified as religious, philosophical, ideological, or a combination of these.
- **Chief**, a leader or ruler of a community.

- **Culture**, the language, arts and sciences, thoughts, spirituality, social activities, and interaction of a group of people. The culture of a group distinguishes its members of a one human group from people of another group.
- **Face Mask**, a mask worn on the front of the face.
- **Geometric Shape**, a shape made up of straight lines, angles, or curves that conform to a specific definition, such as a circle, triangle, or square. Geometric shapes do not often appear in nature.
- **Hierarchy**, systems within a community in which people or groups are ranked one above the other according to their status or authority within the community.
- **Mediator or Medium**, a person who is believed to be able to converse with members of the physical world and members of the spiritual world; a go-between.
- **Mythological Creature**, a creature that is not real and exists in a collection of myths, or traditional stories, belonging to a particular cultural tradition.
- **Organic Shape**, shapes that are derived from natural forms, like plants or animals.
- **Pattern**, a repeated form or design, especially one that is used to decorate something.
- **Symbol**, a pictorial or abstract sign designed to represent an activity, idea, or object.
- **Symmetrical**, having, balanced arrangement of the same forms on each side of a central axis.

---

## STANDARDS OF LEARNING CONNECTIONS

### Visual Arts:

- 3.2 The student will use various art processes and techniques to produce works of art that demonstrate craftsmanship.
- 3.5 The student will compare, contrast, and use organic and geometric shapes in works of art.
- 3.13 The student will discuss how history, culture, and the visual arts influence each other.
- 3.16 The student will identify and examine objects of the early West African empire of Mali.
- 3.17 The student will identify how works of art reflect times, places, and cultures.
- 3.18 The student will explain the role of archaeology in learning about the art of past cultures.

- 3.23 The student will express informed judgments about works of art.
- 3.25 The student will examine the relationship between form and function in the artifacts of a culture.

### **History:**

- 3.2 The student will study the early West African empire of Mali by describing its oral tradition (storytelling), government (kings), and economic development (trade).

### **Geography:**

- 3.4 The student will develop map skills by locating West Africa;
- Describing the physical and human characteristics West Africa;
  - Explaining how the people of West Africa adapted to and/or changed their environment to meet their needs.
- 3.6 The student will read and construct maps, tables, graphs, and/or charts.

### **Math:**

- 3.14 The student will identify, describe, compare, and contrast characteristics of plane and solid geometric figures by identifying relevant characteristics, including the number of angles, vertices, and edges, and the number and shape of faces, using concrete models.

### **English:**

- 3.1 The student will use effective communication skills in group activities.
- Listen attentively by making eye contact, facing the speaker, asking questions, and summarizing what is said.
  - Ask and respond to questions from teachers and other group members.
  - Explain what has been learned.
  - Use language appropriate for context.
  - Increase listening and speaking vocabularies.

### **Writing:**

- 3.8 The student will write legibly in cursive.

# Social Order: A Lesson on African Hierarchy

## PowerPoint Presentation Script

---

### Slide 1

**What do you know about Africa?**

**Did you know that there are different kinds of African art?**

For example, masks, **textiles**, and jewelry are different types of African art, just to mention a few.

**What do you think the term “social order” means?**

In the United States we have laws that guide us to not do the wrong thing. We also have classroom rules or rules at home to keep us from getting into trouble. Every group of people needs rules. The term *social order* means that there is a set of related social structures, a type of government, and social practices that conserve, maintain, and enforce the way of behaving within a specific community.

---

### Slide 2

**Let's look at the map. Can you locate the United States?**

*Point out the United States along with the students. Also show where Virginia is located.*

**Now, can you locate Africa?**

*Point out Africa along with the students. Show where the United States is located in relation to the continent of Africa.*

**In Africa there are many different cultures. Do you know what a culture is?**

A **culture** includes, but is not limited to, the language, arts and sciences, thoughts, spirituality, social activities and interaction of a group of people. The **culture** of a group distinguishes the members of a one human group from those of another.

**When we talk about cultures and communities in Africa we do not call them tribes, we call them “cultures”. What are other cultures that you know of?**

*Example, in the Democratic Republic of the Congo resides the Kongo **culture**.*

*Example, Virginia is considered to have a southern **culture** since it is a southern state with southern traditions like eating black eyed peas on New Year’s day for good luck, or protecting Cardinals – the state bird.*

---

### Slide 3

**Why do you think social order is important in Africa? What role do you think social order plays in the community?**

We need rules to work together well. Every society seeks ways in which they can achieve order and differentiate between right and wrong. Social order refers to the methods that are used to obtain order in a group of people.

Part of social order is **social hierarchy**. The person or group with the most power or authority is at the top of the social hierarchy, and the people with the least authority are at the bottom.

Just like other **cultures** in other countries, members in African communities have recognized that specific objects help people know the difference between right and wrong, or who may be in charge. In some cultures police officers wear uniforms; in some, kings sit on thrones or wear crowns. Objects like thrones or crowns show who the leader is; uniforms suggest authority. Just like **cultures** in other countries, specific objects help people in African communities to know the difference between right and wrong, or to recognize who may be in charge. In African cultures art objects may be used as teaching tools to emphasize correct behavior and to help teach right from wrong.

**Have you ever learned how to be good through hearing a story? How do you know when you have done something wrong?**

How can you tell when someone is the leader?

---

Slide 4



**Crown**  
Yoruba Culture (Yuh-ROO-buh)  
Nigeria  
Fabric with beads and cowry  
shells  
22.25 inches long x 8.5 inches in  
diameter

What do you think this object is?

This is a crown for a chief in the Yoruba **culture**, which is centered in the country of Nigeria.

*Point out along with the students the country of Nigeria.*

---

Slide 5

Why do you think that this object is a crown?

What features about this crown make it seem special or regal

*The intricate beading, highly valued cowry shells, the bright colors, the workmanship.*

### **Let's see what makes this work of art a crown for the Yoruba.**

A crown like this one is the most important part of a **chief's** wardrobe and a mark of honor. The strands of beads that hang from the crown are meant to conceal the **chief's** face in order to separate him from his people and give him the ability to assume the power he needs to act on behalf of the **ancestors** and gods of his **culture**. Since the **chief** is seen as a **mediator** to the spirit world, he must be able to trace his lineage to the founder of the Yoruba people, the mythical Oduduwa. Having a supernatural ancestor gives him the power and wisdom to be a **mediator** between the living world and the spirit world.

The crown itself symbolizes so much. The face on the front of the mask represents Oduduwa, the mythical founder of the Yoruba **culture**. Each of the birds is a **symbol** for one of Oduduwa's sixteen sons who were sent out to form their own kingdoms. As well, the birds also symbolize the ability to communicate with the gods. The birds depicted on the crown are egrets, associated with respectability and order within the Yoruba **culture**.

### **How do we know where the art object comes from or what materials it is made from?**

We read the label. Whenever you visit a museum, you will see lots of different types of objects. To find out more information on the object you are looking at, try reading the label! Labels can tell us all sorts of information about what it is we are looking at. For example, this label tells us the title of the piece (Crown), where it comes from (Nigeria), the **culture** it belonged to (Yoruba), and what it is made out of (fabric with beads and cowry shells). Labels may sometimes give a little extra information about the piece.

### **Do you see the shells that are attached to the mask?**

These special shells that adorn the crown are called Cowry Shells. Cowry shells are seen as being very special because they are the equivalent of money. By having the cowry shells on this crown, it shows that the crown has a high value. For example, having shells on this chief's crown is the same as putting rubies on a king or queen's crown.

**Chief's Chair**  
Yoruba Culture  
Nigeria  
Wood with fabric, beads,  
and cowry shells



**This is a Chief's Chair from the Yoruba culture.**

*Point out Nigeria on the map; this is where the chair is from and where the Yoruba **culture** resides.*

**This is a Chief's Chair from the Yoruba culture. How can you tell that this chair belonged to an important person?**

The Yoruba peoples are known for their beautiful beadwork, as we have seen in the previous art object, the crown. A specialized group of craftsmen work together to create many beaded objects used by royalty.

**Let's look closely: What do we see? What is on the chair? What is it made of?**

**What are some of the animals or creatures that you see on the chair?**

There are centaurs, **mythical creatures** with the head, arms, and torso of a man and the body and legs of a horse, shown on the chair, as well as snakes and dinosaurs. Their being on the chair is just to be modern and good-humored.

**There are also many shells on the chair. Why do you think shells would be used as an adornment on a chair?**

In the Yoruba **culture**, cowry shells are equivalent to money. Where we have coins in America, some places in Africa use the shells as money. The shells show that the chair has great value and is an important object in the **culture**. For example, having shells on this chief's chair is the same as putting gold on a king or queen's throne.

**Who do you think is important enough in our culture to sit in a special chair like this?**

*The president, a king or queen, a parent, a teacher, a governor or mayor, a preacher or minister.*

**What other kinds of chairs or settings are seen as important?**

*A king or queen's throne, the oval office, etc.*

**Chair**  
Chokwe Culture  
Democratic Republic of  
the Congo/Angola  
Wood, tooled copper,  
brass tacks  
44 x 19 x 20 inches



**This is a chair and it is from the Democratic Republic of the Congo.**

*Show on the map where the chair is from.*

As well as being the seat for a **chief**, this throne is also a teaching device in the Chokwe **culture**.

**Why do you think this is an instrument in teaching the members of this culture? How do you think a chair could teach a lesson?**

The imagery in the chair tells the story of this **culture's belief system**. By looking at the chair, the members of this community can be reminded about the Chokwe values of wealth, **fertility**, and success in hunting.

**What are some of the details that you see in this chair?**

On this throne we can see skilled carving, use of **pattern**, and brass tacks. To have all of these characteristics shows that this **chief's** chair was very important to its people.

## How can we tell that this chair was used often?

There are many worn and shiny edges on this chair that show that it was frequently used. This frequent use of the chair also implies the authenticity of this African piece – it means that this chair really belonged to a community rather than being made as an item for trading.

Slide 11



Yoruba Chair



Chokwe Chair

Let's compare and contrast these chairs:

How do we know that both of these chairs are important in each culture?

What are some similarities between the chairs?

They both have typical features of chairs such as seats and armrests and four legs, have pictures on them, are intricately designed, have adornments, etc. They both have special significance within their culture.

What are some differences between the chairs?

The Yoruba **chief's** chair: Has colorful beads and shells, has animals depicted on it, has cloth seating overtop of a wooden frame.

The Chokwe **chief's** chair: It is made mainly of carved wood, has brass tacks, the images are carved into the chair.

---

Slide 12

**Beaded Skirt**

Possibly the Kirdi Culture  
Cameroon

Cotton, glass beads, cowry  
shells

12 x 22 inches



**This is a beaded skirt from Cameroon.**

*Show Cameroon on the map.*

---

Slide 13

This is a beaded skirt from the Kirdi **culture** in Cameroon.

**Given what we've learned about the beaded chair and the crown, how can we tell that this is a garment of importance?**

It is intricately beaded, there is **pattern** and color, and cowry shells are tied to the ends.

**When or why might someone wear a skirt like this?**

This type of skirt is worn only by women of high social status during ceremonial occasions. It is believed that a special skirt like this protects the wearer against evil.

**Face Mask**  
Teke Culture  
Democratic Republic of the Congo  
Polychromed wood  
14 x 14 inches



**This face mask is from the Democratic Republic of the Congo.**

*Point out the Democratic Republic of the Congo on the map.*

This is a **face mask** from the Teke **culture** of the Democratic Republic of the Congo.

**What are some of the first things that we notice about this mask?**

It is circular; it is mostly **symmetrical**. **Symmetrical** means that the object we are looking at has a balanced arrangement of the same forms on each side of a central axis. The left half and the right half of this mask is the same.

This mask once served as a focal point for a special dance in the Teke **culture's** Tsaayi group. The dance is called the kidumu dance. Many years ago, this dance would have been a reminder to the group of the importance of social and political guidelines to maintain a well-ordered society. In the present day, the dance is used as an informative piece of entertainment. A half-moon-shape ridge on the back holds the mask against the wearer's face, while a piece of cord attached on the inside would be

gripped in the dancer's teeth to help hold it in place. Imagine dancing vigorously on a hot day wearing a costume and trying to hold this mask on with your teeth!

**Can you see the holes around the edges of the mask?**

The holes would have been used to attach a mane of raffia to hide the dancer's body underneath.

**What other garments that we looked at do people wear to show their social status?**

*Chiefs wear a crown or sit in a special chair, the Skirt worn by women of high social status in the Kirdi Culture, Kings and queens wear crowns, a princess wears a tiara, military members wear special uniforms with adornments that show ranks and achievements. People sometimes wear expensive name-brand clothes or accessories for status.*

---

**Slide 16**

**Stool**  
Nupe Culture  
Nigeria  
Wood  
13 x 18 x 18 inches



**This is a stool from the Nupe culture.**

Point out Nigeria on the map; this stool and the **culture** that produced it are from Nigeria.

This is a stool from the Nupe **culture** of Nigeria.

**Who might you think sits upon this stool?**

Even though men carve and make the stools, these stools are actually used by women when they are cooking or making **textiles** (fabrics).

These stools have great social importance because they are given only by parents to their daughter once she becomes an adult. The trade of carving the stools for the women is passed down from master carvers to a son or another male.

This stool is the representation of two traditions being followed in the community: the tradition of passing down the knowledge of carving and the tradition of giving a gift to a girl who has turned into an adult.

# Social Order: Chief's Chair

## Art Activity



---

## SUGGESTED CLASSROOM MATERIALS

This is a list of the items recommended that teachers have available in the classroom to complete the Art Activity *Chief's Chair*.

- Scissors
- Markers
- Liquid Glue or Glue Sticks
- Pencils
- Notebook Paper

---

## MATERIALS PROVIDED BY THE LCVA

These items can be found in the Resource Portfolio.

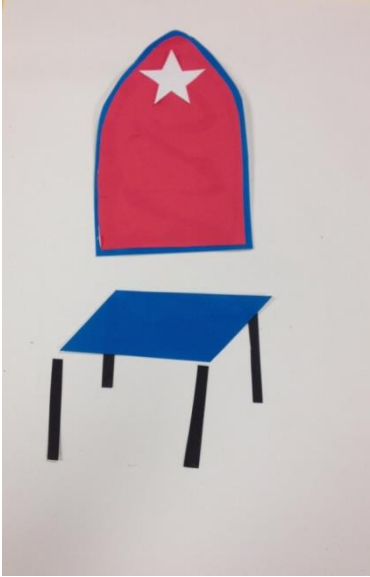
- Colored construction paper (one 12"x18" sheet per student)
- Colorful papers (bag of tissue paper, wallpapers, scrapbook papers etc.)
- Paper scraps
- Beads
- Feathers
- Raffia/Shredded Paper
- PowerPoint presentation *Chief's Chair*

**Time required for art activity: 45 minutes**

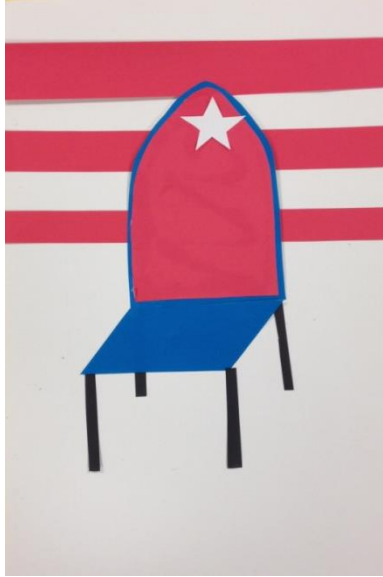
---

## PROCEDURE

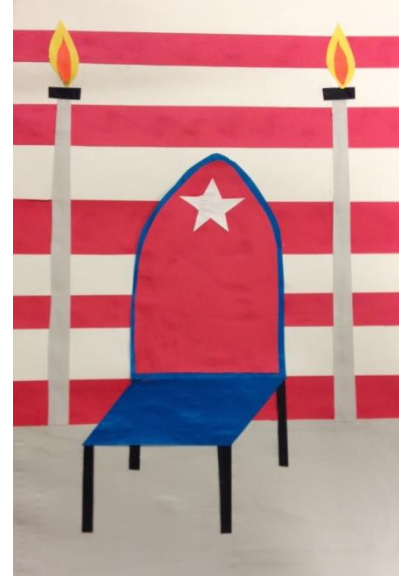
- Using the *Chief's Chair* PowerPoint presentation discuss what the students have learned about these special chairs. What are their uses? Who takes care of these chairs? Why were they made so intricately?
- Show examples of Chief's chairs and ask questions.
  - Look closely at the chair, what do you notice?
  - What role might these figures play in this community?
  - Who might sit in a chair like this?
  - Why do you think a leader might want scenes of daily life, or rituals, or animals on his or her throne?
- Explain that they will be making a chief's chair, show an example of a finished piece, and explain that they are making a chair for a leader they admire.
- Leaders can range from parents to presidents.
- Show a demonstration of how they will make their Chief's Chair. Show how to add mixed media item to create their chair out of the ripped/scrap/ and colorful papers and decorative items



**Step 1: Cut, draw or tear paper to make your chair**



**Step 2: Cut, draw or tear paper to make your chair and add adornments**



**Step 3: Cut, draw or tear paper to add your final details to the chair**

---

## CONCLUSION

The students can discuss and write about the leaders they chose to create a chair for. Students can compare the chairs that they made to those of others in the class (some comparisons might include materials used, chair design, designs on the chair, patterns etc.). The students can share their work by displaying their piece to the class.

---

## ASSESSMENT

Students can write a brief paragraph about their chair and who it is for, and why they think that person is a leader. A lesson plan is provided for this activity. You can find the lesson plan in the *Lesson Plan Handbook* in the Resource Portfolio.

# Abundance: A Lesson on Prosperity and Growth in African Communities



---

## BACKGROUND

Within every society there is a need to be prosperous so that the culture can be successful. When a community has a successful crop, they will have an abundance of food to feed the members of the group and possibly to sell or trade to outsiders. Some communities produce other goods for trading and selling that also reward them with an abundance of wealth.

The idea of abundance can refer also to the number of people in a community. We use the term *fertility* to describe not only fertile lands for growing crops, but also the success a community has had in growing its population. When there is an abundance of food and wealth, there will also be an abundance of people and healthy new children born into the community. If a community is prospering through producing, selling, and trading crops and other goods, the group can continue to grow and stay successful. Many of the objects we will look at were once used within communities to help them in their goals to be prosperous.

---

## OBJECTIVES

### The students will:

- Learn about art objects in LCVA's Collection of African art and gain increased awareness of the unique cultures within Africa and artistic legacy of Africa.
- View original pieces of African art used for storage, as well as slides and visuals from the LCVA's collection that depict symbolic African adornments and patterns.
- Identify African art objects as important items for oral tradition or storytelling, government, or economic development.
- Learn where certain African art objects are from by looking at a map of Africa and locate the art objects country of origin.
- Learn that African art is a very unique type of art that incorporates organic and geometric shapes, and that all African art objects reflect the times, cultures, and history of the culture it comes from.
- By making a mixed media art project students will be able to describe problem-solving processes involved in producing their own inspired granary door, using appropriate art vocabulary.
- By discussing how African history, culture, and the visual arts influence each other, through the topic of abundance, the students will draw a connection between items of importance to cultures in Africa and how they affect the visual arts. For example: by looking at the Dogon culture Granary door students will recognize that the daily use of this item can affect the visual arts because of its decoratively carved features that tell a history of that culture.

---

## STANDARDS OF LEARNING CONNECTIONS

### KEY WORDS

- **Ancestors**, a person from whom one is descended; a person who was in someone's family in past times who is no longer living.
- **Crest Mask**, a mask that is attached to the head by using a cap or a basket.
- **Culture**, the language, arts and sciences, thoughts, spirituality, social activities and interaction of a group of people. The culture of a group distinguishes the members of a one human group from those of another.
- **Fertility**, capable of sustaining or supporting births within a population, or the ability to bear or produce crops or vegetation in abundance.

- **Geometric Shape**, circles, triangles, or squares that have perfect, uniform measurements and do not often appear in nature.
- **Granary**, a community building that would hold the harvest grains to be used when needed. It's a large storage building, about one or two stories high, for the abundance of harvested grains.
- **Helmet Mask**, a mask that covers the entire head of the wearer.
- **Millet**, a type of grass that is cultivated for its grains.
- **Organic Shape**, shapes that are derived from natural forms, like plants or animals.
- **Pattern**, a repeated form or design especially that is used to decorate something.
- **Pictograms**, a picture or symbol that expresses a word or a phrase.
- **Prosperity**, the state of being prosperous; having success, wealth, security, or well-being.
- **Prosperous**, bringing wealth and success.
- **Symbol**, a pictorial or abstract sign designed to represent an activity, idea, or object.
- **Symmetrical**, an exact regular, balanced arrangement of forms on each side of a central axis.
- **Vessel**, a hollow utensil like a cup, vase, or pitcher that is used as a container.

---

## STANDARDS OF LEARNING CONNECTIONS

### Visual Arts:

- 3.2 The student will use various art processes and techniques to produce works of art that demonstrate craftsmanship.
- 3.5 The student will compare, contrast, and use organic and geometric shapes in works of art.
- 3.13 The student will discuss how history, culture, and the visual arts influence each other.
- 3.16 The student will identify and examine objects of the early West African empire of Mali.
- 3.17 The student will identify how works of art reflect times, places, and cultures.
- 3.18 The student will explain the role of archaeology in learning about the art of past cultures.
- 3.20 The student will describe the problem-solving process involved in producing personal works of art, using appropriate art vocabulary.

- 3.23 The student will express informed judgments about works of art.
- 3.25 The student will examine the relationship between form and function in the artifacts of a culture.

### **History:**

- 3.2 The student will study the early West African empire of Mali by describing its oral tradition (storytelling), government (kings), and economic development (trade).

### **Geography:**

- 3.4 The student will develop map skills by locating West Africa;
- Describing the physical and human characteristics West Africa;
  - Explaining how the people of West Africa adapted to and/or changed their environment to meet their needs.
- 3.6 The student will read and construct maps, tables, graphs, and/or charts.

### **Math:**

- 3.14 The student will identify, describe, compare, and contrast characteristics of plane and solid geometric figures by identifying relevant characteristics, including the number of angles, vertices, and edges, and the number and shape of faces, using concrete models.

### **English:**

- 3.1 The student will use effective communication skills in group activities.
- Listen attentively by making eye contact, facing the speaker, asking questions, and summarizing what is said.
  - Ask and respond to questions from teachers and other group members.
  - Explain what has been learned.
  - Use language appropriate for context.
  - Increase listening and speaking vocabularies.

### **Writing:**

- 3.8 The student will write legibly in cursive.
- 3.9 The student will write for a variety of purposes:
- Use a variety of prewriting strategies;

- Write a clear topic sentence focusing on the main idea;
- And write a paragraph on the same topic.

# Abundance: A Lesson on Prosperity and Growth in African Communities

## PowerPoint Presentation Script

---

### Slide 1

**What do you know about Africa?**

**Did you know that there are different kinds African art?**

For example, masks, **textiles**, and jewelry are different types of African art just to mention a few.

**What do you think the word *abundance* means?**

*Abundance* means a great, plentiful, full, or overflowing amount of something. Things that can be abundant are food, wealth, and populations.

**When do you have a large quantity of something?**

*Growing plants in a garden, buying bulk foods from the supermarket*

---

### Slide 2

**Let's look at the map. Can you locate the United States?**

*Point out the United States along with the students. Also show where Virginia is located.*

**Now, can you locate Africa?**

*Point out Africa along with the students. Show where the United States is located in relation to the continent of Africa.*

**In Africa there are many different types of cultures. Do you know what a culture is?**

A **culture** includes, but is not limited to, the language, arts and sciences, thoughts, spirituality, social activities and interaction of a group of people. The **culture** of a group distinguishes the members of a one human group from those of another.

**When we talk about cultures and communities in Africa we do not call them tribes, we call them “cultures”. What are other cultures that you know of?**

*Example, in the Democratic Republic of the Congo resides the Kongo **culture**.*

*Example, Virginia is considered to have a southern **culture** since it is a southern state with southern traditions like eating black eyed peas on New Year’s day for good luck, or protecting Cardinals – the state bird.*

---

### Slide 3

**Why do you think abundance is important in Africa? What role do you think abundance plays in the community?**

Within every society there is a need to be **prosperous** so that the **culture** can be successful. When a community has a successful crop, they will have an abundance of food to feed the members of the group and possibly to sell or trade to outsiders. Some communities produce other goods for trading and selling that also reward them with an abundance of wealth.

In some cases, abundance refers to the number of people in a community. When there is an abundance of food and wealth, there will also be an abundance of people and healthy new children born into the community. If a community is prospering through producing, selling, and trading crops and other goods, the group can continue to grow and stay successful

**What types of things do you think a community needs to be successful?**

**If you could have an abundance of something, what would you choose? Why? Would this also benefit your community?**

**What would you do with a large quantity of a special resource, for example corn or water?**

*You could share it by selling it or giving it away. Or maybe, if you were afraid of running out of it someday, you could store it to use over a long period of time.*

---

**Slide 4**



**Granary Door**  
Dogon Culture  
Mali  
Wood with metal  
21.75 x 16.5 x 4 inches

**What do you think this object is?**

This is a **granary** door from Mali.

*Point out along with the students the country of Mali.*

---

**Slide 5**

**What do you think a granary door is?**

*Here's a hint: The word granary has a smaller word contained in it: grain.*

## Can you name different types of grains?

*Wheat, rice, barley, etc.*

So, this wooden piece of African art is a door from a **granary** – a community building that holds the harvested grain to be used as it is needed. It's a large storage building, about one or two stories high, for the abundance of harvested grains.

The grain that is commonly harvested in Mali is **millet**. It is eaten on a daily basis.

## What other types of buildings are you familiar with that hold large amounts of harvested goods?

*Barns, silos*

## On this door, what do you see carved into the surface?

**Pictograms** typically decorate these wooden granary doors, and, in this case, the **pictograms** represent the celebration of the rainy season festival.

There are also eight figures that represent the eight **ancestors** of the Dogon **culture's** creation myth. A creation myth is a symbolic story of how a group of people believe the world began and how people first came to inhabit the world.

The snakes and crocodile on the door are animal spirits that oversee **fertility** of the soil and abundance from the land, while the zigzag relief on either side symbolizes water.

## Do you know of any other cultures that used pictograms for expressing written language?

*The ancient Egyptians wrote in hieroglyphics, which are pictograms. The simplest Chinese characters are based on pictograms, too.*

**Granary Door**  
Dogon Culture  
Mali  
Wood, iron  
23 x 19 x 2.25 inches



**This is another granary door.**

*Show Mali on the map, where this **granary** door is also from and where the Dogon **culture** is centered.*

**How is this granary door similar to the other one we just observed?**

Just like the previously viewed door, this one tells a story as well. This door tells the Dogon **culture's** creation myth (how they believe their people came to be). On the door there are many animals, some representing the animal spirits that oversee **fertility**.

**Fertility** in this sense means to have fertile crops and an abundance of harvested food. With fertile land and many crops a community can continue to grow and flourish.

As well, it has similar “door” features and is made from the same materials.

**Crest Mask**  
Bwa Culture  
Burkina Faso  
Polychromed wood  
37 x 16 x 8 inches



**This is a crest mask.**

*Along with the students, point out Burkina Faso, the country that this mask is from.*

**This is a crest mask from the Bwa culture in Burkina Faso.**

We know that this piece is from the Bwa **culture** because of its **geometric** stripes, zigzags, and triangles. The peoples of this **culture** are known for their specific designs.

**In the air above your head, use your finger to draw stripes. Now draw a zigzag line and then draw a triangle.**

**Where on this mask do you see the stripes? Zigzags? Triangles?**

This mask is used to represent the abundance of new life and shows a mother crocodile and her baby. With the abundance of food, families grow – this mask shows the celebration of families growing.

This mask is used in a special celebration dances at harvests and festivals.

**Why might this dance be performed at a harvest?**

**How do we know where the art object comes from or what materials it is made from?**

We read the label. Whenever you visit museum, you will see lots of different types of objects. To find out more about the object you are looking at, try reading the label! Labels can tell us all sorts of information about what it is we are looking at. For example, this label tells us the title of the piece (Crest Mask), where it comes from (Burkina Faso), the culture it belonged to (Bwa), what it is made out of (painted or polychromed wood), its size (37 x 16 x 8 inches), and sometimes a little extra information about the piece.

---

**Slide 10**

**Helmet Mask**  
Kuba Culture  
Democratic Republic of the  
Congo  
Wood, animal skin, glass  
beads, cowry shells, raffia,  
animal hair  
21 x 16.5 x 16 inches



**This is a helmet mask, and it is from the Democratic Republic of the Congo.**

*Point out the Democratic Republic of the Congo on the Map.*

**This helmet mask is from the Democratic Republic of the Congo and was made by people of the Kuba culture. Let's look at this mask – what do we see?**

Shells, raffia, shapes, beading, etc.

The shells used in this mask are called cowry shells, and in many African cultures they are equivalent to money. They are very valuable.

**What do you think it means for this piece to be covered in shells? It must be very valuable!**

The beads on this mask are also very important. They are made of glass and represent good fortune. If a community has good fortune it means that it is prospering – it has food, wealth, and healthy people.

This **helmet mask** represents Mukenga, the **mediator** between the ruler of the **culture** and nature. Mukenga communicates between the peoples of the Kuba **culture** and nature (living plants, animals, etc.)

**Can you tell me what a symbol is?**

A **symbol** is a pictorial or abstract sign designed to represent an activity, idea, or object. For example, a heart is a symbol of love.

The long form on the top of this mask represents the trunk of an elephant. Elephants are **symbols** for strength and **prosperity**. With strength and **prosperity** a community can have an abundance of food, trade, and **fertility** (growing families and lots of crops).

Owned by the king, the Mukenga mask represents his divine power and position in the community in helping provide strength, **prosperity**, and abundance to the group.

**Crest Mask**  
Yoruba Culture  
Nigeria  
Wood  
71 x 26 x 32 inches



**This is a crest mask, and it is from Nigeria.**

*Show on the map where Nigeria is located.*

**This crest mask is from the Yoruba culture in Nigeria.**

Carved from one single piece of wood, this piece stands 5 feet 11 inches tall! That is as tall as the singer Taylor Swift!

*(Teachers: use your own height; show the difference in height this piece is from you, is it taller or shorter?)*

This mask is worn by the strongest man in the community, for it weighs over 100 pounds!

This mask is used in the special Epa festival held annually in March. This week-long event is a celebration to help ensure **fertility** and **prosperity** in the community. With good **fertility** comes an abundance of new members of the community. By having good **prosperity**, the community can grow, harvest, and trade goods.



**Vessel**  
Songye Culture  
Democratic Republic of the Congo  
Ceramic  
18 inches high x 18 inches diam.

**This vessel, or container, is from the Songye culture of the Democratic Republic of the Congo.**

*Show where the Democratic Republic of the Congo is on the map.*

This is a **vessel**. It is from the Songye **culture** of the Democratic Republic of the Congo. Another word to describe **vessel** would be *container* or *pot*. A **vessel** is made to hold something (food, water, objects).

**This vessel would have been used to store certain goods. What goods do you think were stored in this vessel?**

Food, water, and beer were stored in a **vessel** of this type, and sometimes **vessels** like these would be used in special ceremonies or as parts of a shrine.

In the Songye **culture**, the women are the ones who primarily make these **vessels**. They are hand-built of wet clay and carved by hand using the fingers or other tools.

After the clay is sculpted, the women then paint and fire the **vessels** for use within the community.

# Abundance: Granary Door

## Art Activity



---

### SUGGESTED CLASSROOM MATERIALS

This is a list of the items recommended that teachers have available in the classroom to complete the Art Activity *Granary Door*.

- Scissors
- Liquid Glue or Glue Sticks
- Pencils
- Notebook Paper

---

### MATERIALS PROVIDED BY THE LCVA

These items can be found in the Resource Portfolio.

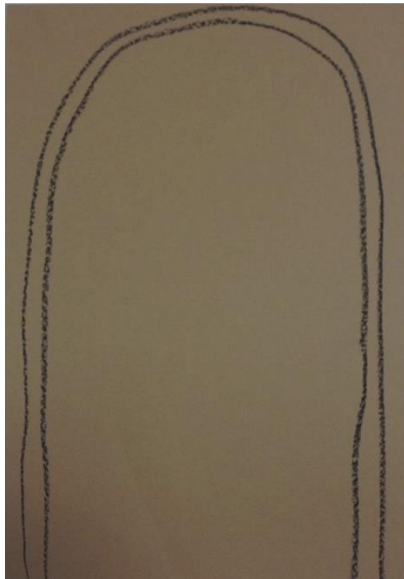
- Brown construction paper (one 12"x18" sheet per student)
- Oil Pastels
- Metallic papers to represent Brass and Iron
- PowerPoint presentation *Granary Doors*

**Time required for art activity: 45 minutes**

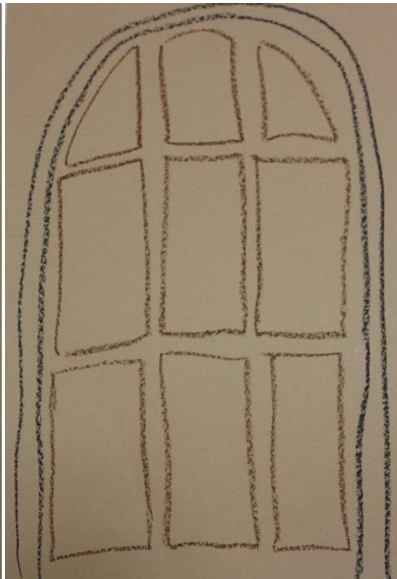
---

## PROCEDURE

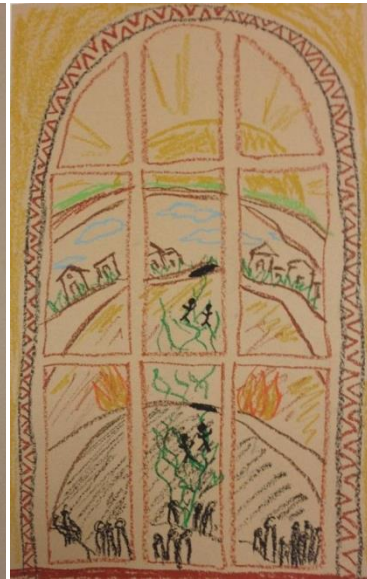
- Using the *Granary Doors* PowerPoint presentation, discuss what the students have learned about these special doors.
  - What is something you remember about these special doors?
  - What was the grain that was kept inside the buildings that housed the granary doors?
  - What is depicted on the granary doors?
  - What are their uses?
  - Why were they made so intricately?
- Explain that they will be making a Granary Door, show an example of a finished piece, and explain that they are creating their own story with their own pictograms on their own Granary Door.
- The students will use the oil pastels to draw their pictograms and use metallic papers to add brass and iron hinges and knobs.



**Step 1: Draw your door**



**Step 2: Plan how you will illustrate your story**



**Step 3: Illustrate your story and add metal details to your door**

---

## CONCLUSION

The students can discuss and write about the stories they created on their Granary Doors. Students can compare their stories and pictograms to those of others in the class (some comparisons might include materials used, door design, designs on the

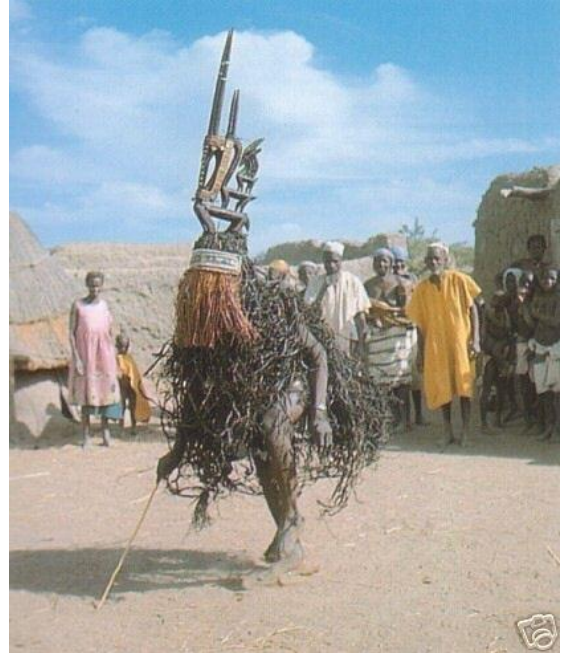
door, choice of pictograms, patterns etc.). The students can share their work by displaying their piece to the class.

---

## ASSESSMENT

Students can write a brief paragraph about their stories that they created on their Granary Doors. A lesson plan is provided for this activity. You can find the lesson plan in the *Lesson Plan Handbook* in the Resource Portfolio.

## Animal Influence: A Lesson on Animal Imagery in African Art



---

### BACKGROUND

In every culture animals play a special role. They are raised for fun and for food. They seem so like us people that we talk to them and make up stories about them in which they act like human beings; and yet we see that they have powers and senses very different from our own. We also turn them into **symbols**. In China, bats are a symbol for good luck; in America, eagles symbolize freedom; and in South America, the jaguar symbolizes power and strength.

In Africa, many animals play a significant role in representing human morals and ideals held close within specific communities. For example in the African Kuba culture of the Democratic Republic of the Congo, elephants symbolize strength and **prosperity**.

The African art objects presented in this lesson use animal symbolism to express the meanings behind their original uses within the culture they derive from.

---

## OBJECTIVES

### The students will:

- Learn about art objects in LCVA's Collection of African Art and gain increased awareness of the unique cultures within Africa and artistic legacy of Africa.
- View original pieces of African art used for storytelling, as well as slides and visuals from the LCVA's collection that depict symbolic African symbols and patterns.
- Identify African art objects as important items for oral tradition or storytelling, government, or economic development.
- Learn where certain African art objects are from by looking at a map of Africa and locate the art objects country of origin.
- Learn that African art is a very unique type of art that incorporates organic and geometric shapes, and that all African art objects reflect the times, cultures, and history of the culture it comes from.
- By making a mixed media art project students will be able to describe problem-solving processes involved in producing their own animal inspired mask, using appropriate art vocabulary.
- By discussing animal symbolism and making an animal inspired mask, the students will be able to discuss how African history, culture, and the visual arts influence each other.

---

## STANDARDS OF LEARNING CONNECTIONS

### KEY WORDS

- **Ancestors**, a person from whom one is descended; a person who was in someone's family in past times who is no longer living.
- **Concentric**, circles, arcs, or other shapes that share the same center, the larger shape often completely surrounding the smaller shape. **Concentric Circles** share the same center, axis or origin. Circles, tubes, cylindrical shafts, disks, and spheres may be concentric to one another.
- **Crest Mask**, a mask that is attached to the head by using a cap or a basket.
- **Culture**, the language, arts and sciences, thoughts, spirituality, social activities and interaction of a group of people. The culture of a group distinguishes the members of a one human group from those of another.
- **Forehead Mask**, a mask that sits upon the forehead while being worn.

- **Geometric Motif**, a decorative design or pattern consisting of geometric shapes
- **Geometric Shape**, circles, triangles, or squares that have perfect, uniform measurements and do not often appear in nature.
- **Headdress Mask**, a mask that is tied to the top of the head.
- **Helmet Mask**, a mask that covers the entire head of the wearer.
- **Imagery**, is the use of visually descriptive clues in a work of art to help the observer understand the piece of artwork.
- **Kozo**, an African word that means “dog.”
- **Mediator or Medium**, a person who is believed to be able to converse with members of the physical world and members of the spiritual world; a go-between.
- **Millet**, a type of grass that is cultivated for its grains.
- **Mythological Characters**, characters from a collection of myths, or traditional stories, belonging to a particular cultural tradition.
- **Organic Shape**, shapes that are derived from natural forms, like plants or animals.
- **Pattern**, a repeated form or design especially that is used to decorate something.
- **Polychrome**, a work of art that is painted, printed or decorated in several colors.
- **Prosperity**, The state of being prosperous; having success, wealth, security, or well-being.
- **Prosperous**, wealthy and successful.
- **Symbol**, a pictorial or abstract sign designed to represent an activity, idea, or object.
- **Symmetrical**, an exact regular, balanced arrangement of forms on each side of a central axis.
- **Textiles**, a type of cloth or woven fabric.

---

## STANDARDS OF LEARNING CONNECTIONS

### Visual Arts:

- 3.2 The student will use various art processes and techniques to produce works of art that demonstrate craftsmanship.
- 3.5 The student will compare, contrast, and use organic and geometric shapes in works of art.

- 3.13 The student will discuss how history, culture, and the visual arts influence each other.
- 3.16 The student will identify and examine objects of the early West African empire of Mali.
- 3.17 The student will identify how works of art reflect times, places, and cultures.
- 3.18 The student will explain the role of archaeology in learning about the art of past cultures.
- 3.20 The student will describe the problem-solving process involved in producing personal works of art, using appropriate art vocabulary.
- 3.23 The student will express informed judgments about works of art.
- 3.25 The student will examine the relationship between form and function in the artifacts of a culture.
- 3.26 The student will identify common attributes in works of art produced by artists within one culture

### **History:**

- 3.2 The student will study the early West African empire of Mali by describing its oral tradition (storytelling), government (kings), and economic development (trade).

### **Geography:**

- 3.4 The student will develop map skills by locating West Africa;
  - Describing the physical and human characteristics West Africa;
  - Explaining how the people of West Africa adapted to and/or changed their environment to meet their needs.
- 3.6 The student will read and construct maps, tables, graphs, and/or charts.

### **Math:**

- 3.14 The student will identify, describe, compare, and contrast characteristics of plane and solid geometric figures by identifying relevant characteristics, including the number of angles, vertices, and edges, and the number and shape of faces, using concrete models.

**English:**

- 3.1 The student will use effective communication skills in group activities.
- Listen attentively by making eye contact, facing the speaker, asking questions, and summarizing what is said.
  - Ask and respond to questions from teachers and other group members.
  - Explain what has been learned.
  - Use language appropriate for context.
  - Increase listening and speaking vocabularies.

**Writing:**

- 3.8 The student will write legibly in cursive.

# Animal Influence: A Lesson on Animal Imagery in African Art

## PowerPoint Presentation Script

---

### Slide 1

**What do you know about Africa?**

**Did you know that there are different kinds of African art?**

For example, masks, **textiles**, and jewelry are different types of African art, just to mention a few.

**Why do you think we are looking at artwork that depicts animals?**

**What other pieces of art have you seen that have animals in or on them?**

---

### Slide 2

**Let's look at the map. Can you locate the United States?**

*Point out the United States along with the students. Also show where Virginia is located.*

**Now, can you locate Africa?**

*Point out Africa along with the students. Show where the United States is located in relation to the continent of Africa.*

**In Africa there are many different types of cultures. Do you know what a culture is?**

A **culture** includes, but is not limited to, the language, arts and sciences, thoughts, spirituality, social activities and interaction of a group of people. The **culture** of a group distinguishes the members of a one human group from those of another.

**When we talk about cultures and communities in Africa we do not call them tribes, we call them “cultures”. What are other cultures that you know of?**

*Example, in the Democratic Republic of the Congo resides the Kongo **culture**.*

*Example, Virginia is considered to have a southern **culture** since it is a southern state with southern traditions like eating black eyed peas on New Year's day for good luck, or protecting Cardinals – the state bird.*

---

### Slide 3

**Why do you think animals are important in Africa? What role do you think animals play in the community?**

*As well as **symbols** for the values and morals the community has, animals are also used for hunting and farming labor, and are sometimes used as food.*

Animals have a special significance in art. They can be both symbolically represented and literally represented.

Sometimes a work of art might show just one feature of an animal, such as an elephant's trunk, and not the whole animal. But the symbolism is still carried through: the depiction still stands for an elephant.

The African art objects presented in this lesson will show how animals depicted in art can symbolize many things like power, **prosperity**, health, peace, war, life, and death.

**What types of animals have you seen as symbols for something else?**

*The bald eagle symbolizes America and freedom.*

**Power Figure, Dog**  
Democratic Republic of the Congo  
Wood, mirror, resin, steel,  
polychrome  
10 x 30 x 11.25 inches



**What do you think this object is? Do you recognize this from another African Art presentation?**

*Show on the map where the Power Figure is from. It is from the Democratic Republic of the Congo.*

**Let's look at the object. What do we see?**

**What is this art object made of?**

**Why do we think this piece has two heads?**

This piece comes from the Kongo **culture** of the Democratic Republic of the Congo. In this **culture** dogs are hunting companions and not seen as animals to be hunted in the wild. In those forests, the Kongo peoples have their cemeteries and dogs are given the rolls of being the **mediators**, or guides, between the living and the dead.

The two heads on this piece represent the dogs being able to see both sides. The Power Figure is also made out of clay taken from the cemetery and has a mirror on top to represent "seeing".

**What do we think the sides are made of?**

They are made of hoe blades. The blades represent problems that need to be resolved between the living and the dead.

---

## Slide 6

**Helmet Mask**  
Democratic Republic of the  
Congo  
Kuba culture  
Wood, animal skin, glass beads,  
cowry shells, raffia, animal hair  
21 x 16.5 x 16 inches



**This is a helmet mask**

*Have a student point out on the map where this piece is from. It is from the Democratic Republic of the Congo.*

---

## Slide 7

**What do you think the object is made of?**

*Wood, animal skin, glass beads, cowry shells, raffia, and animal hair.*

The piece comes from the Kuba **culture** of the Democratic Republic of the Congo.

**What animal do you think this might represent?**

*Hint: Look at the trunk-like form on top of the piece.*

It represents elephants, which represent strength and **prosperity**.

**Why might an elephant represent strength and prosperity?**

The elephant's awesome size and power are why it represents strength, and its economic importance in the early ivory trade is why it represents **prosperity**.

This mask would be owned by and buried with the king or leader of the **culture**, showing his divine power and status.

**How do we know where the art object comes from or what materials it is made from?**

We read the label. Whenever you visit museum, you will see lots of different types of objects. To find out more about the object you are looking at, try reading the label! Labels can tell us all sorts of information about what it is we are looking at. For example, this label tells us the title of the piece (Helmet Mask), where it comes from (Democratic Republic of the Congo), the culture it belonged to (Kuba), what it is made out of (wood, animal skin, glass beads, cowry shells, raffia and animal hair), and its size (21 x 6.5 x 16 inches).

---

**Slide 8**

**Headdress Mask**  
Bamana Culture  
Mali  
Wood, cotton  
38 x 4.5 x 11.5 inches



**This is a headdress mask.**

Along with the students, locate Mali on the map, where the **headdress mask** is from.

**This object is from the Bamana culture of Mali.**

It is made of wood and cotton.

**What does this object look like?**

**What kind of animal do you see?**

The animals are antelopes, a female with her baby on her back.

The mask is worn during a ritual dance performed at planting time, to pray for healthy crops, happiness, peace, and **prosperity** for the community. The long horns represent a strong, healthy **millet** crop.

**Crest Mask**  
Burkina Faso  
Bwa culture  
Polychromed wood  
37 x 16 x 8 inches



**This is a helmet mask, and it is from the Democratic Republic of the Congo.**

*Point out the Democratic Republic of the Congo on the map.*

---

## Slide 11

This object is from the Bwa **culture** of Burkina Faso. It is made of wood and is **polychromed**. **Polychrome** means that a work of art is painted, printed, or decorated in several colors.

**What kinds of shapes do you see in the pattern of the mask?**

These masks are characterized by **concentric circles** around the eyes and a strong **geometric motif** of stripes, triangles, and zigzags.

**What animal do you see within the mask?**

This mask depicts a mother crocodile and her young.

The purpose of the mask is to celebrate life, and it is used during dances on special occasions such as market days, initiations, funerals, and harvest rites.

---

## Slide 12

**Forehead Mask**  
Côte d'Ivoire  
Guro culture  
Painted wood  
11 x 9.5 x 15.25 inches



**This is a forehead mask.**

*Show Côte d'Ivoire on the map, where the **forehead mask** is from.*

This **forehead mask** is from the Guro **culture** of Côte d'Ivoire.

**What do you think this object is made of?**

*Painted wood*

**What kind of animal do you think this is?**

This mask is made to symbolize the waterbuck. The waterbuck is a large, strong animal that has big, rounded ears and white patches above the eyes and around the nose, mouth, and throat. Only male waterbucks have horns, and some horns can be as long as 40 inches. The horns on the waterbuck are widely spaced and curve ever so gracefully back and then upwards.

This mask is worn during a dance in which the person wearing it imitates the gait, or walk, of the waterbuck. The large eyes and full nostrils are meant to capture the attention of the all-male audience that gathers to watch this dance.

The dance ceremony might decide whether the community chooses peace or war, guilt or innocence.



**Crest Mask**  
Cameroon  
Babanki culture  
Wood, tacks  
36.5 x 17.5 x 10.5 inches

**This is a crest mask. It is from Cameroon.**

*Have a student point out Cameroon on the map of Africa.*

The **crest mask** is from the Babanki **culture** of Cameroon.

**What do you think this mask is made out of?**

*It is made of wood and tacks.*

**What animal does this symbolize?**

An elephant, specifically, the western grassfield elephant.

Among the Babanki, the elephant is a **symbol** of royalty. Often in ceremonies elephant masks are worn by the leader of the ceremonial dance.

The wearer of this mask dances slowly and powerfully at memorial services honoring the dead. The family of a specific lineage would wear this mask and perform the dance to honor their **ancestors**.

---

Slide 16

**Equestrian Figure**

Mali

Dogon culture

Wood

Symbolizes power and prestige

27.5 x 12.25 x 5 inches



**This is an equestrian figure from Mali.**

*Point out, along with the students, the country of Mali.*

---

Slide 17

The equestrian mask is from the Dogon **culture** of Mali.

**What do you think the term *equestrian* means?**

The term *equestrian* relates to horseback riding or horseback riders. Here it describes a rider depicted on the back of a horse.

**What do you think this piece is made out of? How do you know?**

*It is made of wood.*

**What do you think this piece symbolizes?**

It symbolizes prestige and power. Prestige is the widespread respect and admiration felt for someone based on their achievements or quality.

**Why do you think a figure riding a horse would symbolize prestige and power?**

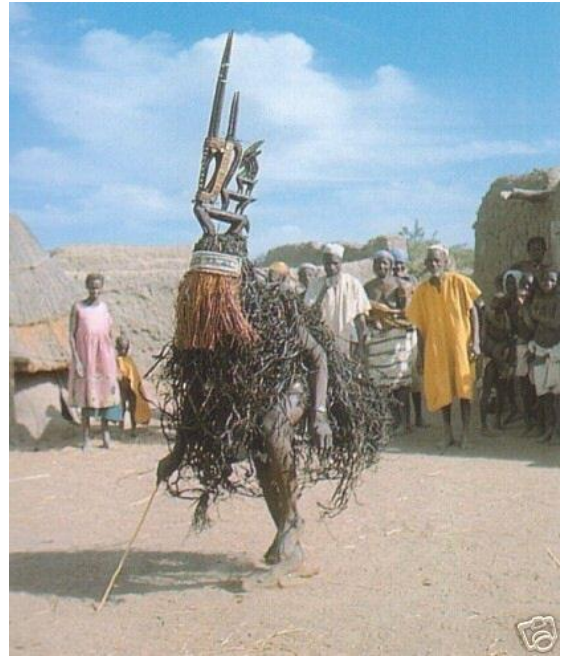
It is because horses are seen as a luxury only for the wealthy.

In African history, the horse and rider often references **mythological characters**. Equestrian figures such as this one always included the adornments worn by both rider and horse, such as braided cords and **pendants**. These decorations have been lost from this sculpture, but this statue is still meant to impress, and we know that this rider was an important figure for the Dogon.

The sandy land of the Dogon is not an easy place to raise a horse, and horses were for the wealthy. When Mali was an important African empire many years ago, horses were used in battle and among the empire's leaders. A rider shown in a Dogon sculpture not only looks like a brave warrior or a chief but also may represent a powerful and yet **mythical**, figure from the beginning of the Dogon culture.

# Animal Influence: Animal Influence Mask

## Art Activity



---

## SUGGESTED CLASSROOM MATERIALS

This is a list of the items recommended that teachers have available in the classroom to complete the Art Activity *Animal Influence Mask*.

- Scissors
- Liquid Glue
- Pencils
- Markers

---

## MATERIALS PROVIDED BY THE LCVA

These items can be found in the Resource Portfolio.

- Paper Plates
- Single Hole Punch (10 to be shared)
- Yarn, for tying masks around the head

- Multicolored Construction Paper
- Raffia/Shredded Paper
- PowerPoint presentation *Animal Influence Mask*

**Time required for art activity: 45 minutes**

## PROCEDURE

- Using the *Animal Influence Mask* PowerPoint presentation, discuss what the students have learned about animal imagery in African art.
  - What animals did we see?
  - What was the significance of those animals?
  - How were the masks made and used?
- Explain that they will be making an animal-inspired mask, show an example of a finished piece, and explain that they are choosing their own animal to depict on the mask.
- Demonstrate how to poke through the paper plate and then cut their eyes on the mask.
- The students will use the materials provided to decorate their animal-inspired masks. They will use the yarn to tie their mask around their head once they have completed their animal mask.



**Step 1: Design your mask**



**Step 2: Add your string and continue to decorate your mask**



**Step 3: Color the fine details on your mask and enjoy**

---

## CONCLUSION

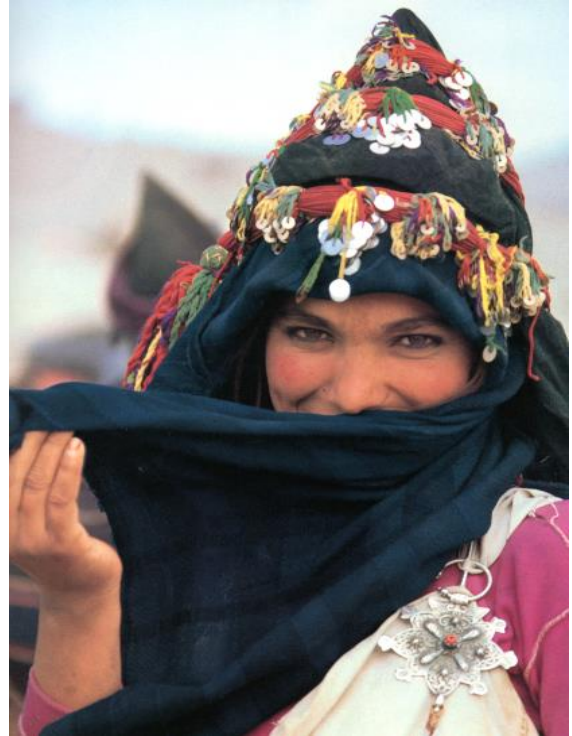
The students can discuss and write about the masks they have created. Students can compare their masks to those of others in the class (some comparisons might include materials used, mask design, designs on the mask, patterns, etc.). The students can share their work by displaying their piece to the class.

---

## ASSESSMENT

Students can write a brief paragraph about their masks that they created. A lesson plan is provided for this activity. You can find the lesson plan in the *Lesson Plan Handbook* in the Resource Portfolio.

## Adornments: A Lesson on African Jewelry



---

### BACKGROUND

In some African cultures jewelry is worn by both men and women. In many cases, power and beauty are expressed in the abundance of personal adornment extending from head to toe.

In African art, the types of adornments can vary greatly. In some cases, necklaces and bracelets are worn many at a time, while in others adornments in the hair are more valuable.

This presentation will show different types of adornments worn by different cultures throughout Africa.

---

## OBJECTIVES

### The students will:

- Learn about art objects in LCVA's Collection of African Art and gain increased awareness of the unique cultures within Africa and artistic legacy of Africa.
- View original pieces of African jewelry, as well as slides and visuals from the LCVA's collection that depict symbolic African symbols and patterns.
- Identify African art objects as important items for oral tradition or storytelling, government, or economic development.
- Learn where certain African art objects are from by looking at a map of Africa and locate the art objects country of origin.
- Learn that African art is a very unique type of art that incorporates organic and geometric shapes, and that all African art objects reflect the times, cultures, and history of the culture it comes from.
- By making a mixed media art project students will be able to describe problem-solving processes involved in producing their own animal inspired mask, using appropriate art vocabulary.
- By discussing African jewelry and making an amulet necklace, the students will be able to discuss how African history, culture, and the visual arts influence each other.

---

## STANDARDS OF LEARNING CONNECTIONS

### KEY WORDS

- **Amulet**, an ornament or small piece of jewelry thought to give protection against evil, danger, or disease.
- **Ancestors**, a person from whom one is descended; a person who was in someone's family in past times who is no longer living.
- **Besakou**, stands for box, so this make this art object a Box Amulet. A box amulet would have held important objects like holy verses or other objects of spiritual importance that were believed to have magical powers.
- **Culture**, the language, arts and sciences, thoughts, spirituality, social activities and interaction of a group of people. The culture of a group distinguishes the members of a one human group from those of another.
- **Geometric Shape**, circles, triangles, or squares that have perfect, uniform measurements and do not often appear in nature.

- **Mediator or Medium**, a person who is believed to be able to converse with members of the physical world and members of the spiritual world; a go-between.
- **Organic Shape**, shapes that are derived from natural forms, like plants or animals.
- **Ornament**, a thing used to make something look more attractive but usually having no practical purpose, esp. a small object such as a figurine. Other words that describe ornaments are: knickknack, trinket, or bauble.
- **Pattern**, a repeated form or design especially that is used to decorate something.
- **Pendant**, a piece of jewelry that hangs from a chain worn around the neck.
- **Symbol**, a pictorial or abstract sign designed to represent an activity, idea, or object.
- **Symmetrical**, an exact regular, balanced arrangement of forms on each side of a central axis.
- **Textiles**, a type of cloth or woven fabric.

---

## STANDARDS OF LEARNING CONNECTIONS

### Visual Arts:

- 3.2 The student will use various art processes and techniques to produce works of art that demonstrate craftsmanship.
- 3.5 The student will compare, contrast, and use organic and geometric shapes in works of art.
- 3.13 The student will discuss how history, culture, and the visual arts influence each other.
- 3.16 The student will identify and examine objects of the early West African empire of Mali.
- 3.17 The student will identify how works of art reflect times, places, and cultures.
- 3.18 The student will explain the role of archaeology in learning about the art of past cultures.
- 3.20 The student will describe the problem-solving process involved in producing personal works of art, using appropriate art vocabulary.
- 3.21 The student will discuss the difference between art and other types of objects, using appropriate art vocabulary.
- 3.23 The student will express informed judgments about works of art.
- 3.25 The student will examine the relationship between form and function in the artifacts of a culture.

## **History:**

- 3.2 The student will study the early West African empire of Mali by describing its oral tradition (storytelling), government (kings), and economic development (trade).

## **Geography:**

- 3.4 The student will develop map skills by locating West Africa;
- Describing the physical and human characteristics West Africa;
  - Explaining how the people of West Africa adapted to and/or changed their environment to meet their needs.
- 3.6 The student will read and construct maps, tables, graphs, and/or charts.

## **Math:**

- 3.14 The student will identify, describe, compare, and contrast characteristics of plane and solid geometric figures by identifying relevant characteristics, including the number of angles, vertices, and edges, and the number and shape of faces, using concrete models.

## **English:**

- 3.1 The student will use effective communication skills in group activities.
- Listen attentively by making eye contact, facing the speaker, asking questions, and summarizing what is said.
  - Ask and respond to questions from teachers and other group members.
  - Explain what has been learned.
  - Use language appropriate for context.
  - Increase listening and speaking vocabularies.

# Adornments: A Lesson on African Jewelry

## PowerPoint Presentation Script

---

### Slide 1

**What do you know about Africa?**

**Did you know that there are different kinds African Art?**

For example, masks, **textiles**, and jewelry are different types of African art just to mention a few.

**Why do you think we are looking at jewelry?**

**Do you think jewelry is art?**

---

### Slide 2

**Let's look at the map. Can you locate the United States?**

*Point out the United States along with the students. Also show where Virginia is located.*

**Now, can you locate Africa?**

*Point out Africa along with the students. Show where the United States is located in relation to the continent of Africa.*

**In Africa there are many different types of cultures. Do you know what a culture is?**

A **culture** includes, but is not limited to, the language, arts and sciences, thoughts, spirituality, social activities and interaction of a group of people. The **culture** of a group distinguishes the members of a one human group from those of another.

**When we talk about cultures and communities in Africa we do not call them tribes, we call them “cultures”. What are other cultures that you know of?**

*Example, in the Democratic Republic of the Congo resides the Kongo **culture**.*

*Example, Virginia is considered to have a southern **culture** since it is a southern state with southern traditions like eating black eyed peas on New Year's day for good luck, or protecting Cardinals – the state bird.*

---

### Slide 3

**Why do you think jewelry is important in Africa? What role do you think jewelry plays in the community?**

In some African cultures (as in our own culture) jewelry is worn by both men and women. In many cases, power and beauty are expressed in the abundance of personal adornment extending from head to toe.

In African art, the types of adornments can vary greatly. In some cases, necklaces and bracelets are worn many at a time, while in others adornments in the hair are more valuable.

This presentation will show different types of adornments worn by different **cultures** throughout Africa.

**Amulet**  
Berber Culture  
Morocco  
Silver  
2.25 x 1.37 x .87 inches



**What do you think this object is? It is an amulet.**

*Show Morocco on the map. This art object is from Morocco.*

This is an **amulet**. It is from the Berber **culture** of Morocco.

**What do you think of when I say the word *amulet*?**

**This amulet is called *besakou*; what do you think *besakou* means?**

***Besakou*** is the word for a box amulet in the language of the people who made this piece. A box **amulet** would have held important objects like holy verses or other objects of spiritual importance that were believed to have magical powers.

**If you had an amulet like this one, what would you put inside?**

**Hair Ornament**  
Berber Culture  
Morocco  
Silver  
2.25 x 1.12 x 1 inches



**This is a hair ornament.**

*Have a student point out on the map where this piece is from. It is from Morocco.*

This hair **ornament**, like the **box amulet**, is from the Berber **culture** of Morocco.

**Does this look like something you would wear in your hair? How do you think a Berber woman would put it her hair?**

In Morocco, it is very common for women to elaborately drape their entire body with jewelry.

This box-shaped hair **ornament** would have been combined with many objects, like beads, coins, and metal **pendants** to show off beautifully braided hair. Sometimes, Berber women would wear headscarves with decorative bands worn around the forehead. On these decorative bands adornments like box ornaments would hang off to the side.

The small box, with its lid that looks like a little mountain or pyramid, would have been filled with small bits of wool coated with perfume or lovely smelling herbs to keep hair smelling fresh.

**How do we know where the art object comes from or what materials it is made from?**

We read the label. Whenever you visit a museum, you will see lots of different types of objects. To find out more about the object you are looking at, try reading the label! Labels can tell us all sorts of information about what it is we are looking at. For example, this label tells us the title of the piece (**Hair Ornament**), where it comes from (Morocco), the **culture** it belonged to (Berber), what it is made out of (silver), how big it is (2.25 x 1.12 x 1 inches).

---

**Slide 8**

**Chief's Crown**  
Yoruba Culture  
Nigeria  
Fabric with beads and  
cowry shells  
22.25 x 8.5 inches



**What do you think this object is? Do you recognize it from another *Have Art, Will Travel: The Wonders of Africa* presentation?**

This is a Yoruba **culture Chief's Crown**.

*Point to Nigeria on the map, where this object is from.*

---

**Slide 9**

**Why do you think that this object is a crown?**

### **What features about this crown make it seem special or regal**

*The intricate beading, highly valued cowry shells, the bright colors, the workmanship.*

### **Let's see what makes this work of art a crown for the Yoruba.**

A crown like this one is the most important part of a **chief's** wardrobe and a mark of honor. The strands of beads that hang from the crown are meant to conceal the **chief's** face in order to separate him from his people and give him the ability to assume the power he needs to act on behalf of the **ancestors** and gods of his **culture**. Since the **chief** is seen as a **mediator** to the spirit world, he must be able to trace his lineage to the founder of the Yoruba people, the mythical Oduduwa. Having a supernatural ancestor gives him the power and wisdom to be a **mediator** between the living world and the spirit world.

The crown itself symbolizes so much. The face on the front of the mask represents Oduduwa, the mythical founder of the Yoruba **culture**. Each of the birds is a **symbol** for one of Oduduwa's sixteen sons who were sent out to form their own kingdoms. As well, the birds also symbolize the ability to communicate with the gods. The birds depicted on the crown are egrets, associated with respectability and order within the Yoruba **culture**.

### **How do we know where the art object comes from or what materials it is made from?**

We read the label. Whenever you visit a museum, you will see lots of different types of objects. To find out more information on the object you are looking at, try reading the label! Labels can tell us all sorts of information about what it is we are looking at. For example, this label tells us the title of the piece (Crown), where it comes from (Nigeria), the **culture** it belonged to (Yoruba), and what it is made out of (fabric with beads and cowry shells). Labels may sometimes give a little extra information about the piece.

### **Do you see the shells that are attached to the mask?**

These special shells that adorn the crown are called Cowry Shells. Cowry shells are seen as being very special because they are the equivalent of money. By having the cowry shells on this crown, it shows that the crown has a high value. For example, having shells on this chief's crown is the same as putting rubies on a king or queen's crown.

**Bracelets**  
Lobi Culture  
Burkina Faso  
Brass  
1.25 x 2.87 inches  
(rope design)  
3.6 x .68 inches  
(pyramid design)



**These are bracelets from the Lobi culture of Burkina Faso.**

*Show on the map where Burkina Faso is located.*

African artisans have used many different kinds of metal for a very long time. Some pieces of metal can be dated back to 400 B.C.E. Brass and bronze casting was known as early as the 9<sup>th</sup> century.

That's 12 centuries before our own! This means that some metals date back to 2,414 years ago!

**The bracelets we are looking at are brass. How do you think the Lobi people made these brass bracelets?**

Casters (the jewelry makers) would model the item out of wax around a clay core; they would create the basic shape of the bracelet.

They would then put a coating of clay around the wax. After heating the clay mold until the wax inside melts, they would pour the liquid wax out of a hole in the mold

specifically left for this purpose. Then they would pour melted brass into the space where the wax used to be. Once the brass has cooled and become hard, the clay mold is broken off. Out comes a brass bracelet with the same shape as the original wax model.

Once it is finally cool, the artist can file, polish, and carve delicate designs, called engravings, into the metal to give it its fine details.

**What details do you see on these two bracelets?**

---

**Slide 12**

**Pendant**  
Dogon Culture  
Mali  
Brass  
1.37 x .75 x .31 inches



**This pendant is from Mali.**

*Show on the map the source of this art object.*

---

**Slide 13**

**This pendant is from Mali. What do you know about Mali already?**

**How do you think these brass pendants were made?**

Brass **pendants** were made in the same way as the bracelets we saw before. The modeled wax was melted out from a clay mold and replaced with liquid metal that hardened into the desired shape.

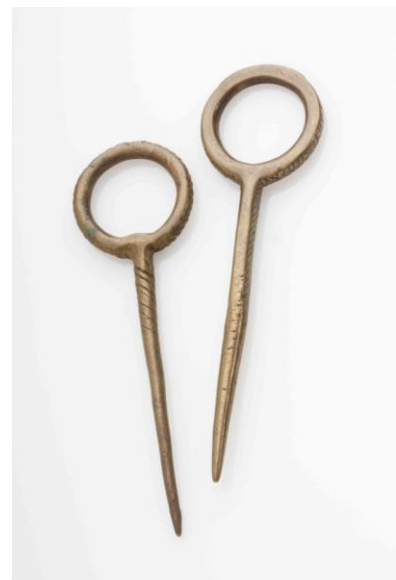
Artists would finish the **pendant** by engraving the details into it.

**If you had a pendant like this, how might you choose to wear it?**

**Pendants** like this one would have been worn in different ways, such as on leather strings or metal chains as necklaces or sewn onto skirts. In other cases, pendants were worn by Dogon horses and their riders. Numerous pendants would have been strung together to achieve a stunning effect.

---

Slide 14



**Hair Pins**

Kirdi Culture

Cameroon

Brass

3.8 inches (spiral lines design)

4.12 inches (flattened design)

**These two objects are hairpins.**

*On the map show Cameroon, where these hairpins came from.*

These two objects are hairpins. They are from the Kirdi **culture** in Cameroon.

The term *Kirdi* represents a number of groups of peoples residing in northern mountainous areas of Cameroon. *Kirdi*, meaning “pagan,” was originally applied to groups who did not convert to the Islamic religion as it became popular in northern Cameroon.

Now the term *Kirdi* is seen as a point of pride and used with the term *Montagnards*, meaning “people inhabiting mountain areas”.

Both men and women would have used these brass hairpins to decorate their hair. They are used in the same way that women in the United States might use bobby pins or decorative clips in their hair. In some cases this kind of decoration shows high social status; it may also be used during special ceremonies.



**Bracelets**  
Kenya  
Elephant Hair  
3.25 inches in  
diameter



**These are bracelets.**

*Point out, along with the students, the country of Kenya. Kenya is where these bracelets are from.*

**What do you think this bracelet is made out of?**

This bracelet, from the country of Kenya, where there are still many elephants, is made out of elephant hair.

To many peoples in Africa, elephants represent strength and **prosperity**.

**If elephants represent strength and prosperity, why might someone desire to wear a bracelet made out of elephant hair?**

This bracelet is specially designed so that it can be easily loosened and tightened without having to be untied.

---

## Slide 18

### Necklaces

Maasai Culture

Kenya

Glass beads on wire, fiber

.5 inches in diameter and 23.75 inches  
long (leather laced necklace)

.5 inches in diameter and 23.75 inches  
long (blue and green beads)



**These necklaces are from Kenya.**

*Show where Kenya is located on the map.*

---

## Slide 19

These are necklaces from the Maasai **culture** in Kenya.

**How can we tell that these are necklaces? Would you wear a necklace like this?**

The beads are all shaped from small pieces of glass.

In this **culture** it is very common to wear many necklaces and adornments to show social status or warrior rank.

**Check out the picture of that warrior! What kinds of jewelry does he have on?**

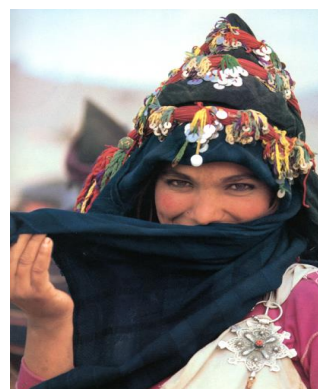
**What adornments worn in our culture help us know that someone's job is to protect us?**

*American militias wear special patches, ribbons, and badges; police officers have badges; a sheriff wears a special star badge. People who work at the school wear name badges to identify them as helpers.*

**What specific pieces of jewelry might represent our own culture?**

# Adornments: Amulet Necklaces

## Art Activity



---

## SUGGESTED CLASSROOM MATERIALS

This is a list of the items recommended that teachers have available in the classroom to complete the Art Activity *Amulet Necklaces*.

- Scissors
- Liquid Glue
- Pencils
- Markers

---

## MATERIALS PROVIDED BY THE LCVA

These items can be found in the *Resource Portfolio*.

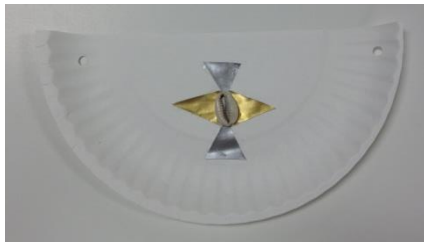
- Paper Plates
- Single-Hole Punch (10 to be shared)
- Yarn, for decorating and tying amulets around necks
- Wooden Beads
- Metallic Papers to represent Brass, Iron, and Silver
- PowerPoint presentation *Amulet Necklaces*

**Time required for art activity: 45 minutes**

---

## PROCEDURE

- Using the *Amulet Necklaces* PowerPoint presentation, discuss what the students have learned about African jewelry.
  - What is something you remember?
  - What can these pieces represent?
  - How are they useful?
  - Where could they be worn?
- Explain that they will be making an amulet necklace, show an example of a finished piece, and explain that they are creating their own amulet to wear.
- The students will use the materials provided to decorate their amulet necklaces. They will use the yarn to tie their necklaces around their necks once they have completed their necklaces.



**Step 1: Design your amulet**



**Step 2: Add adornments to your amulet**



**Step 3: Add string and wear your amulet**

---

## CONCLUSION

The students can discuss and write about the amulets they have created. Students can compare their necklaces to those of others in the class. (Some comparisons might include materials used, necklace design, patterns or symbols on the necklace, meanings behind their amulets, etc.) The students can share their work by showing their piece to the class.

---

## ASSESSMENT

Students can write a brief paragraph about the amulet necklaces that they created. You can find the lesson plan in the *Lesson Plan Handbook* in the *Resource Portfolio*.

## Guided Tour:

### The LCVA's African Art Collection

---

At the Longwood Center for the Visual Arts, students are “transported” to the other side of the world by investigating the African art they learned about in the classroom visit and from lessons in the *Resource Portfolio*. After an introduction and classroom recap, students are given a guided tour of some of the amazing works in the LCVA's African Art Collection. They will get to see in person the objects shown in the *Have Art, Will Travel* PowerPoint presentations. They will have the opportunity to learn about the cultural and artistic heritage of Africa through the original art and artifacts in the exhibit. Topics such as Social Order, Supernatural Aid, Abundance, Adornments, and African Animals are explored. Students will be proud to be able to answer the tour guide's questions about the beautiful art objects that were previously presented in their classroom, as well as learn about other objects within the collection.