

This lesson is adapted from Foreman's *Maskwork*.

Introduction

This is another activity that can be adapted for any grade level or age group. It is supposed to be a quick and somewhat spontaneous process, so if you are short on time, this is one of the fastest maskmaking projects.

Materials

Construction paper

Cardstock (if available, will make the 'headband' more durable)

Masking tape

Stapler

Paint

String or yarn

Crayons and markers

Scissors

Materials for decoration: pipe cleaners, yarn, shredded paper, felt, sequins, ribbon, cotton balls, string or sticks (depending upon how students will wear the mask), etc.

Optional: crepe paper, tissue paper, patterned paper

Procedure

1. **Make a headband:** Working in partners have students measure the circumference of their head using string. Then, using precut strips of cardstock or construction paper, have them create headbands that will go around their head. They can tape or staple this together. They can then add a strip going across the top of their head (as if making an arc) to make the headband stronger. Make sure to have students write their names on their headbands.
2. **Draw the face shape:** Discuss the different possibilities of shapes with your students. Is the face a geometric shape or a shape taken from nature, like a cloud, star or blob? Encourage the students to make the face shape as large as the piece of construction paper or card stock available to them. Once students have drawn on their face shape they can cut or tear it out (tearing it out will give it rougher, more textured edges).
3. **Position the features:** Working with a partner, have students mark the correct location of their facial features like mouth, nose, eyes, and ears. One person holds their face shape up, while another marks where the features are. Then, students decide on the shapes they want these features to be on their mask and draw these around the premade marks and cut them out of the face shape. Once they have cut them out, have students make sure that openings they've created are large enough to see and breathe through.
4. **Construct the features:** Create all of the facial features by tearing, twisting and rolling construction paper, or other paper or materials. Use making tape to hold the created features in

their shape and attach them to the face shape. Encourage students to think about these features—should the nose be a 3 dimensional shape? Are the eyes large and smiling? Small and piercing? Cone or spiral? What does the mouth look like is it smiling? Frowning? Think about the shape of the teeth? Do the teeth show? How about the ears? Are they pointed? Floppy? How could you cut out two ears that are the exact same shape and size? Think of additions—horns, hair, antennae, feathers, a crown, a hat

5. **Join the mask to the head band:** Once the features and the mask are completed, attach it to the headband. Make sure the mask fits and it comfortable enough to wear before the last step of painting and finishing.
6. **Painting and finishing:** Paint or color the mask using whatever materials you wish to provide. Students can add embellishments they would like to finish the mask. Too much paint will make the mask lose its shape, so remind students to use paint sparingly. Crepe, tissue, and patterned paper can also be used. Once the mask is completed and dried. P.V.A can be painted on to give it a more durable finish.

Examples of Shape Masks

The scanned visuals below and on the following pages are taken from Foreman's *Maskwork* (pp. 53-55).

Making the Mask

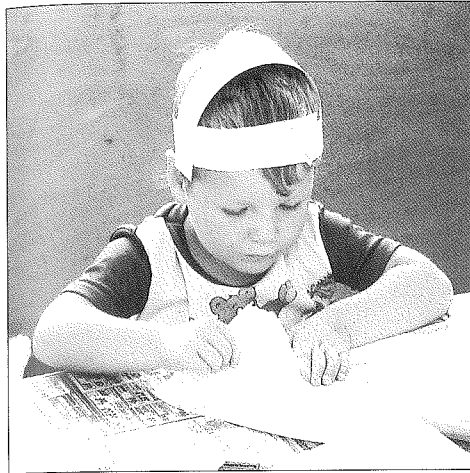


Fig. 64 (left). Controlled tearing. Pupils at Grange First School, Grimsby, North Lincolnshire. 1989.

Fig. 65 (above). Positioning the eyes, nose and mouth. Pupils at Grange First School, Grimsby, North Lincolnshire. 1989.

shape taken from nature, for example, a cloud, a star, or quite simply a blob?
Young children should be encouraged to make the face shape large enough to fill the card by first experimenting drawing large shapes in the air.
Draw the large 2-dimensional face shape onto the card.
Hold the card and follow the drawn line in order to cut or tear out the shape (torn shapes can be very expressive) (fig. 64).

iii) Position the features

First observe the position of the features on a real face. Partners can mark the position of the eyes, nose and mouth for each other (fig. 65).

Decide on the shape of the features; draw these round the marks and cut them out.

Are the cut-out shapes, for example, the eyes, nose and mouth, large enough to see and breathe through?

iv) Construct the features

Fashion all the features by tearing, twisting and rolling the rest of the card and additional paper. Use masking-tape to hold the paper in shape and fix it to the face.

Nose – A three-dimensional structure? (fig. 66).

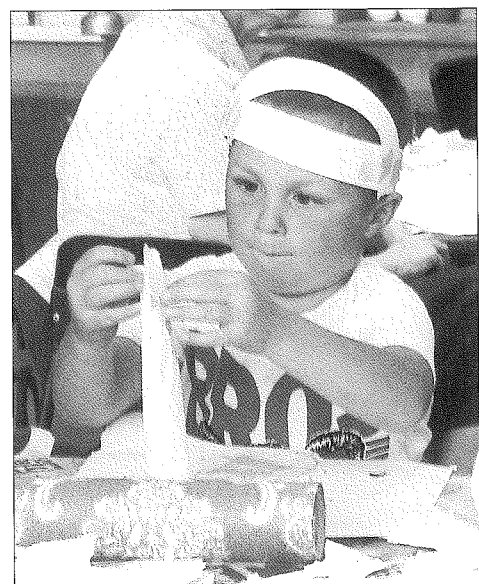
Eyes – Large and smiling, small and piercing, cone or spiral; are they large enough to see out of?

Mouth – Smiling or downcast, happy or aggressive, bowed or arched?

Teeth – Large and irregular, small and sharp or curved like fangs?

Ears – Pointed or floppy, small or wide? Devise a way to

Fig. 66 (below). Constructing a nose. Pupils at Grange First School, Grimsby, North Lincolnshire. 1989.

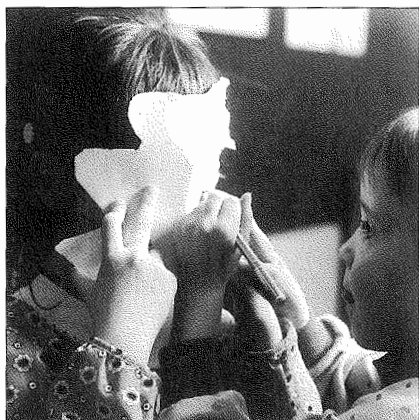


Project 2 – Shape-masks

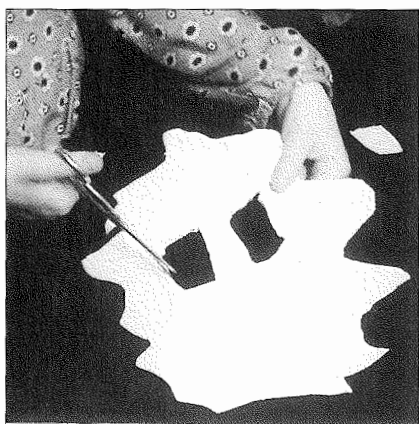
Figs. 69–74. Mask-making sequence.



Cut out the face shape . . .



position the eyes, nose and mouth . . .



cut out the eyeholes . . .

cut out two ears which are the same size and shape. Experiment with ways to make the ears concave or convex.

Additions – Horns, antennae, feathers, a crown or a hat? Use more card to construct whatever is wanted, even paper shoulders, arms, wings, or whole costumes! (fig. 67).

v) Join the mask to the headband

Once the headband and mask are fixed together, ensure that the wearer can still see and breathe easily.

Compile a checklist to test how comfortably each mask fits.

These masks are only meant to be worn for a short time, but they must be comfortable: can the wearer see, breathe and hear? Alter the mask and enlarge the eyeholes, nose and mouth as desired. Partners can help each other to try out their masks.

vi) Painting and finishing

Talk about the masks before finishing. What expressions do they have? What creatures do they represent? What shapes can be seen?

How can the mask be painted or coloured so as to bring out its expression?

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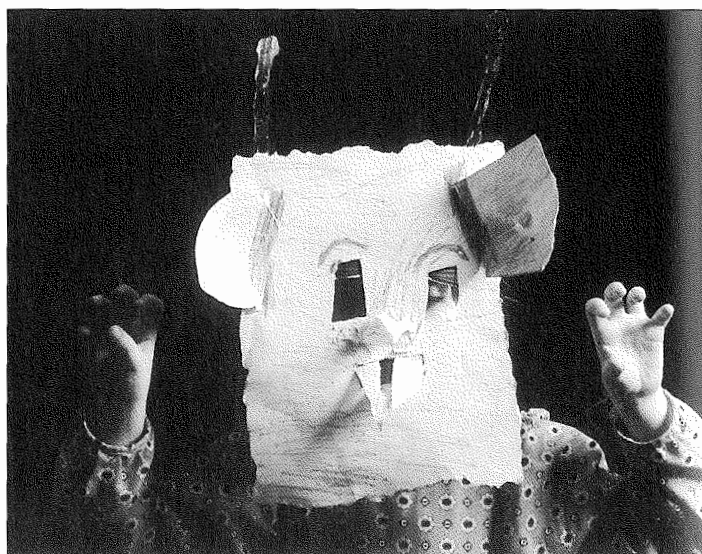


Fig. 67 (left). 'Square and Scary Monster'. Hilda Anne, Hull. 1986.

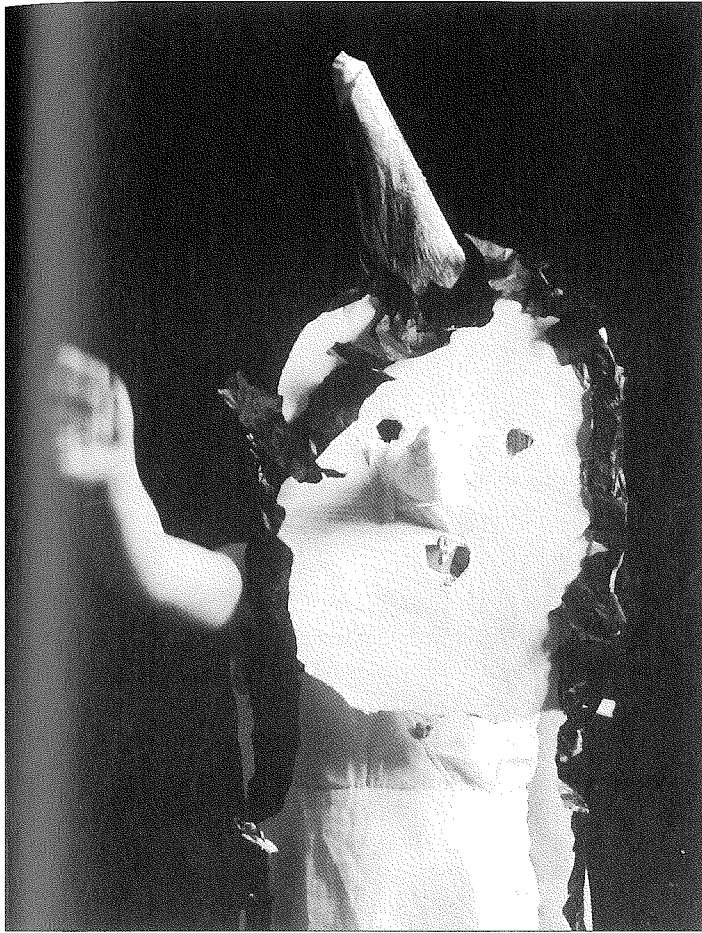
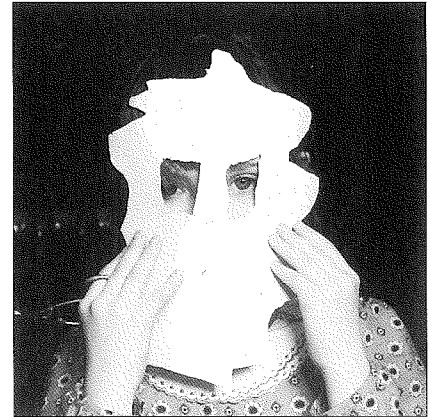


Fig. 68 (above). 'A wicked witch casting her spells'. Eleanor Hull, 1986.

Colour can symbolize the character of the mask, whether human or animal. Use the primary colours together with black and white. Cloth, coloured papers and patterned papers can all be added and the mask finished in any way. Too much paint makes the masks lose their shape; younger groups might use coloured paper, cloth or felt-tips to colour their masks. Once dry the masks can be painted with P.V.A. to give them a durable finish (figs. 69–74).



are the holes big enough to see through?



eyelids and nose can be stuck on with masking-tape . . .



the mask is ready for additional features.