

Mufaro's Beautiful Daughters

Presented by
Synchronicity
Theatre



2024–2025



FIELD TRIP EDUCATOR GUIDE

Dear Educators,

Welcome to ArtsBridge's 2024-2025 Field Trip Season!

We are thrilled to present **Mufaro's Beautiful Daughters** presented by Synchronicity Theatre to you and your students.

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, contextual information about the performance and related subjects, as well as a variety of pre- and post-discussion questions and assessment activities. On page 28-29, you'll find the Curriculum Connections included in Mufaro's Beautiful Daughters. Please "pick and choose" materials and ideas from the guide to meet the unique needs of your class.

We look forward to inspiring and educating your students through the arts on Monday, September 23, 2024 at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

**The
ArtsBridge
Team**

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About Cobb Energy Performing Arts Centre

The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed, colored-glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theatres. Yet, it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

The Cobb Energy Centre is a premier location for black-tie balls, galas, wedding receptions, corporate meetings, banquets, bar and bat mitzvahs, and parties.

- 10,000-square-foot ballroom, divisible into 3 sections, holds up to 630 for a seated meal, 800 in theatre setting and up to 650 for a reception
- 2,750-seat theater ideal for graduations or general sessions
- Unique special event spaces on theater stage, 3-level lobby, and outdoor terrace.

The Centre is equipped to ensure ArtsBridge's vision of making sure everyone has access to arts experiences. Designated seats in various locations are available at every event for guests with disabilities and those needing special assistance. The venue is equipped with wheelchair accessible restrooms, elevators, plaza ramps, wheelchair accessible ticket windows, phonic ear devices, wheelchair accessible drinking fountains, and handicapped parking. Visit www.cobbenergycentre.com to learn more about accessibility, including the new WaveCast app that is available to download to mobile devices and sign-language interpreted performance.

For safety purposes, ArtsBridge follows the **Safety-First Guidelines of the Centre.**

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2,750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 students each year.



Field Trip Guidelines

Below are simple guidelines for ArtsBridge Field Trips to Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions.



Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.



Payment: Payments must be made in full, 4 weeks prior to the day of show, or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.



Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a reduced vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.



Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD (map enclosed). Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Students will be immediately unloaded and buses will be directed to their designated parking areas.



Seating: Students are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.



Restrooms: Please seat your entire group, before taking restroom breaks, so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so there are fewer trips.



Chaperones: Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students, and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.



Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See *Theatre Etiquette* on Page 8)



Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.



Lunch: There is no facility for students to eat lunch in the Cobb Energy Centre. We recommend students eat lunch at the Galleria Specialty Mall, Cumberland Mall, at a park on the route to/from the venue or on their bus. Check Page 7 for some of ArtsBridge's favorite restaurants to eat at around the theatre! Snack Packs will be provided for students, teachers and chaperones attending a field trip. For more information, visit www.ArtsBridgeGA.org/snack-pack-program.

Transportation Information



Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.



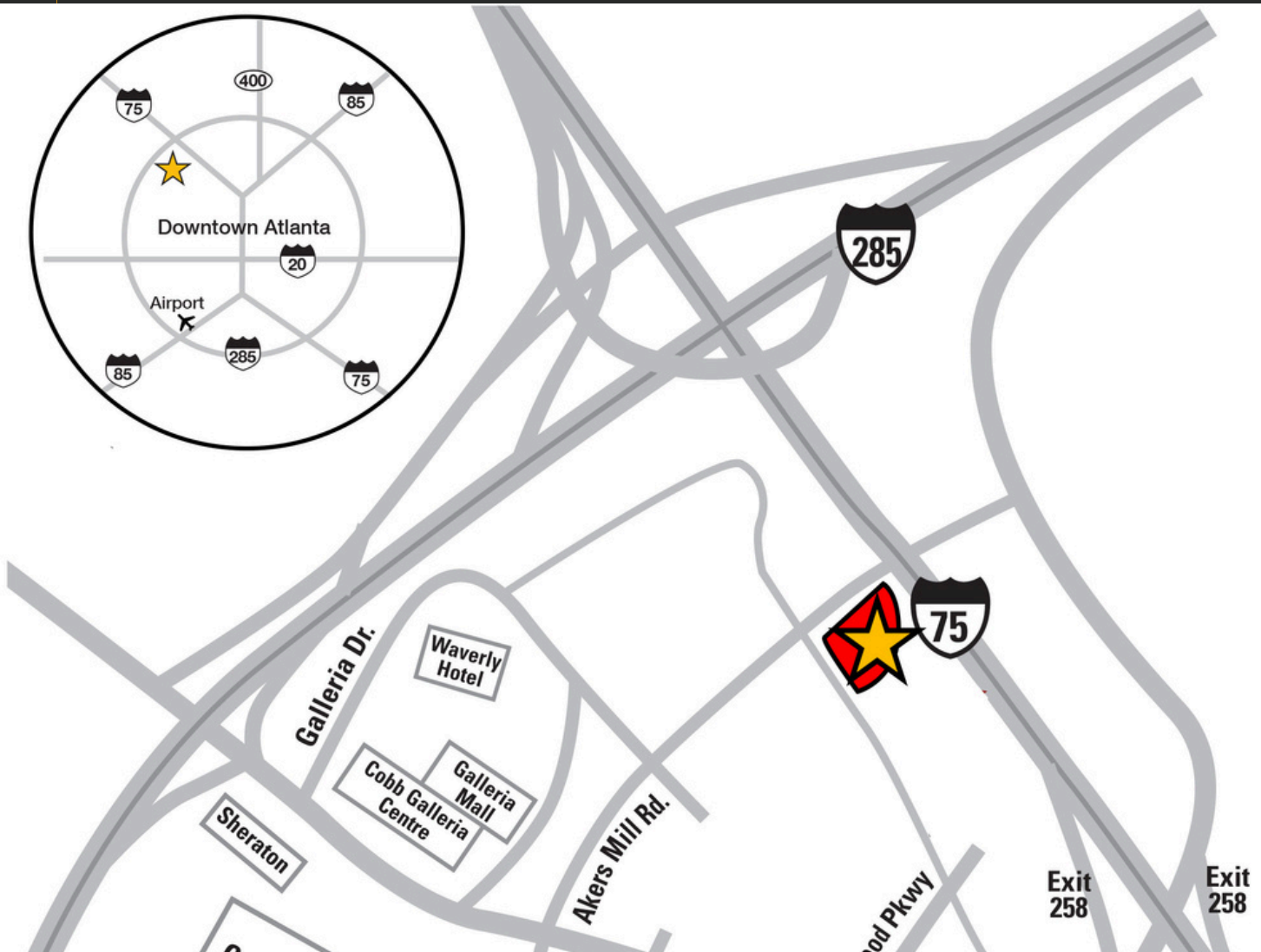
Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.



After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance (see map below).



Cars/Vans/SUVs: You will approach the building in the same manner, but will park in our parking deck. Please note there is a reduced *per-vehicle* parking fee for cars/ vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theatre side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



Additional Map for All Vehicles Attending



- ★ ENTRANCE
- ➔ ARRIVAL
- ➔ DEPARTURE

Local Dining

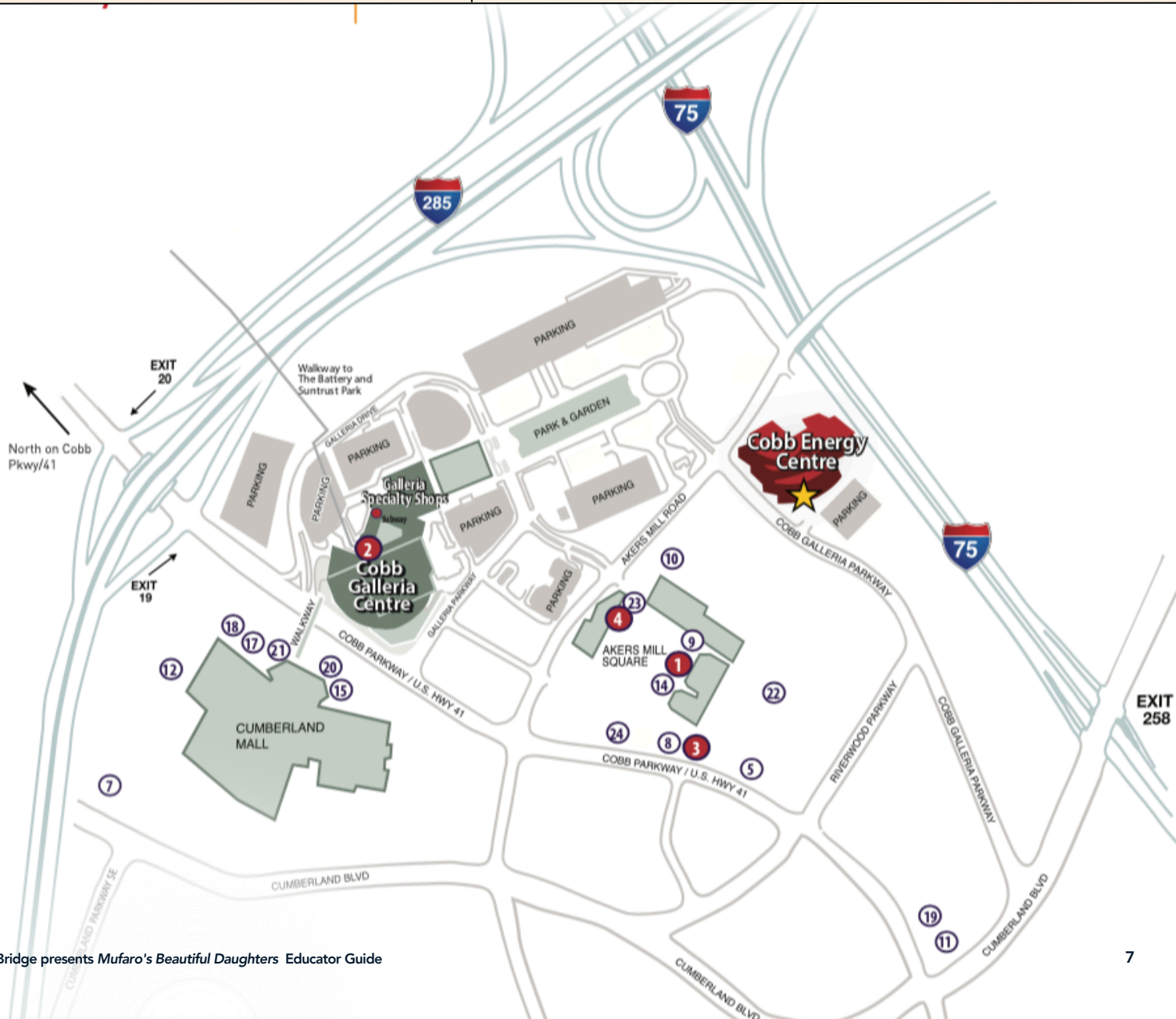
Food Sponsors

ArtsBridge Program Food Sponsors within driving distance of Cobb Energy Performing Arts Centre:

1. Hopdoddy Burger Bar
2. Murph's
3. Chick-fil-A
4. Subway

Other Nearby Restaurants

5. Bonefish Grill
6. C&S Seafood and Oyster Bar
7. Carrabba's
8. Chipotle Mexican Grill
9. Korean BBQ & Hot Pot
10. Cinco's Mexican Cantina
11. Copeland's of New Orleans
12. Fresh To Order
13. Kuroshio Sushi Bar & Grill
14. Longhorn Steakhouse
15. Maggiano's Little Italy
16. Olive Garden
17. P.F.Chang's
18. Stoney River Legendary Steaks
19. TacoMac
20. Ted's Montana Grill
21. The Cheesecake Factory
22. Top Spice
23. Blaze Pizza
24. CAVA





Theatre Etiquette

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first-come, first-served basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theatre.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theatre during the performance.
- Respect the theatre. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk before and after the performance only. Remember, the theatre is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theatre, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



Pre-Show Activities

Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theatre performance? What did you see?

2. What are some of the differences between going to the theatre and watching television or going to a movie?

3. The BAD Audience Member! A fun way to review theatre etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:

a. Have students present something to the class. The key is they are "actors" and the class is the audience.

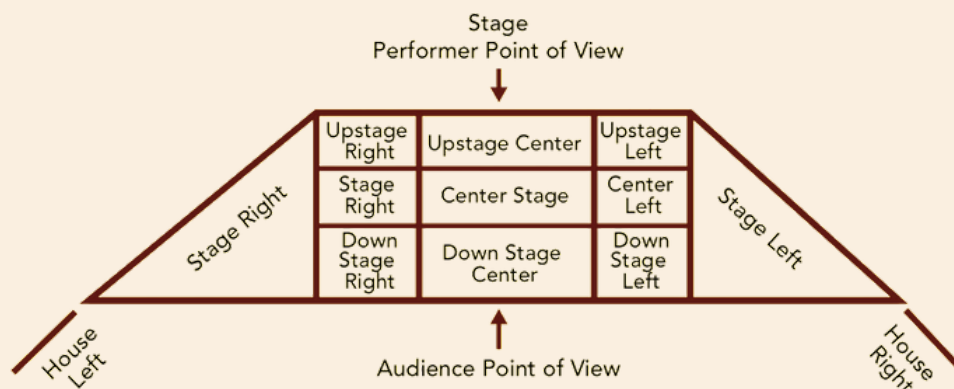
b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people's feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what's going on in the performance, take pictures, talk on your cell phone etc.

c. Ask the class to list all the bad behavior. Write these on the board.

d. Ask the audience members how they felt when the bad audience member came into the theatre. Could they hear the actors? Were they distracted?

e. Ask the actors how they felt. Could they concentrate on their performance?

4. Review the stage diagram below with the students . Draw the diagram on the whiteboard and have students come up and write in each part of the stage .



Activities

1) FOLK TALES

Goal: To compare different folk tales and identify the lesson or moral to the story

Explanation: MUFARO'S BEAUTIFUL DAUGHTERS is based on a folk tale with lessons about kindness and true beauty. In this activity, students will explore the lessons in a variety of folk or fairy tales with which they are familiar.

Materials:

- ◇ White board and markers
- ◇ Examples of fairy or folk tales

Activity:

1. Ask students to name different folk tales or fairy tales they remember and write them on the board. If they can't think of any, you may want to suggest some stories or read one or two short ones, including *Mufaro's Beautiful Daughters*.
2. Ask students to pick one of the stories from the board or another story they know well and to write down the lesson or moral the story teaches.

Examples:

- ◇ *Pinocchio* — telling lies is wrong
- ◇ *The Tortoise and the Hare* — never give up
- ◇ *The Ugly Duckling* — it's wrong to judge people from their looks

Follow-Up Questions:

1. Did everyone come up with the same lesson for the same story?
2. Do any of the stories teach more than one lesson?
3. When you first heard the story, did you realize there was a lesson?
4. Can you think of some "grown up" stories — books or even movies — that teach a lesson?

Folk Tales activity adapted from *Mufaro's Beautiful Daughters Study Guide* by Dallas Children's Theater.

2) UNDERSTANDING ADAPTATION

Goal: To understand how stories are adapted for different media — and how they change when they are adapted.

Explanation: MUFARO'S BEAUTIFUL DAUGHTERS is an adaptation (musical) of an adaptation (book) of an adaptation (translation) of a traditional African story. In this activity, students will explore how a story might be adapted for the stage.

Materials:

- ◇ *Mufaro's Beautiful Daughters* by John Steptoe

Activity:

1. Review 'How the Story Became a Play' section of the study guide (page 9) with students.
2. Ask students "What is the difference between telling a story out loud (from memory) and writing it down? How does it change when you write it?"
3. Next, ask students what they think a playwright has to consider when adapting a story for a play. Ideas include:
 - ◇ **Storytelling:** Does the play need a narrator to "fill in" pieces of the written story or can the story be told in action as it happens on stage?
 - ◇ **Setting:** If the story has many different places, or even one location that is very large or complicated, how can the play represent different settings?
 - ◇ **Dialogue:** Does the story include conversation that can become part of the play, or will the writer have to imagine what the characters say to one another?
 - ◇ **Special Effects:** If the story contains magic, wild animals, or other elements that cannot be "real" on stage, how can those elements be represented?
 - ◇ **Theatrical Elements:** How can scenery, lighting, costumes, make-up, sound effects, music and dance be used to tell the story?
3. Next, show illustrations from *Mufaro's Beautiful Daughters* to students. Discuss how the sights, sounds, smells, light and movement they imagine from those pictures might come to life on stage.

Extension Activity:

Invite students to sketch what they think the stage, lights, costumes or other elements might look like in the play.

Activities

3) ACT IT OUT

Goal: To create an adaptation of a story and bring it to life

Explanation: Students will identify key elements of a well-known story and create their own stage adaptation

Materials:

- ◇ White board and markers
- ◇ Examples of fairy or folk tales

Activity:

1. Choose a simple story that everyone in the class knows. Have someone tell the story or read a version of it aloud in class. (Example: Cinderella)
2. As a class, identify key characters in the story. Who has to be in the story? (You may have many suggestions, but these are the most important.)
 - ◇ Cinderella
 - ◇ The stepmother
 - ◇ The stepsisters
 - ◇ The Fairy Godmother
 - ◇ The Prince
3. As a class identify the key scenes in the story. What has to happen to tell the story.
 - ◇ Cinderella's stepmother and stepsisters are mean to her (make her a servant)
 - ◇ The ladies receive an invitation to the ball, but Cinderella is not allowed to go.
 - ◇ On the night of the ball, the Fairy Godmother uses magic to help Cinderella
 - ◇ Cinderella meets the Prince at the ball. They like each other, but she has to leave and leaves her glass slipper behind
 - ◇ The Prince searches for the lady who lost the slipper and finds Cinderella.
 - ◇ The stepmother and sisters are punished. The Prince and Cinderella get married and live happily ever after.
4. Next, ask the class to discuss the lesson/moral of the story.
5. Divide students into groups of 4-5 and assign each group a portion of the story to act. Depending on how much time you have, students may write a script with the lines each character says or you may let them improvise a few times to practice and get the general outline of their scene "in their bones".
6. Have students present their scenes to the rest of the class in order.

Follow-Up Questions:

1. Was the story we created as a class complete or was there something missing?
2. Did the characters differ from group to group?
3. Which scene did you like best? Why was it effective in how it was told?
4. Was the lesson in the story clear?
5. Have you seen any other plays that were adapted from well-known stories or books? How were they similar to the story you remembered?
6. Can you think of some movies that were adapted from books, or even from a play? How about some plays that were adapted from movies? What were the differences between them? Did you like one better than the other? Why?
7. Is there such a thing as an original story?

Teacher Tips/Variations:

- ◇ If you are doing a story like *Cinderella* that has a lot of girls, but your class has a lot of boys, don't be afraid to gender swap roles. You can tell the boys that for many years – as in Shakespeare's time – only men were allowed to act in plays, and that in England, when classic stories like *Cinderella* are adapted for the stage, the "mean lady" roles (like the mother and step-sisters) are often acted by men, because it allows them to be extra silly.
- ◇ If you have some students who are shy about acting, try putting them into scenes where they might be able to play an animal or a character who doesn't have many lines. If you have students who really don't want to perform, try making them a "designer" and have them draw a picture of the scene, or make them a "stage manager" and have them write down the lines that their group makes up.
- ◇ If you have ESL kids and can create a group of students who speak the same language, allow them to do their scene in their native language. You can then ask the rest of your class whether they understood what was happening in the scene, even though it was in another language.
- ◇ Have the students consider what they will use for props or how they can mime something that they don't have – like a carriage.
- ◇ For an additional challenge, you can discuss the setting for the story – both where and when – and consider allowing each group to set their scene in a different country or time period.

Activities

4) EXPLORE ZIMBABWE

Goal: To become familiar with the country of Zimbabwe — geography, climate, natural resources, history and culture

Explanation: MUFARO'S BEAUTIFUL DAUGHTERS is set in Zimbabwe. In this activity, you will introduce students to Zimbabwe and allow them to do some additional research at the library or online to learn more.

Materials:

- ◇ Access to resource materials, such as encyclopedias, books on Zimbabwe, or the internet

Activity:

1. Have students locate Zimbabwe on a map or globe. Based on what they see, have them answer the following questions:
 - ◇ What kind of climate would it have? How does it compare to ours?
 - ◇ What animals would be found there?
 - ◇ Is it north or south of the equator?
 - ◇ What are some neighboring countries?
2. Using encyclopedias or other resource materials, invite students to research additional facts on Zimbabwe to share with the class. Possible topics include:
 - ◇ Famous landmarks, such as Great Zimbabwe and Victoria Falls
 - ◇ Wildlife
 - ◇ Plants and flowers
 - ◇ Government
 - ◇ Culture — what do people eat, what do they wear, what kind of music do they play, etc.
 - ◇ History — why did Zimbabwe used to be called Rhodesia?
3. If time allows, have students create a project on Zimbabwe based on what they've learned. Possible formats could be a travel poster or brochure, a travel journey of an imaginary safari through Zimbabwe, a cookbook with recipes of dishes eaten in Zimbabwe, a PowerPoint guided tour presentation of the Great Zimbabwe or another landmark.

Follow-Up Questions:

1. What was something you learned that you found particularly interesting? Surprising?
2. In what ways is Zimbabwe similar to the United States? In what ways is it different?

5) NAMES & MEANINGS

Goal: To understand that many names have meanings that come from culture, literature, and family heritage.

Explanation: The character names in MUFARO'S BEAUTIFUL DAUGHTERS have meanings that reveal important characteristics. In this activity, students will research, discuss, and report meanings of different names, including their own.

Materials:

- ◇ Baby name books
- ◇ Internet access for research
(See page 21 for suggested sites)

Activity:

1. Review the character names in the vocabulary section of the study guide. (Page 6)
2. Discuss how the names of the characters reflect their true character.
3. Choose some common words and have students share (or research) those words in other languages. (Examples: kind, happy, brave, fearful, beautiful, proud) Do these words sound similar or different in the various languages? Can you think of names that look or sound like some of these words?
4. Explore some other examples in literature where names have been created to reflect aspects of character. You may have students research the name of a particular character they love or point them towards some particular works of literature. (Example: characters in *The Lion King* have names from the Swahili language. In the *Harry Potter* books, many characters have names from mythology.)
5. Next, invite students to research the meanings of their own name by looking in a baby name book or online. Make it a homework assignment to ask their parents/guardians where their name came from — how was the name chosen, were they named after someone, etc.?
6. Last, have students write their names, the culture it comes from, its meanings, and the story behind it on a piece of paper. You can even ask them to draw a symbol that represents their name's meaning.
Example: Brian — Celtic — means "high" or "noble", symbol could be a crown

Explore Zimbabwe activity adapted from *Mufaro's Beautiful Daughters Study Guide* by Dallas Children's Theater.

THEATRICAL

Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

Author – the writer of a script; also called the book

Audition – to perform to get a role for the production; usually includes singing, dancing, and reading scenes from the show; usually takes place in front of the Director & Creative Team

Ballad – a slow song for actors to showcase vocal clarity

Blocking – the specific movement of actors on stage; usually given by the Director

Box Office – a booth inside the theater where tickets are sold

“Calling the Show” – the process of calling out the lighting, sound, and scene-change cues during a performance; usually done by the stage manager

Casting – the process through which actors are chosen for roles in the production

Casting Agent – one who chooses actors for roles in the production

Choreographer – one who designs dance sequences and teaches them to the cast of the production

Composer – one who writes the music **Conductor** – one who directs the orchestra

Costumes – a set of clothes in a style typical of a particular country or historical period

Curtain Call – the appearance of one or more performers on stage after a performance to acknowledge the audience’s applause

Director – one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal – rehearsal in which performers practice with costumes, props, lights, and microphones

Dresser – one who assists performers with their costumes during dress rehearsals and shows

Electrician – one who works with the lighting designer to adjust and operate lighting instruments

Ensemble / Chorus – typically singers, dancers, or actors who perform in group numbers

Head Carpenter – one who builds the sets for the production **House Left** – the left side of the theater, when facing the stage (audience’s point of view)

House Manager – one who oversees all aspects of the audiences; responsible for ushers and audience safety

House Right – the right side of the theater, when facing the stage (audiences point of view)

Lighting Designer – one who decides where the lighting instruments should go, how they should be colored and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets.

Lyricist – one who writes the words to a song

Makeup Artist – one who applies cosmetics to a performer’s face and body

Music Director – one who teaches and rehearses the music with the orchestra

Orchestra Pit – the lowered area in front of a stage where the orchestra (musicians) sit and play during the performance

Overture – an orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition

Producer – a person responsible for the financial and managerial aspects of staging a play, opera, musical, ballet, etc.

Program – a listing of the order of events, names of the cast and crew, and other relevant information for the production

Property (Props) Manager – one who manages all items used on stage that cannot be classified as scenery, electrics, or wardrobe

Proscenium Arch – the arch opening between the stage and auditorium; the frame of the stage

Read-through – the cast reads through the script without movement or music; typically done at the first rehearsal

Set Designer – one who creates the scenery for the stage **Sitzprobe** – the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer – one who plans and executes the layout of all sound playbook and equipment for the show

Sound Operator – one who handles the sound playbook and mixing equipment for the show; works with Sound Designer

Sound Board – a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; controls all microphones and music

Spotlights – a lamp projecting a narrow, intense beam of light directly onto a place or person, especially a performer on stage

Standby / Understudy – one who studies a role and is prepared to substitute a performer when needed

Stage Left – the left side of the stage, when facing the audience (performer’s point of view)

Stage Manager – one who is responsible for the quality of the show’s production, assists the director, and oversees the show at each performance

Stage Right – the right side of the stage, when facing the audiences (performer’s point of view)

Technical Rehearsal – rehearsal incorporating the technical elements of a show such as the scene and property shirts, lighting, sound, and special effects

Uptempo Song – a fast, upbeat song for actors to showcase dancing and acting ability

Usher – one who guides audience members to their seats

Wig Master / Mistress – one who obtains and customizes wigs for performers to wear

VOCABULARY

Shona Vocabulary

Many of the words and names used in *Mufaro's Beautiful Daughters* are of the Shona language spoken in Africa.

CHARACTERS & NAMES

Mufaro
(moo-FAR-oh):
"happy man."
He is the father in the story.

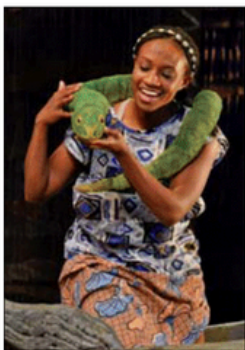


Mufaro.



Manyara
(mahn-YAR-ah):
"ashamed."
Manyara is one of Mufaro's beautiful daughters.

Nyasha
(nee-AH-sha):
"mercy."
Nyasha is one of Mufaro's beautiful daughters.



Nyasha with Nyoka.

Nyoka (nee-YO-kah): "snake."
The name Nyasha gives to the snake in her garden.

OTHER TERMS

djembe
(JEM-bay):
a goblet shaped African drum, usually about 25 inches tall. It has a body carved out of hardwood and a head, usually made from goatskin, that is "tuned" by adjusting the ropes that line the bowl of the drum. It is played by hand – never with a stick. The djembe is played during the performance.



Djembe. Image by ZSM—Own work, CC BY 3.0.



Kente Fashion. Image by JY midley—Own work, CC BY-SA 4.0.

kente
(ken-TAY):
a brightly colored, banded material made from cotton and sometimes silk. Kente originated in Ghana, but is worn throughout Africa. It is used in many of the costumes in the show.

kora
(KOR-ah):
a 21-stringed African harp. It has a body carved



Kora. Image by Steve Evans. CC BY 2.0.

from a large calabash (a type of gourd) that is covered in cow-skin. It has a long hardwood neck and two planes with 11 and 10 strings running in notches at the sides of an upright mounted bridge. The playing style resembles the fingerpicking blues guitar, but the sound resembles that of a harp. The kora is played during the performance.

millet: a grain Nyasha grows in her garden. It is tiny, round-shaped and can be white, gray, yellow or red. Millet can be cooked and eaten. Depending on how you flavor it, it can be eaten for breakfast, lunch or dinner. Dry millet can also be ground into flour and used in baking.



Millet — grains and flour. Image by T.K. Naliaka—own work, CC BY-SA 4.0.

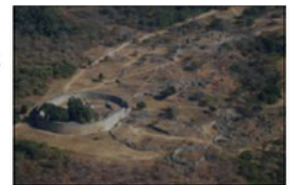


Yams. Image by Yemisi Ogbe—own work, CC BY-SA 4.0.

yam: a root vegetable that Nyasha grows in her garden. In American grocery stores, vegetables labeled as "yams" are really sweet potatoes. Yam tubers can be as small as a

potato, but can grow to be more than 4 feet long and weigh up to 150 pounds. They have rough skin which is difficult to peel, but softens after heating. The skins vary in color from dark brown to light pink. The majority of the vegetable is composed of a much softer substance known as the "meat". It can be white, yellow, purple or pink in color.

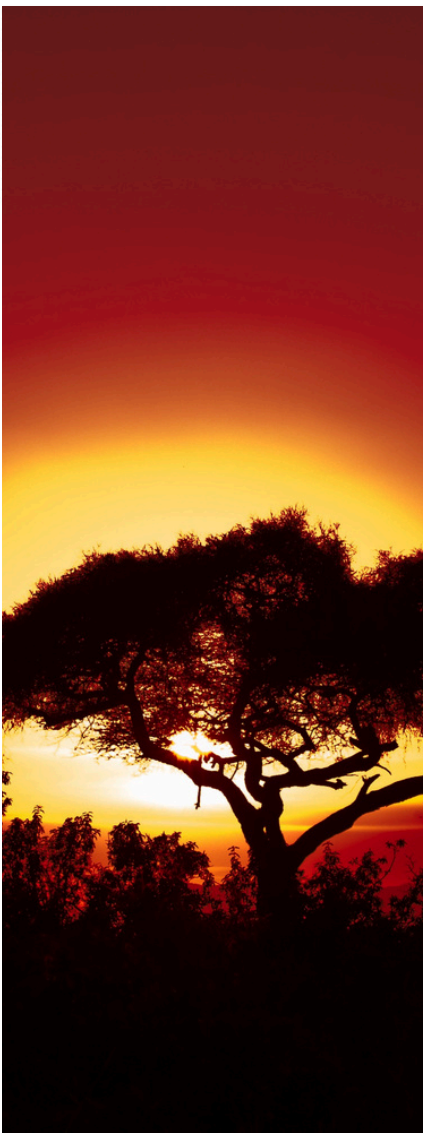
Zimbabwe
(zihm-BAHB-way):
literally means "House of Stone." The name



Great Zimbabwe stone ruins. Image by Janice Bell—Own work, CC BY-SA 4.0.

comes from the Great Zimbabwe, which are stone ruins of a large city built over 900 years ago by the Shona people.

About the Author



JOHN STEPTOE, AUTHOR

John Lewis Steptoe, creator of award-winning picture books for children, was born in Brooklyn on September 14, 1950. He



Image courtesy of lib.usm.edu

began drawing as a child and received his formal art training at the High School of Art and Design in Manhattan.

His work first came to national attention in 1969 when his first book, *STEVIE*, appeared in its entirety in *LIFE* magazine and was hailed "a new kind of book for black children."

In his twenty-year career, Mr. Steptoe illustrated sixteen picture books, twelve of which he also wrote. The American Library Association named two of his books Caldecott Honor Books: *THE STORY OF JUMPINMOUSE* and *MUFARO'S BEAUTIFUL DAUGHTERS*.

Mr. Steptoe twice received the Coretta Scott King Award for Illustration, for *MOTHER CROCODILE* (text by Rosa Guy) and for *MUFARO'S BEAUTIFUL DAUGHTERS*.

While all of Mr. Steptoe's work deals with aspects of the African American experience, *MUFARO'S BEAUTIFUL DAUGHTERS* was acknowledged by reviewers and critics as a breakthrough. Based on an African tale recorded in the 19th century, it required Mr. Steptoe for the first time to research African history and culture, awakening his pride in his African ancestry.

Mr. Steptoe hoped that his books would lead children, especially African American children, to feel pride in their origins and in who they are. "I am not an exception to the rule among my race of people," he said, accepting the Boston Globe/Horn Book Award for Illustration. "I am the rule. By that I mean there are a great many others like me where I come from."

John Steptoe died on August 28, 1989 at Saint Luke's Hospital in Manhattan, following a long illness. He was 38 years old.

Meet Synchronicity Theatre

The theatre was founded in 1997 as a company by women artists dedicated to bringing meaningful theatre to Atlanta audiences. Now in our 21st year of producing smart, gutsy, bold theatre, Synchronicity has become an essential part of our city's artistic landscape. Since launching a full season in 2000, Synchronicity has developed rich adult programming and dynamic educational children/youth programming. In 2018, Synchronicity was given the Managing for Excellence (mid-size budget) award from The Community Foundation for Greater Atlanta and was invited to join the new Atlanta cohort of the Bloomberg Philanthropies Arts Innovation & Management program.

Our high-quality programs incite powerful discourse, spark imaginations and provide tools to translate this inspiration into action. In 2014, we opened our first permanent theatrical home where we produce our own performances, as well as provide a venue for other arts and community organizations. Synchronicity reaches over 14,000 patrons annually through our mainstage season, including the Bold Voices Series (contemporary plays for adults) and Family Series (plays for kids that spark imaginations and encourage literacy); community outreach and engagement activities; and education efforts, including our award-winning Playmaking for Girls and Playmaking for Kids programs.

Our patron target market is wide-ranging geographically and demographically. We draw from 25 zip codes across the metro area. Our Pay-What-You-Can performances provide access to lower-income patrons, and each performance has discounts for students, seniors, and the military. We have strong outreach through community partnerships with organizations across the area, including Zoo Atlanta, Literacy Action, Moms Demand Action, and others.

We are committed to produce at least one world premiere annually, to continue to expand the cultural fabric of Georgia and the larger United States. We are also deeply committed to producing new work by female writers, which is firmly rooted in our mission to uplift the voices of women and girls. In the past three years, 80% of our shows have been written by women and historically 85% of the plays we've produced were written by women. In the last four years, all of our world premieres were written by female playwrights and all of them have dealt with topical issues that spark dialogue in communities and build bridges between marginalized groups.

Our new venue at One Peachtree Pointe in the heart of Midtown Atlanta not only provides a consistent home for Synchronicity's productions, but also allows us to serve 20-35 other arts and community organizations annually, creating a new vibrant arts hub for the city out of a previously vacant theatre. This new business model extends the thriving Midtown arts and culture corridor all the way into Uptown.



Bold Voices Series is our series of contemporary plays for adults that includes world and regional premieres with a focus on supporting the work of women artists and sparking community dialogue. Our Family Series of plays spark the imagination of children and adults alike and create an early passion for theatre by bringing popular children's books to the stage. Playmaking for Girls (PFG) is a community outreach program that is dedicated to engaging "at-risk" (we like to call them "with-hope") teen girls in the creation of theatre as a tool for creative expression, community healing, and personal growth - giving a voice to the voiceless. Playmaking for Kids (PFK) is our special initiative for 4 to 12-year-olds, and provides summer camps and after-school programming that stimulate imagination and inspire a love of theatre from an early age.

New Stages Touring Program is our new touring program that brings high-quality Family Series productions to theatres around the southeast. Stripped Bare Arts Incubator Project was created from the desire to use our new home as a midwife to new theatrical works and make space for emerging artists to flex their wings.

She WRITES National Playwrights Festival is a bi-annual competition and festival of new plays by female playwrights. In partnership with national new play development organizations, SheWRITES provides research and development opportunities for three new plays. Women in the Arts Panel Luncheon is an annual event and fundraiser connecting the arts and business communities.

Synchronicity moderates a lively and spirited dialogue between women artists and business professionals about issues relevant to the health and evolution of contemporary arts within a local economy; the conversation also explores the role that women play. Last year's theme was "Women in Charge: Unique Leadership, Compelling Collaboration." Customized internships train the next generation of local college students and recent graduates in theatre arts and administration. Synchronicity is a member of Theatre Communications Group and the Arthur M. Blank Foundation's Audience Building Roundtable, an Associate Member of the National New Play Network, one of 'The Regulars' at Playwrights' Center of Minneapolis, and a partner with The Dramatists Guild and Samuel French through the National Playwrights Welcome Program.

Smart. *Gutsy*. Bold



Meet the Creators



Taryn Janelle (Lyrics/Director/Choreographer)- has a love for telling stories for and with children. Over her 30+ years in theatre she has worn hats as a director, actor, singer/songwriter, choreographer, producer and arts educator, currently serving as the Synchronicity's Education Director. At Synchronicity, you may have seen her in the Suzi nominated productions of *Petite Rouge - A Cajun Red Riding Hood*, *Heidi*, or the past three runs of *A Year With Frog And Toad*. More broadly, she has appeared with Kenny Leon's True Colors Theatre Company (*Nativity*), The Aurora Theatre (*Sweet Charity*, *Christmas Canteen*, *South Pacific* in concert), The Atlanta One Minute Play Festival, The Woodruff Arts Center (*A tribute to Pearl Cleage*), *Fabrefaction* (*Willy Wonka*), *Kaiser Permanente*, *Horizon* (*Avenue Q*), and Georgia Ensemble (*Junie B Jones-the musical*). Behind the table, she's worked with Synchronicity (*Beyond Reasonable Doubt*; *Ella Enchanted*, Asst Dir., *Bob Marley's Three Little Birds* (Suzi Nominated), *Mirandy* and *Brother Wind*, Dir.) *7 Stages* (*Revolt*. She said. *Revolt Again*, Asst Dir.), *GSU Clarkston* (*Gee's Bend*, Asst Dir., *The Harlem Stride*, *Me No Choose None*, Dir.). Taryn is an Equity Membership Candidate, a proud member of ASCAP (American Society of Composers, Authors, and Publishers), an Arts Leader of Metro Atlanta (c/o '07) and has opened for such acts as *Jagged Edge* and *Bobby Valentino* as a singer/songwriter. She earned an MBA in 2009 while working onstage and administratively for the largest resident theatre company in the nation, *Shadowbox Live*, and currently works as an Consultant with *Purpose Possible*, a consulting firm in Atlanta working with nonprofits and social enterprises of all sizes and sectors. Taryn brings a lifelong passion for arts, education, and business into fruition as the founder and Chief Creative of *360 Arts BLVD*.



LeRel Ross (Composer/Music Director) - LeRel Ross is an Atlanta, GA based musician and performer. Born and raised in Camden, New Jersey, he traveled to Atlanta to study music at Morehouse College with a concentration in vocal performance. Since his matriculation through Morehouse, he works as both a stage performer and pianist in the metro- Atlanta area and beyond. Some of the companies he has worked with include *Stone Mountain Park*, *Dominion Entertainment*, *Theater Covington*, *Atlanta Opera* and *Out of Hand Theater*. LeRel is excited to be back at Synchronicity Theatre, this time also in the composer seat. He hopes to continue to spread love and promote positive change through his skills and creativity in both Atlanta and beyond!

ABOUT THE PERFORMANCE



MUFARO'S BEAUTIFUL DAUGHTERS is a musical stage adaptation of John Steptoe's Caldecott Honor children's book, based on a traditional African folktale.

Run Time: Approx. 60 minutes

SYNOPSIS

Mufaro is a happy man who is the father of the two most beautiful daughters in the land. He considers them both fair in personality as well, although Manyara is cruel and arrogant. The younger daughter, Nyasha, is good, gentle, and kind in all things. She works hard and never tattles on her sister. Nyasha even befriends a snake whom she calls Nyoka. She sings to Nyoka while she tends to her garden, and in return, he protects her crops.

One day, a messenger arrives. He announces that the great king wants all of the most worthy daughters in the land to come before him that he might choose his queen and bride. Manyara steals away during the night so that she can beat her sister to the city and become the queen.

During the journey, she is given three tests of kindness, all of which she fails. First, she encounters a starving boy whom she refuses to give any food. Next, she encounters an old woman who instructs her that she the grove of trees she is approaching will laugh at her and that she must not laugh back. Manyara does not respect the old woman and laughs at the trees.

Not surprisingly, the gentle Nyasha passes the same tests easily when she passes through the forest. When Nyasha and her father finally arrive in the city, they run into Manyara who is hysterical after seeing a monster snake in the King's chamber. Manyara tries to convince Nyasha not to go to the King, but Nyasha does not listen.

Upon entering the royal room, Nyasha realizes that the snake is actually her old friend, Nyoka. He explains that he is, in fact, the King, as well as the young boy, the old woman, and the grove of trees. Nyasha is chosen to marry the King, and Manyara becomes their servant. Mufaro continues to love and be proud of both his daughters.

WHAT YOU WILL EXPERIENCE

MUFARO'S BEAUTIFUL DAUGHTERS celebrates the rich and colorful culture of Africa, using elements of storytelling, magic, and traditional dance, drumming and song.

The set, which draws on images from African folk art, asks you to use your imagination to see the African landscape. Sculpted spirit poles glide across the stage to transform the setting from an open space to a lush forest. The colorful costumes also use traditional patterns and colors from African culture. Some of the words in the play – including the names of the characters – come from the Shona language, spoken by the people of Zimbabwe.

The music – written for this play – uses traditional African instruments. Listen for the sounds of the Djembe (drum) and Kora (harp). The dances combine steps from traditional African dance with modern moves. There is some stage magic, too, and some audience participation – don't be afraid to join in when the actors ask you!

HOW THE STORY BECAME A PLAY



MUFARO'S BEAUTIFUL DAUGHTERS has a long history, starting as a folktale that has gone through many adaptations.

WHAT ARE FOLKTALES?

MUFARO'S BEAUTIFUL DAUGHTERS is an African folktale. A folktale is a story handed down from one generation to another by word of mouth. Usually the author is unknown and there are often many versions of the tale. Some tales may have been based on a partial truth that has been lost or hidden over time. There are several types of folktales: myths, legends, fairy tales, and märchens.

MUFARO'S BEAUTIFUL DAUGHTERS is an example of a märchen. Its characteristics include a magical land or fantasy setting and involves an "underdog" who, with the help of magic, obtains a birthright. The birthright – something that is owed to the character from the day they are born – might be an inheritance of great value, such as land, wealth, or position (becoming King or Queen). It might also include a very simple human right,

like being treated with respect and kindness. Generally this underdog character is asked to complete impossible tasks, but through the help of magic, things end up living "happily ever after."

Folktales are often told to children by their parents to teach them how to behave. These stories have been passed down through generations and are similar all around the world. Though the culture may differ somewhat, the message remains the same.

WHAT IS ADAPTATION?

MUFARO'S BEAUTIFUL DAUGHTERS is an African folktale that was first shared by word of mouth, possibly in more than one language. In the 1890s a Canadian scholar living in Africa named George McCall Theal collected a number of African folktales and translated them into English. His adaptation "The Story of Five Heads" was the story John Steptoe adapted for his illustrated book MUFARO'S BEAUTIFUL DAUGHTERS.

Mr. Steptoe decided to set the story in Zimbabwe because he was inspired by the ruins of the Great Zimbabwe. He thought the ancient city, which people still know very little about, would be the perfect setting as the home of the king in the story. He also carefully researched the landscape, culture, plants, and animals in Zimbabwe for his illustrations.

For the Dallas Children's Theatre Production, playwright Karen Abbott adapted John Steptoe's book. She used Steptoe's story, his characters, and much of his dialogue (the words characters speak to each other), but she also added additional characters and dialogue of her own to help make the story come alive on stage. Composer S-Ankh Rasa built on her adaptation by putting the characters' feelings into words and music.

So what you will be seeing is an adaptation of an adaptation of an adaptation of a traditional African story!

A CINDERELLA TALE



MUFARO'S BEAUTIFUL DAUGHTERS is generally thought of as a "Cinderella story". Common elements of the Cinderella Story include:

- ◇ A protagonist, or main character, is treated poorly (usually a girl, but not always)
- ◇ A mean relative, a test of character
- ◇ Unexpected help (often magical)
- ◇ A reward at the end ("happily ever after")



Illustration of Cinderella from *Märchenbuch*, a book of German fairy tales 1919. Public domain or CC BY 2.0.

CINDERELLA STORIES FROM DIFFERENT CULTURES

- ◇ *The Cinder Maid* (reconstructed from various European sources by Joseph Jacobs)
- ◇ *Cinderella; or, The Little Glass Slipper* (France, by Charles Perrault)
- ◇ *Cinderella* (Germany, by Jacob and Wilhelm Grimm)
- ◇ *Katie Woodencloak* (Norway)
- ◇ *Fair, Brown, and Trembling* (Ireland)
- ◇ *Rashin-Coatie* (Scotland)
- ◇ *Cinderella* (Italy)
- ◇ *Conkiajgharuna, the Little Rag Girl* (Georgia)
- ◇ *Pepelyouga* (Serbia)
- ◇ *The Wonderful Birch* (Russia)
- ◇ *The Baba Yaga* (Russia)
- ◇ *The Wicked Stepmother* (Kashmir)
- ◇ *The Green Knight* (Denmark)
- ◇ *The Story of Tam and Cam* (Vietnam)

FILM VERSIONS OF CINDERELLA

- ◇ *Cinderella* (2015) Live Action version of Disney adaptation
- ◇ *Cinderella* (1950) Disney animated
- ◇ *A Cinderella Story* (2004) modern version with Hillary Duff
- ◇ *Cinderfella* (1960) Jerry Lewis
- ◇ *Ella Enchanted* (2004) with Anne Hathaway
- ◇ *Ever After* (1998) with Drew Barrymore
- ◇ *The Glass Slipper* (1955) musical
- ◇ *The Slipper and the Rose* (1976)
- ◇ *Rodgers and Hammerstein's Cinderella* (1957) with Julie Andrews (1965) with Lesley Ann Warren (1997) with Brandy Norwood and Whitney Houston

DID YOU KNOW?

The earliest known variant of the "Cinderella story" was recorded by Greek historian Strabo in 1st century BC — more than 2,100 years ago! In it, the Cinderella character was Greek and married the king of Egypt.

ABOUT ZIMBABWE

MUFARO'S BEAUTIFUL DAUGHTERS is set in the country of Zimbabwe on the continent of Africa.

GEOGRAPHY

Zimbabwe is a landlocked country of south-central Africa. It lies between the Zambezi River on the north and the Limpopo River on the south. It has an area of 390,580 square kilometers (150,804 square miles), which is slightly larger than the state of Montana.

Most of Zimbabwe is rolling plateau, called veld. The highveld (or high plateau) stretches from southwest to northeast, ending in the Inyanga mountains. On either side of the highveld is the middleveld. The lowveld is made up of wide, grassy plains in the basins of the Zambezi and the Limpopo rivers. The capital city is Harare.



Victoria Falls is a waterfall on the Zambezi River at the border of Zambia and Zimbabwe. It has been described as one of the Seven Natural Wonders of the World. Image courtesy of places.co.za

PEOPLE

The powerful city-state of Great Zimbabwe formed around 1200 by the Shona people. The descendants of the Shona people make up 77% of the Zimbabwean population today; the other 18 percent are Ndebele (eng-duh-BEH-leh).



Image by Rei-artur, via Wikimedia Commons.



Zimbabwe's flag.
Image by Madden. Public domain.

COLONIZATION AND INDEPENDENCE

In the late 1800s the British became involved in the area and named it Rhodesia. The British annexed Southern Rhodesia in 1923. (Southern Rhodesia would become Zimbabwe and Northern Rhodesia would become Zambia.) In 1965 the local government declared independence. It wasn't until 1980, however, that the country gained full independence from Britain. Zimbabwe's first prime minister was Robert Mugabe who has ruled the country ever since.



Zimbabwe Coat of Arms.
Image by FischX. Meul. Public domain.

MORE FACTS

Climate: tropical; moderated by altitude; rainy season (November to March)

Type of Government: parliamentary democracy

Languages Spoken: English (official), Shona (most common African language), Sindebele (the language of the Ndebele), numerous but minor tribal dialects

Religions: syncretic (part Christian, part indigenous beliefs) 50%, Christian 25%, indigenous beliefs 24%, Muslim and other 1%

National Symbol: Zimbabwe bird symbol; African fish eagle

Major Industries: mining (coal, gold, platinum, copper, nickel, tin, clay, numerous metallic and nonmetallic ores), steel; wood products, cement, chemicals, fertilizer, clothing and footwear, foodstuffs, beverages

Agricultural Products: corn, cotton, tobacco, wheat, coffee, sugarcane, peanuts; sheep, goats, pigs

POST-SHOW DISCUSSION AND ASSESSMENT

DISCUSSION QUESTIONS

Theater Elements

1. What was the first thing you noticed when you entered the theater? What did you notice first on the stage?
2. What do you remember about the set? Did the set change during the play? How was it moved or changed?
3. What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
5. How did the music in the play add to the performance?
6. Do you think the actors were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?
7. How was the magic in the story shown on stage? Did you think it was effective?
8. What is the lesson the story is trying to teach us?

Relationships

1. Why was Manyara jealous of her sister? What could she have done about those feelings?
2. Was Nyasha right in the way she handled her sister? What might she have done differently?
3. Have you ever had anger or jealousy towards a brother or sister? Or who was angry or jealous of you? What did you do to resolve the situation?

Character and Leadership

1. Will Nyasha make a good queen? Why? (If useful, prompt students about the character counts pillars — Citizenship, Trustworthiness, Respect, Responsibility, Fairness, and Caring — or other framework your school uses for character education.)
2. Will Manyara make a good servant? Do you think her behavior changed after her sister became queen?

POST-SHOW ASSESSMENT

1. WRITE A LETTER

Invite students to write a letter to the performers or to Synchronicity Theatre about their experience. In their letters they should share:

Letter Starter:

Dear *Mufaro's Beautiful Daughters* performers OR Synchronicity Theatre,

My favorite part of the show was...
While watching the show I felt... because...
I have drawn a picture of the scene when...
If I could be in the show, I would play the part of...because...

Mail the letters to :

Synchronicity Theatre,
Attn: Education Department
1541 Peachtree St. NE, #102
Atlanta, GA 30309

2. ACTS OF KINDNESS

Nyasha was celebrated for her kindness. Invite students to discuss ways that people can show kindness both towards people they know or towards people they don't know. Post their list of ideas. Next, invite each student to create an action plan by coming up with a list of things they can do to be kind both inside and outside of school — lists can be written or drawn. Daily, ask each student to tell you how they have been kind to someone or how someone has been kind to them. After a week, host a class discussion about some of the things they have done and how people reacted.

3. COMPARE AND CONTRAST

Choose a version of *Cinderella* that most students are familiar with, such as the Disney animated film, or, choose a written version and read the story to the class. Have students work individually or in pairs to compare the play to the well-known version of *Cinderella* using the worksheet on page 20. As an extension, you can have each student choose another version of *Cinderella* from a different culture (find online) and compare to the play or well-known version.

COMPARING CINDERELLA STORIES (For use with Post-Show Activity 3 on page 16.)

NAME: _____

Fill in the boxes below to compare the story elements of *MUFARO'S BEAUTIFUL DAUGHTERS* with another version of a Cinderella story.

TITLE OF STORY	<i>MUFARO'S BEAUTIFUL DAUGHTERS</i>	
AUTHOR/RETOLD BY		
SETTING Where does the story take place?		
MAIN CHARACTERS		
HERO/HEROINE		
VILLIAN(S)		
OBSTACLES What or who does the hero/heroine have to overcome to achieve success?		
SOLUTION How does the hero/heroine overcome the obstacles?		
MAGIC How is magic used in the story? What character(s) use magic?		

EXPLORE AFRICAN CULTURE

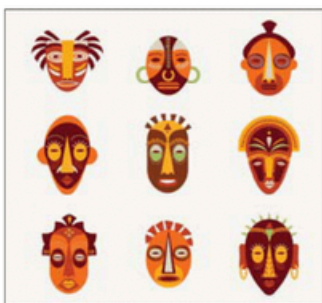
1) MAKE AN AFRICAN MASK

Explanation: Masks are used throughout African culture. Most masks are carved out of wood, which gives them a three dimensional quality. In this project you will design and make your own African mask.

Note: These masks will be more for decoration than for wearing, but if you want to make this a mask you can wear, make sure to include eyeholes.

Materials:

- ◇ Plain Paper
- ◇ Pencil
- ◇ Crayons or markers
- ◇ Sturdy pieces of cardboard (the side of an old box works well)
- ◇ Scissors
- ◇ Glue
- ◇ Tempera paints, brushes
- ◇ Yarn, String, and/or Raffia
- ◇ Lightweight beads, colored beans, macaroni, or even breakfast cereal (like Froot Loops)
- ◇ Hole punch



Artist: Marisch. Image courtesy of zoom-design.co.il.

Activity:

1. Look at some examples of masks like in the image above or research some masks online
2. Use a pencil to draw your mask design on a piece of paper. You will want to make some elements bigger – like the nose and mouth — as you will be cutting those out of cardboard and gluing them onto your mask. Think about what colors you will use for your mask. You may want to test your design by adding color with crayons or markers.
3. Now, draw your mask on the cardboard. Cut out the mask and the eyeholes.
4. Draw and cut out the dimensional elements (nose, mouth, etc.) you want to add to your mask out of more cardboard. For extra dimension, you may want to cut several layers of the element that you can paste on top of each other.
5. Glue your pieces to the mask and let them dry.
6. Paint your mask and let it dry completely.
7. Once paint is dry, add additional decorations. Punch holes at edges of your mask and thread with yarn, string or raffia to make “hair.” Paste beads, beans or other decorations for extra dimension – but not too many or the mask may get too heavy and bend!

8. If you really want to try and wear your mask, make a hole on the right and left edges near where the middle of your ear will be when you hold the mask up to your face. String a piece of strong cord through each hole and have someone help you tie the mask around your head.

Notes/Variations for Teachers:

- ◇ If you are short on time, you can simplify this activity by ending it with Step 2 and just let the kids design and color their masks on paper.
- ◇ For younger students, you can simplify by using heavy paper plates (like Chinette) for the masks. Help students cut eyeholes and let them paint and decorate the masks without cutting out dimensional pieces. All of the masks will be round, but you can still have students plan their design on paper before they start decorating.
- ◇ For a more advanced project, have students use papier-mâché to cover their mask before they start painting (after Step 5). This will allow them to smooth over the edges of the dimensional elements and make it look more like it was carved.

SYMBOLIC COLORS

In African art, special meaning can be found in colors used in the design. As you work on your project, you may want to consider these different colors and their meanings. Which ones do you use in your art?

Black—strong spiritual energy

Red—strong political moods; bloodshed; death

Blue—love, fortune, peacefulness, harmony

Silver—serenity, purity, joy; associated with the moon

Green—plants, harvest, growth, good health

White—purification, healing; festive occasions

Gold—royalty, wealth, high status, purity

Yellow—preciousness, beauty, holiness

Maroon/Purple—mother earth; associated with healing and protection

Grey—healing and cleansing rituals; associated with ash

Pink—female essence of life; mild, gentle, tender

Mask activity adapted from *Mufaro's Beautiful Daughters Study Guide* by Dallas Children's Theater.

EXPLORE AFRICAN CULTURE

2) PATTERNED CLOTH

Explanation: African textiles are as varied as Africa's many countries. The people of Africa use wool from sheep and camels and fibers from bark and plants to weave their cloth, which they use for clothing, tents, carry bags, and other uses. While cloth today is often made in factories, some Africans still use the traditional methods for weaving and making patterns.

Kente cloth is the oldest and most famous style of cloth. It was invented nearly 400 years ago by the Ashanti people of Ghana, but can now be found throughout Africa. The word "kente" means "basket," and kente cloth is often still woven by hand, especially if it is to be worn at an important occasion. It is woven with strong geometric patterns, with careful attention paid to the symbolism of color. Strips of kente are always woven with cotton threads and are sewn together to make cloth. Kente cloth is often worn at celebratory ceremonies to respectfully show African heritage.

Materials:

- ◇ Thick white paper (11"x17" works best, but you can use smaller sheets.)
- ◇ Colored Construction (same size as the white paper)
- ◇ Scissors
- ◇ Colored Tempera paint and brushes (try to include the basic colors of Red, Blue, Green, and Gold)
- ◇ Black markers (Sharpies work best; black tempera paint is messier, but will also work)
- ◇ Glue stick
- ◇ Ruler (optional)

Activity:

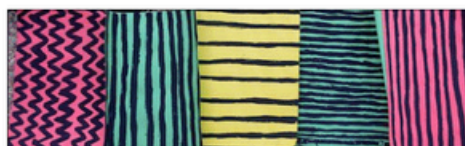
1. Use tempera paint to create stripes and patterns on a large piece of white paper. Make your pattern horizontal (so that the design goes across the long side of the paper.) You may want to start with light colors first, and try to let each color dry before adding a new one. Finish your design by outlining some of your pattern in black – which you can do with black paint or marker.
3. Using black paint or marker, make some designs on your construction paper – stripes, lines, and even zig-zags work well. Again, make your pattern horizontal. When the paint has dried, cut this paper the long way into 1-2 inch strips.

4. Make sure the paint is dry on the page you painted. Fold it in half the short way so that the white side faces out (it should look like a regular sheet of paper) Try not to crease the fold. Starting about two inches from the top, cut a series of slits from the folded edge to the either side of the paper – but be careful not to cut all the way to the edges or you'll cut apart your base! Leave 1-2 inches of space between the slits – you should end up with 6-7 cuts. Open up your paper to the colored side. Your slits should go all the way across the long side of the page.

5. Weave your colored strips of paper in and out between the slits you have created. Starting at the bottom of your paper, start by putting the strip under the paper and pull it up through the bottom slit, then over the paper and down into the next slit. Repeat this process until you have woven the strip through each slit. When you add the next strip, start with the strip on top of your base piece and weave it down through the first slit and under the band of paper, then continue to weave it as you did the first piece. Try to keep the pieces straight on your base page. Continue weaving until your strips go all the way across the edges of the slits.

6. Use a dab of glue stick to fasten each strip to the edges of your base paper. If you like, you can cut off the long edges of the strips that are hanging over.

1. Paint white paper



2. Make designs on construction paper

3-4. Cut construction paper into strips AND fold white paper in half and cut slits starting at fold, almost to the edge.



5-6. Weave strips through slits, alternating top and bottom. Fix ends with glue.

The Kente Cloth activity was adapted from an activity on Kid World Citizen, a website by teacher Becky Morales: <http://kidworldcitizen.org/> Her book *The Global Education Toolkit for Elementary Learners* is available here from Amazon: <http://amzn.to/2hMsVZ7>

EXPLORE AFRICAN CULTURE

3) MANCALA GAME

Explanation: Mancala is one of the oldest games in the world. The word "Mancala" is translated to mean "to transfer" – which is the object of the game. Players move playing pieces over a board with bins or cups, moving the pieces from one cup to the next. The player with the most pieces in their home cup – called a kalal – when the game ends is the winner.

Mancala is still a very popular game with people of all ages. It has been played in tents with wooden board and stones as playing pieces, as well as in palaces with precious gems as playing pieces and boards covered in gold. The game combines strategy with simple counting, so it's easy enough for everyone to play but becomes challenging as you learn strategy.

Materials: (makes one game for two people)

- ◇ One cardboard egg carton
- ◇ Scissors
- ◇ Acrylic or tempera paints and brush (optional)
- ◇ 48 dried beans, pebbles or beads to use as playing pieces
- ◇ 2 small glass jars or bowls

Activity:

To make the game board

1. Carefully tear or cut the lid from the carton. Throw the lid away.
2. If you wish, paint and decorate the carton and the two jars or bowls. Wait for the paint to dry.

Set up the board

1. Set the mancala board on a table so that six cups face you and six cups face your opponent. The cups nearest to you are yours.
2. Place 4 playing pieces into each cup of the egg carton "board."
3. Place a jar or bowl at either end of the carton. The jar on your right is your kalaha. It is where you will store any captured playing pieces.
3. Find a friend and get ready to play.

How to Play

Object of the Game: To finish with the most beans

1. Flip a coin to see who goes first.
2. Player One:
 - ◇ Scoop all the beans from any one of the cups on your side of the board. Moving to the right (counterclockwise), move down the board and drop one bean into each cup.
 - ◇ If you reach your kalaha, drop a piece in it as well.
 - ◇ If, after you've dropped a piece in the kalaha, you still have pieces in your hand, continue around the board, putting a piece in the bins on your opponent's side. Continue until you run out of pieces.
 - ◇ If you reach the kalaha on the other side, skip it, and continue to your side. (You don't want to put pieces in your opponent's kalaha.)
 - ◇ If your last piece falls into your own kalaha, you get another turn. If not, it's your opponent's turn.
3. Play continues with the following rules.
 - ◇ You cannot drop a piece into the opposing player's kalaha.
 - ◇ You cannot move any of the pieces from your opponent's board or kalaha
 - ◇ If the last bean you drop falls into an empty cup, you get to take that piece and can "steal" all the pieces from the cup directly opposite to add to your kalaha.
4. The game ends when a player runs out of pieces in the cups on their side. The player that still has pieces in cups places them in their own kalaha, and both players count their pieces. The one with the most pieces wins.



Image courtesy of ep.yimg.com

Curriculum Connections.



English Language Arts/Fine Arts
(Dance, Music, Dramatic Arts)



Social Studies, World Languages

RESOURCES AND SOURCES

JOHN STEPTOE

Books

- ◇ **Stevie**
Harper & Row, 1969/1986
- ◇ **Uptown**
Harper & Row, 1970
- ◇ **Train Ride**
Harper & Row, 1971
- ◇ **Birthday**
Holt, 1972
- ◇ **My Special Best Words**
Viking, 1974
- ◇ **Marcia**
Viking, 1976
- ◇ **Daddy Is a Monster...
Sometimes**
Lippincott, 1980
- ◇ **Jeffrey Bear Cleans
Up His Act**
Lothrop, 1983
- ◇ **The Story of Jumping
Mouse**
Lothrop, 1984
- ◇ **Baby Says**
Lothrop, 1988

Other John Steptoe Resources

- ◇ Official Website for John Steptoe:
<http://www.johnsteptoe.com/>
- ◇ Reading Rainbow: Mufaro's Beautiful Daughters (read by Phylicia Rashad):
<https://www.youtube.com/watch?v=oD5ETBoRrhU>

Cinderella Stories:

- ◇ D.L. Ashliman's Foltexts: <http://www.pitt.edu/~dash/type0510a.html>
- ◇ Another website with links to other Cinderella stories:
<http://fourthgradespace.weebly.com/cinderella-stories-around-the-world.html>

Names:

- ◇ Input a name to find the meaning: <http://www.behindthename.com/>
- ◇ Another name search engine: <http://www.names.org/>
- ◇ Search by meaning to find names:
<http://www.meaning-of-names.com/names-that-mean/>
- ◇ Meaning of names from The Lion King:
<https://www.mylionking.com/characters/>
- ◇ Meaning of names in Harry Potter novels:
<https://www.pottermore.com/features/etymology-behind-harry-potter-character-names>

Zimbabwe:

- ◇ "Our Africa" has great information, along with wonderful videos about life and culture, designed for kids: <http://www.our-africa.org/zimbabwe>
- ◇ Boston University's Teaching Africa Outreach Program offers wonderful resources and lesson plans:
<http://www.bu.edu/africa/outreach/>
- ◇ A great reference for studying the country and culture of Zimbabwe:
www.geographia.com/zimbabwe
- ◇ Information on the Great Zimbabwe Ruins:
<http://www.greatzimbabweruins.com/>

African Masks:

- ◇ Art Factory has information and examples of many different masks:
<http://www.artfactory.com/africanmasks/>
- ◇ Mr. Donn's Site for Kids and Teachers has a great section on African masks: <http://africa.mrdonn.org/masks.html>

Kente Cloth:

- ◇ Smithsonian exhibition with information on kente cloth:
<https://africa.si.edu/exhibits/kente/about.htm>
- ◇ Lessons in designing a virtual Kente cloth by computer:
<http://www.csdt.rpi.edu/african/kente/index.html>
- ◇ Video about the making of kente cloth:
<https://www.youtube.com/watch?v=toWybhX5ZV8>

Mancala:

- ◇ Video with Instructions for playing:
<https://www.youtube.com/watch?v=F0NqxO0f2E>
- ◇ Online version of mancala: <http://play-mancala.com/>

Dallas Children's Theater:

- ◇ Official Site: <https://dct.org/>
- ◇ Mufaro's Beautiful Daughters Study Guide:
[https://www.dct.org/nationaltour/2016-17season/Mufaro%20Study%20Guide%20\(16-17\).pdf](https://www.dct.org/nationaltour/2016-17season/Mufaro%20Study%20Guide%20(16-17).pdf)



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