Outlines and Focus Questions

Only numbered items
(and other items indented with hyphens below them, or bolded)
will be used in the exam for this class.

The Power of Masks (Chapter 1) Link to Chapter 1 Questions

Definition of a Mask
1. Universality of Masks
   Classifications of Masks (Function, Type, Style)
   - Functions of Masks (Ritual, Performance, Psychological)
   - Types of Masks (Face, Helmet, Headdress)
   - Styles of Masks (Naturalistic, Expressionistic, Abstract)
2. Origins of Masks
   - Earliest uses of masks (Hunting, Re-enactments, Warfare)
Cave Paintings
   Trois Freres
   Tassil, Algeria
3. Ritual
   - Community participation
   - Significance of myth
4. Sympathetic Magic
   Folktales
   Repetitive nature of ritual dance
Masks of Antiquity
5. Burial masks and Deathmasks
   Skull Masks
   Greek and Roman theatre masks
The World of Masks
   African; European; American; Asian;
   Masks as Integrated Humanities
   The Mask as a Window into Cultures

African Masks (Chapter 2) Link to Chapter 2 Questions

Origins of African Masks
8. African World View
   - Fused Oneness
   - Group Identity,
   - Concept of the Soul
Classification of African Masks (Function, Type, Style)
   Function:
   Hunting
   Communion with Ancestor Spirits
   Portrayal of Tribal Myths
   - Subjects of myths
   - The Griot
   Rituals
   - Fertility
   - Rites of Passage
   - Funeral Rites
9. Purpose behind African ritual
   - Batchokwe Initiation
Types:
10. Mask making
   - Importance of the African Carver
   Styles:
   - Naturalistic, Expressionistic, Abstract

Style Regions
West Africa

11. Dan Masks
   Equatorial Africa

12. Kifwebe Masks of the Songye
   East Africa

13. The Odo Festival
   - Igbo Belief in the Dead
   - Preparations for Odo Festival
   - Odo Character Types
   - Obilenu Music
   - Akawo Odo Drama

**Theatre and the Mask (Chapter 3)**

The Mask as Central to Theatre
Icon for theatre
Dramatis Personae

14. "Willing Suspension of Disbelief"

Masks as symbols

15. Origins of Theatre
   - Thespis

Similarities of Theatre and Ritual
Theatrical Elements
Imitation
Order
Community
Use of masks
Entertainment

16. Difference between Theatre and Ritual (Purposes)
The Actor and the Mask
Theatres with Masks
   - Egypt
   - Abydos Passion Play

17. Masks of ancient Greece
   - The City Dionysia
   - The Chorus

Rome
   Different purposes for drama
   Realism in masks
   Mimes

Asia
   Origins
   Common characteristics in Asian Masks
   India
   China

18. Chinese Opera
   Japan
19. **Noh Drama**  
**Kabuki**  
**Medieval Theatre**  
**Renaissance Europe**  
**Masques**

20. **Commedia dell’arte**  
_Twelfth Night_ by William Shakespeare  
Orsino, Viola, Olivia, Sebastian  
Toby Belch, Aguecheek, Malvolio, Feste, Maria  
**Modern Theatre**  
**Political Theatres**  
Bertolt Brecht and Epic Theatre  
**Teatro Campesino (Farmworker’s Theatre)**  
"Las Dos Caras del Patroncito" by Luis Valdez  
Cesar Chavez and The Grape Strike, Delano, CA 1965  
Esquirol (Sign and hat)  
**Patroncito (Pig Mask and cigar)**  
**Charlie (Ape Guard)**

**African Theatre**

**The Psychology of Masking (Chapter 4)**  
[Link to Chapter 4 Questions]

21. **Carl Jung and Sigmund Freud**  
- Dream Analysis  
22. - Repression  
Introversion  
Extroversion  
**Psyche (Personal Unconscious and Collective Unconscious)**

23. **Persona**  
- Archetype  
- Animus and Anima  
**Individuation**

**European and American Masks (Chapter 5)**  
[Link to Chapter 5 Questions]

**European Masks:**  
Cave paintings  
24. Origins of Halloween  
25. The Christian Reversal on Masks  
26. The Origins of Carnival  
Influence of the Protestant Reformation  
Masking in Peasant Cultures Today

**American Masks:**  
27. The Shaman  
Myth and Ritual  
*Quetzalcoatl*  
Inuit Masks  
Connection with Spirit World  
Pacific Northwest Masks  
29. Totems  
- Raven  
30. The Story of Dash-Kayah and its message
Potlach
United States Tribes
31. Iroquois Masks
   - False Face Healing Rituals
   - How False Face broke his nose
   - Cornhusk Face Masks
Southwest Tribes
   Purpose behind Zuni and Hopi ritual
   Kachinas
Mexican Masks
   Purposes of Mexican Masks (Contemporary & Pre-Hispanic)
   The Christian Reversal on Masks in Mexico
   Participation in masked dances
   Zitlala jaguar warriors
   Maestros
32. Cordry’s Categories of Masks
   - Historical
     - Malinche
   - Christian
     - Moors and Christians
   - Nature-Related
   - Occupational
   - Entertainment
     - El Muerte (Death)
   - El Diablo (Devil)
33. Central and South American
   Guatemala
   Moreria
   Caribbean
34. Jonkonnu

The Mask and the Arts (Chapter 6) Link to Chapter 6 Questions
Introduction - Mystery of the Other Face
   Latin for “mask”
   Dramatis Personae
35. Power of masks in art

   Literature and the Mask
36. “We Wear The Mask” by Paul Lawrence Dunbar
37. "Patterns" by Amy Lowell
   “The Minister’s Black Veil” by Nathaniel Hawthorne
   Father Hooper, Sexton of Milford Congregation
   Response of townspeople to his mask
   Morning Service; Funeral; Wedding;
   Elizabeth Scene; Hooper's Death Scene
   Hooper's intention in wearing his veil
   Hawthorne's intention in writing the story

   Dance and the Mask
   Difference between dance, theatre and ritual
   Greek
   Rome
Pantomime
Medieval
Renaissance
Modern
Native American
Ghost Dance
Booger Dance
Yaqui Easter Dance

38. The Mask in Painting and Sculpture
   - Primitivism
39. - Pablo Picasso
   Emil Nolde
   Henry Moore

Asian/Pacific Masks (Chapter 7)  
Link to Chapter 7 Questions

Introduction:
40. Eastern Arts vs. Western Arts
   - Religion & Philosophy (contrast with West)
   - Islamic ban on images
   - Importance of Dance in the East
41. Shared Literatures
   - Mahabharata
   - Ramayana

India
   Cave Paintings
Sri Lanka
42. Buddha and the Sickness Demon
Nepal & Bhutan
   Effect of Elevation
Thailand
   Totsakan
Indonesia
43. Java
   - Shadow puppets
43. Bali
   - Rangda
   Taksu
44. Archetypes vs. Star System
China
45. Korea
Japan

Oceania
   Melanesia
   Papua New Guinea
Chapter Questions
HUM310: The Power of Masks

The Power of Masks (Chapter 1)
1. Describe what is meant by the Universality of Masking. Have masks been used by all cultures? Why is the universality significant?

2. Describe the three basic types of masks. Does the type suggest its use?

3. Describe the three basic styles of masks. How are they significant?

4. How did masks originate? What were the earliest uses of masks?

5. Define a ritual. What elements are necessary for a ritual ceremony? Give an example or a ritual that includes some or all of these elements.

6. What is "sympathetic magic" and how was it believed to influence the use of masks in ritual?

7. Describe the difference between burial masks and death masks. Find an example of each.

African Masks (Chapter 2)
8. According to Ladislas Segy, how does the African view his or her world?

9. What is the purpose behind African ritual?

10. How are African masks carved? Describe the materials used, the carver and his tools, and any ritual aspects involved in the process of creation.

11. What are some of the functions of Dan Masks. What are the most dominant features that characterize every Dan mask?

12. What distinguishing characteristics define the Kifwebe masks of the Songye tribe?

13. What is the Igbo belief in the dead and how does the Odo Festival help the community to develop social cohesion? What happens in the Akawo Odo Drama that provides a lesson for the youth of the community?

Theatre and the Mask (Chapter 3)
14. Describe the phrase "willing suspension of disbelief," and how it helps an audience to participate in theatre.
15. How did theatre begin? Why were masks used in theatre in its early development?

16. How is theatre different from ritual? Use two examples to show this difference.

17. How were masks and choruses used in classical Greek Drama? Describe the City Dionysia.

18. How is the color of Chinese Opera masks significant? What do they represent?

19. Why are the masks from Noh Drama deliberately made to represent simple contours in the face? Is there anything in the values of Noh that may explain the austere look?

20. Why were masks important to the commedia dell'arte? Describe one character from commedia and their dominant qualities.

The Psychology of Masking (Chapter 4)

21. How were Sigmund Freud and Carl Jung similar, and different?

22. Describe the concept of psychological repression, and how it affects human behavior.

23. Define Jung's concept of the Persona in your own words. Why did Jung choose the word for mask to identify this concept? Why did O'Connor refer to it as the "conformity archetype"?

European and American Masks (Chapter 5)

24. What were the origins of Halloween?

25. After the fall of Rome, Christianity banned the use of masks. Later, they reversed their position. Why?

26. What were the origins of Carnival? Give an example of how one city Western society celebrates carnival.

27. What were the duties of the shaman in American cultures?

28. In the Mayan dance drama, the Rabinal Achi, how does repetition reflect the ritual focus of this dance?

29. What were totems, and why were they so important to Pacific Northwest tribes?

30. What is the boy’s story of meeting Cannibal Woman (Dash Kayah). Is there a message in this totemic myth?
31. How did the Iroquois use masks?
   Is there a message to the Iroquois story of how False Face broke his nose?
   What other types of masks are used by the Iroquois?

32. What are the five categories of masks that Donald Cordry used to categorize Mexican masks?

33. How did the Devil (and his mask) come to Mexico, and what helped him to become such a "popular" character?

34. Describe a Jamaican street festival and how it began.
   How does Jonkonnu represent the cultural mix of the Caribbean?

**The Mask and the Arts (Chapter 6)**

35. What power does "the mask" hold for artists?
   Why would artists be fascinated by masks?

36. In his poem, "We Wear the Mask," what Persona does Paul Lawrence Dunbar suggest is used by African-Americans.

37. Describe the mask used by Amy Lowell in her poem, "Patterns."

38. Why did African masks capture the imaginations of Western artists at the beginning of the 20th century?
   Describe Primitivism, and why many came to regard the term as derogatory.

39. How was Picasso's painting an example of an artwork that may have been regarded as Primitive.

**Asian/Pacific Masks (Chapter 7)**

40. How are Eastern arts different from the West?
   How are masks from Asia different from masks in the West?

41. How have the two great Hindu epics, *The Mahabharata* and *The Ramayana*, promoted masking throughout Asia?

42. In the Sri Lankan story of Sanniya, the eighteen-headed Sickness Demon, why did Buddha compromise with him, and what was the deal?

43. Compare and contrast the masks of Java and Bali.
   How does their separate religious affiliation affect their making of masks?

44. How is our Western "star system" the direct opposite of masked performance?

45. Why were Korean masks destroyed in the past?