

An abstract painting featuring a central figure wearing a traditional Caribbean headdress and a yellow garment. The background is a mix of vibrant colors like yellow, blue, and red, with expressive brushstrokes. The figure's face is partially obscured by the headdress and the painting's style.

INTANGIBLE CULTURAL HERITAGE

RESOURCE GUIDE

for Grenada, Carriacou and Petite Martinique

Proud of My Heritage

JOHN ANGUS MARTIN |

ICH-GNT Project
February 2022- February 2023

Intangible Cultural Heritage Resource Guide

**For
Grenada, Carriacou
and Petite Martinique**

**By
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With
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Performers celebrating Grenada's cultural heritage at Independence, 1974 (courtesy Grenada National Museum)



“Our culture is who we are! How we eat, how we speak, how we think, so we gotta preserve that... you know. So, it’s important for us to keep our identity of who we are. To preserve and maintain our rich cultural traditions. We are unique. There is no one else in the world like us, and we have to maintain, we have to keep our uniqueness, and, you know, we do that through our culture.”

(Sirek 2013:113)

The Grenada cultural landscape is littered with the memories and traces of the thousands of beings who have trodden across these small islands, making them their home for centuries, for generations, for lifetimes. In their journeys, they have left memories, artifacts, expressions, monuments, languages, plants, broken shards..., little pieces of themselves that today accent the cultural landscape, but also tell their stories. These are left in the landscape for us to explore, decipher, understand, celebrate and to navigate our cultural lives and for the generations to come. This cultural heritage is our patrimony – the palimpsest from the ancestors, paged like an original document where each generation writes and rewrites the stories that mattered to them, that matter to us, and are essential to figuring out who we were, who we are, and who we want to become. This cultural palimpsest needs to be recorded and shared with our children and grandchildren. To make sure they will have a valued inheritance and a cultural confidence that will allow them to celebrate our past journeys and go boldly into the future, with the knowledge, strength and guidance of all those who have come before. Heritage has always mattered and will continue to be essential to our society and its evolution. Safeguarding Grenada’s cultural heritage is not just about preserving our history and culture, it is about protecting our future, celebrating our future as we honor the past. It is the basis, the foundation and at the core of creating individual and national identities, and a sense of place in our Grenada islandscape. It is who we are!

Grenada’s cultural heritage, identifiable in the diverse and multiple attributes of our lived experiences across its cultural palimpsest, is an integral part of our history and culture. This cultural heritage is often subdivided into two main categories, tangible and intangible heritage, but the separation is only meant to allow easy classification and inventorying, as both occur together as people build societies. Our tangible heritage, that which we can see and hold,

includes the built heritage such as architecture—churches and public buildings, monuments, landscapes (that incorporate our cultural and natural spaces), and historical and archaeological sites, as well as movable heritage such as works of art, books and historical manuscripts. The intangible heritage includes oral traditions like folktales and lore, songs, dances, language, knowledge and celebrations we experience in the moment, across the generations. The tangible and intangible heritage are the foundations of our cultural landscape and exist together, each playing essential roles that often cannot be separated as they are both created by people in their everyday lives, in the journeys of place making.

Though we recognize that intangible and tangible cultural heritage are inseparable parts of our overarching cultural heritage, this particular project centers on the safeguarding of Grenada’s Intangible Cultural Heritage (ICH). As such, we will concentrate on ICH elements – oral traditions and expressions, traditional knowledge and practices, performing arts, traditional craftsmanship, and our social practices, rituals and festivals. It is our sincere hope that we will be able to inventory and preserve Grenada’s Tangible Heritage in the near future to compliment the work we are doing for ICH as safeguarding our cultural heritage for future generations.

Like Tangible Heritage, ICH is an important component of our societal foundation. It forms the basis of our individual and national identities, and as such it should be safeguarded for future generations. ICH defines us in so many ways and helps us become an integral part of our communities, allows us to fit in as we celebrate the activities that make us belong and identify with our parents, friends, community, society, and country. Though change is an essential part of culture and our evolving society, the recording of Grenada’s ICH allows us to recognize that change over time, and have better control over the effects of these changes. It also allows us to

teach and pass on by-gone elements of our culture so that we are all aware of the cultural journeys made by our ancestors and predecessors, and how these have contributed to who we are despite not being readily identifiable in the current Grenadian cultural landscape.

As the Pan-Africanist Marcus Garvey admonishes us: “A people without the knowledge of their past history, origin and culture is like a tree without roots.” And those roots are accessed through our cultural heritage, our intangible and tangible cultural heritage. Without the knowledge of that heritage we will lack confidence in self, which Marcus Garvey insists we “are twice defeated in the race of life. [But] With confidence, you have won even before you have started.”

The safeguarding of Grenada’s ICH is heavily influenced by The United Nations Educational, Scientific and Cultural Organization (UNESCO) 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, and from which we have received funding to carry out our first inventorying project of Grenada’s cultural heritage. The following two articles from the UNESCO Convention help us position the Grenada ICH project and place it in perspective of similar work being carried out across the globe to safeguard ICH and to record Grenada’s unique place in the global village before we are unable to recognize our Grenadianess.

Article 1 — Purposes of the Convention:

To safeguard the intangible cultural heritage; to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned; to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof; to provide for international cooperation and assistance.

Article 2 — Definitions:

For the purposes of this Convention,

1. The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested *inter alia* in the following domains: (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship.



3. “Safeguarding” means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.

As part of the UNESCO-funded Grenada National Trust-ICH project, stakeholders in Grenada have had access to several training sessions to understand the UNESCO Convention underpinning ICH, but also to experience practical training in inventorying, including interviewing ICH practitioners and raising awareness of Grenada’s ICH.



Shakespeare Mas Masquerader (courtesy Susan Valentine)

Purpose of the Resource Guide for Heritage



This Resource Guide is a culmination of our efforts to safeguard Grenada’s ICH to ensure that it can be passed on to future generations as a record of where we have traveled culturally to arrive at our current Grenadian cultural landscape. It recognizes the importance of honoring, inventorying, describing, and making available the cultural expressions that have been a part of Grenadian society for generations, handed down via traditional community transmission that ensured its survival until now. In its diversity, it captures the roles played by various groups in our society who have had a major impact on our culture that find expression in festivals like carnival and everyday experiences that continue to define us as Grenadian, Carriacouans, and Petite Martiniquans. The guide not only provides a description of these diverse cultural elements, but also information on the practitioners and the communities where these are still practiced.

Though the Resource Guide relies heavily on information from the current ICH inventorying project and the experiences and knowledge of several Grenadians, the Heritage Education Committee overseeing its production views this document as a living document, much as our culture is a living and continuously changing experience. As such, we believe that this guide will benefit from the continued inclusion of comments and suggestions from practitioners, teachers, students, and other stakeholders. Thus, we see this guide as a dialog among Grenada’s cultural stakeholders, with the result being a document that captures the experiences and knowledge of many cultural practitioners and



Local musicians, c1980s (courtesy Grenada National Museum)

those involved in teaching and safeguarding Grenada’s ICH. It will be updated to include new information as received so that it can become a more complete representation of Grenada’s ICH practices and experiences.

The Resource Guide also relies on specific references that are available in the form of books, articles and visual media that will enhance its access. Where applicable, there will be reference sections at the end of categories and elements as well as an overall Reference at the

end of the guide that will list the references already listed and any additional and pertinent references to make accessing additional information easy. One of the more important references is the A to Z of Grenada Heritage New and Revised (2022) by John Angus Martin that offers an extensive view of Grenada's cultural heritage, including its ICH.

Using the Resource Guide

The Resource Guide is designed to provide Grenadians and others with an interest in Grenada's ICH with ready access to the basic information on Grenada's primary ICH that should be safeguarded and transmitted to the next generation via instruction as the traditional community transmission no longer functions efficiently. As a classroom guide to the islands' ICH, it will provide resources (information on cultural elements and practitioners) that allow teachers to develop lesson plans to create learning experiences for students (in the classroom and possibly on fieldtrips to observe ICH practices and practitioners). The Guide will also be available to communities across Grenada as a way to learn more about their cultural practices and engage with them in new and evolving ways. It will also be a welcomed enhancement for tour guides and other heritage workers as a source of well researched and organized information on Grenada's ICH.

The purpose of the resource guide is not an end onto itself, but the beginning of a process of preserving and safeguarding these important elements of Grenadian heritage. It aims to:

- Build awareness among stakeholders as local authorities (education; school principals and teachers) about the Grenada's ICH elements.
- Build the capacity of principals and teachers to actively participate in the ICH inventorying exercises in Grenada, Carriacou and Petite Martinique.

- Recognize persons, communities and associations who are involved in activities related to ICH safeguarding and promotion in Grenada.
- Identify and register ICH elements in Grenada which are endangered.
- Build up a group of schoolteachers and students of 5th and 6th grades through the implementation of the Proud of My Heritage Pilot Education Programme (curricula design, materials, site-excursions, focus groups, audio recording, interviews, and participatory photography and video) about Grenada's intangible cultural heritage. The participating children will learn, recognize, and become the next generation of pro-heritage bearers as they will be aware, will promote and safeguard their living heritage.
- In this dynamic, hands-on resource guide teachers will create simple, instructional strategies to engage and develop the most fundamental thinking skills of students. They will adopt simple interactive structures to develop these thinking skills with no time away from the academic curriculum. Most importantly, it will prepare every student with knowledge of our cultural heritage that they will be useful to them their entire lives.

Sponsors

This writing and publication of the ICH Resource Guide for Grenada, Carriacou and Petite Martinique would not have been possible without the many people who have contributed to this effort in multiple and various ways, including Gloria Bonaparte, Darryl Brathwaite, Mary Alma DuBois Calliste, David Hopkin, Nailah James, Terrance Louison, John Angus Martin, Susan Mains, Andrea McLeod, Reverend Ib Meyer and Adriana Rojas, and financial assistance from Tom and Denise Hebson, Grace Lutheran Church and School, the Wisconsin Lutheran High School, and the ICH-GNT UNESCO-Funded Project.

Grenada's Intangible Cultural Heritage



Calinda dance by Francois Dumoulin, c1760s (public domain via Wikimedia Commons)

Grenada's ICH are varied and diverse, spanning the range across the cultural landscape. To make it easier to inventory and describe them they will be divided in categories. Some ICH elements can easily be placed in more than one category as they are diverse in their composition and practices. But we had to decide the most appropriate fit for each ICH element that best illustrates its characteristics and practice.

In keeping with the UNESCO 2003 Convention of the Safeguarding of ICH, we have adhered to their designated categories: Oral Traditions and Expressions, Performing Arts, Social Practices, Rituals and Festivals, Knowledge and Practices of Nature and the Universe, and Traditional Craftsmanship as identified in the diagram below.



Oral Traditions and Expressions



Oral traditions and expressions are a form of human communication wherein knowledge, art, ideas and cultural materials are received, preserved, and transmitted orally from one generation to another. The transmission is through speech and song, and may include folktales, nursery rhymes, ballads, charms, prayers, chants, riddles, myths, proverbs, legends, and prose or verses.

The oral traditions of Grenada are closely related to the diverse groups of people who have inhabited these islands in the past five centuries,

beginning with the Indigenous Kalinago, French and British colonizers, (enslaved and indentured) Africans, (indentured) East Indians, and several others whose cultural contributions may have been less impactful. These various peoples have left elements of folklore, folk traditions, rituals, sayings and beliefs embedded in the cultural landscape, some of which are undecipherable as to origin as they have become culturally entangled. These traditions have nonetheless been transmitted from one generation to the next, adopting and changing as they pass from

one practitioner to the next, with each adding their own characteristics, thus creating unique cultural expressions. Though much of folk culture could be included in this category we decided to place these specific elements here because they best illustrate the current state of Grenada's oral traditions.

1. Languages

Oral traditions are passed down across the generations through songs, stories and other verbal expressions facilitated by language. In the case of Grenada, the two widely spoken languages, especially by the folk, was French Creole/Patwa and English Creole. French Creole was a language created by the enslaved out of the dominant French language forced upon them and elements of several West African languages and dialects. Between the late 1600s and the late 1800s, French Creole was the dominant language of the majority of Grenadians. As such, it was the language of folklore and oral traditions. The names of folk characters and spirits illustrate this clearly, with these names giving some idea of how long or how embedded these were in the Grenada cultural landscape. Even the language of the folktale told subsequently retain the French Creole language. The imposition of formal education by the British colonial government, beginning in the immediate post-Emancipation period, would eventually lead to the demise of French Creole among the majority of Grenadians by the end of the 1800s, being replaced by the more prevalent English Creole that dominates today. The English Creole, however, incorporated many elements and style of French Creole, even as it replaced it, taking on much of the names, etc. of the oral traditions. Thus the telling of stories in English Creole or even in English still includes the French Creole names of characters and opening greetings as identified below.

Today, English is the prevalent/national language of Grenada. It is the official language you will hear spoken in the schools, government offices,

businesses, hotels and churches. However, if you take a ride on one of the minibus, visit the Market Squares across Grenada and Carriacou, or sit by the roadside or close to a rum shop, then you will certainly be taken on an interesting linguistic adventure as most Grenadians speak a "Patois-fied" English Creole that illustrates and defines its cultural journey.

For more on Grenada's languages see:

Allsopp, R. 1996. *Dictionary of Caribbean English Usage*. Oxford: Oxford University Press.

Chase, T. and Z. Chase. 2011. *The Abridged Handbook of Grenadian Creole English and French Names: A Dictionary of Grenadian Creole English with Grammar and Syntax*. St. George's, Grenada: ACLAIMS.

Francis, C.W. 2016. *Popular Words and Phrases in Grenada Dialect*. [St. George's]: Nordica Francis.

Joseph, M-J. 2021. *Un-tying the Ancestors' Tongue: The Basic Grammar of Grenadian Patois with a Patois Dictionary*. [Grenada]: The Grenada Creole Society.

Kephart, R.F. 2000. *Broken English: The Creole Language of Carriacou*. *Studies in Ethnolinguistics*, V.6. New York: Peter Lang.

La Grenade-Lashley, M. 2016. *Mwen Ka Alé: The French-Lexicon Creole of Grenada: History, Language and Culture*. Chula Vista, CA: Aventine Press.

2. Storytelling

Storytelling as an oral tradition is common to all cultures and it is the most defining characteristic of human society. Every society tell stories that provide entertainment, education, knowledge and a medium to pass on that information to the next generation. Stories, transmitted orally, become the body of knowledge that explains so much about a society and how it views itself and the world around it.

Grenadian stories were influenced by the various peoples who occupied the islands, especially the enslaved Africans, French and British settlers. Some groups, however, played primary roles in influencing these stories. The Africans brought

with them their animal tales, with many of them taking on French or French Creole names, and the French and British added their tall tales of supernatural spirits that roamed across the nocturnal landscape. But most importantly, it was the enslaved Africans and their descendants who crafted these disparate folk characters and spirits into a creole synergism that exemplifies storytelling in Grenada today.

That a large body of folktales are called Anansi or 'Nancy Stories (<Twi anàanse: "spider") is an indication of its origin not only in West Africa, but specifically of the Akan of present-day Ghana and Ivory Coast. These stories bear much in style, names of characters like Takouma (<Twi ntikûma: one of Anansi's sons), and Assonoo (<Twi e-sóno: "elephant"), and delivery of its initial African/Akan storytellers though they have been tremendously altered by time and place, having adopted to the Grenadian environment and its Creole landscape. Anansi is also known by his French Creole name Compè Zayen (<FrCr compère: "friend/comrade" + (le) s-araignée: "spider") as it was the language of the enslaved. There are several other characters (Compè Mapepire, Macoucou, and Tig (<FrCr: tigre: "tiger")) that might also derive from West Africa, if not the Akan. Though the storytelling format was African-derived, its language was French Creole, a language created by the enslaved out of the dominant French language and elements of multiple African languages and dialects like Twi.

For Anansi Stories see:

O'Neale, E. 1998. *De Red Petticoat: A Selection of Caribbean Folklore*. [Grenada: The Author].

Sherlock, P. 1966. *West Indian Folk-Tales*. Oxford: Oxford University Press.

Tall Tales or Tim-Tim Tales are stories that involve supernatural spirits and powers or ghost stories, and host a menagerie of folkloric characters like Mama Glo, Dwenn, Papa Bwa, Ligaroo, Sukuyant, Lajablesse, and Mama Maladie. (See A to Z of Grenada Heritage New & Revised by John Angus

Martin for detailed descriptions of these folk characters).

For more on Tall Tales see:

Lewis, T. 1990. *Caribbean Folk Tales*. Trenton, NJ: Africa World Press, Inc.

O'Neale, E. 1998. *De Red Petticoat: A Selection of Caribbean Folklore*. [Grenada: The Author].

Steele, B.A. and B. St. John, Eds. [1974]. *Tim-Tim Tales: Children's Stories From Grenada, West Indies*. U.W.I. Grenada Publications No. 1. St. George's, Grenada, The UWI Extra Mural Department, Marryshow House, Tyrrel Street, Grenada.

3. Proverbs, Prayers, Chants, Riddles and Sayings

Like storytelling, cultures have created many interesting ways to express themselves over the years, with some of them passed on as oral traditions. Many of our fore parents saw it fit to communicate by making use of expressions like proverbs, riddles and sayings to bring about a deep message to their children in the home and community. The context in which the sayings and proverbs are used is indeed important. These expressions encompass the philosophies and witticisms of Grenada's folk culture. They are pervasive, often subtle utterances disguised in the everyday expressions of most Grenadians. Like other folk traditions, these aphorisms gained much from various European cultures, but underwent profound alterations to suit the local environment, i.e. slavery, exploitation and racial discrimination, and incorporated West African cultural expressions and languages.

Examples of Proverbs/Sayings:

- 1. Moon run run till daylight catch up.
- 2. Play with puppy, puppy lick your mouth.
- 3. What is joke for school children is death for crappo (Crapaud: frog).
- 4. Two man-crab can't live in the same hole.

- 5. When you see your neighbor house burning, take water and wet yours.
- 6. There is more in the mortar than the pestle.
- 7. One day, one day congotay.
- 8. 99 days for the thief, one day for the watch-man.

For more on popular sayings see:

Francis, C.W. 2016. *Popular Words and Phrases in Grenada Dialect*. [St. George's]: Nordica Francis.

Since the imposition of Christianity, i.e. Roman Catholicism, on the enslaved beginning with the Code Noir or Black Code (1685), religious expression have been a part of the life of Grenadians ever since. As such, prayers became an important part of everyone's lives, heard in the home and communities. As children, Grenadians learned to recite prayers and were expected to repeat learnt prayers at different times of the day, particularly at meal times and at bed time.

A chant is a simple song or poem with a rhythmic beat. It is sometimes used at school as transitional activities to get students to refocus for an upcoming activity. Here is one used at school in the lower grades.

Head shoulder knees and toes, knees and toes (2x),

And eyes and ears, and chin and nose, head shoulders, knees and toes, Knees and toes.

Riddles are usually a question devised or concocted to require clever or unexpected thinking for the answer. They can be considered as a form of brain teaser, which makes it difficult to guess the correct answer. They are still used today among all ages.

Here are some examples of riddles:

- 1. "A lady in a boat with a red petite coat?" Answer: Mace covered nutmeg in its fruit.
- 2. "What has teeth but cannot bite?" Answer: Comb.
- 3. "I have two hands but can't feel?" Answer: Clock.
- 4. "I am equipped with two banks, yet I am broke?" Answer: River.
- 5. "I have to be broken to be used?" Answer: Egg.
- 6. "What goes up but never comes down?" Answer: Someone's age.
- 7. "What did the carpet say to the wall?" Answer: "Meet me at the corner."
- 8. "I have eyes but yet I can't see?" Answer: Needle.

References:

O'Neale, E. 1998. *De Red Petticoat: A Selection of Caribbean Folklore*. [Grenada: The Author].

Douglas, C.J. 2003. *When the Village was an Extended Family in Grenada*. Paradise, St. Andrew: Maryzoon Press.

4. Children Games

Over the centuries Grenadian children have crafted or modified many games for their entertainment and education. Though some may reflect African cultural memories, most are influenced by European traditions, particularly the British and learned through the colonial educational system after slavery. While seasonal games like bat and ball, marbles, and kite flying are quite popular, folk games were once the most widespread year-round. Among these games were pound-stone, the ball games of round doves, jacks, pick-ups, hopscotch and moral. Some of the most common games were ring games or pass-plays, where songs and hand clapping combine to create rhythmic exchanges

and fun among children and adult onlookers. These “songs and dialogue games” are learned in school or in the community, and were played by boys and girls daily, especially on moonlit nights. They provided entertainment, but also taught social interactions and community inclusion. See Appendix 1 for a list of Children Ring Games.

Examples of Ring Games:

Pound Stone: This game was played with stones, one stone to each player. Each player would stoop or kneel in a circle holding that stone. Songs were usually sung while the rhythm was kept by tapping the stones on the ground. The objective of the game was, while singing and passing the stones to keep the timing and avoid being struck on the hand. The person or persons who failed in this process had to drop out of the game. A winner emerged when one person remained who did not get eliminated. This is one of the few Africa-derived games still extant in the minds of older Grenadians.

There’s a Brown Girl in a Ring: “There’s a brown girl in a ring, falalalala (3x), for she loves sugar and I love plum. Girl show me your motion, falalalala (3x), for she loves sugar and I love plum. Girl hug and kiss your partner, falalalala (3x), she looks like a sugar and a plum, plum plum. (Song is sung again until the group decides to end the game).

Instructions: Students hold hands in a circle and sing the song while one girl moves around the ring following the instructions of the song. the girl will finally choose a partner who will become the next “brown girl.”

For more on Ring Games see:
Lomax, A., J.D. Elder and B. Lomax. 1997. *Brown Girl in the Ring: An Anthology of Song Games from the Eastern Caribbean*. New York: Pantheon Books.

5. Rhymes

Nursery rhymes were, in fact, a significant part of children’s literature for many years as few parents could read to their children or had access to reading materials. They date back many centuries, brought to Grenada by Europeans like the French and British during their occupation of the islands. Some exist with a melody, while some are recited. The themes, structures and origins are different, yet, in English or English Creole, they are all grouped together in anthologies and used for the same purpose: the entertainment of babies and toddlers. Though most Grenadian nursery rhymes were primarily British-derived like Twinkle, Twinkle Little Star, Humpty Dumpty, Jack & Jill, and Ring Around the Roses, oftentimes new words were added to make it more local, or altogether new lyrics with established melodies used.



Ribbons on Maypole

Examples of Nursey Rhymes:

Dodo for Mama ‘til Daddy Come (Lullaby)
Dodo for Mama ‘til Daddy comes
Bring cake and sugar plum
Give baby some/all.

And in the true sense of nursery rhymes, where the words often seem inappropriate for children, there is this local one:

Hush baby hush
Mammy gone to town
To buy a bottle of rum
To give baby some.
Sleep baby sleep....

6. Lesson Plan Idea

As an introduction to Grenada’s oral tradition have the students explore French Creole words

that they use in their everyday English Creole speech. Then have a lesson on the transmission of language as illustrated by these French Creole words that are still present over a century after the language disappeared from Grenada.

References:
Chase, T. and Z. Chase. 2011. *The Abridged Handbook of Grenadian Creole English and French Names: A Dictionary of Grenadian Creole English with Grammar and Syntax*. St. George’s, Grenada: ACLAIMS.

Joseph, M-J. 2021. *Un-tying the Ancestors’ Tongue: The Basic Grammar of Grenadian Patois with a Patois Dictionary*. [Grenada]: The Grenada Creole Society.

La Grenade-Lashley, M. 2016. *Mwen Ka Alé: The French-Lexicon Creole of Grenada: History, Language and Culture*. Chula Vista, CA: Aventine Press.



Maypole dancers, St David

Knowledge and Practices of Nature and the Universe



Knowledge and practices concerning nature and the universe include knowledge, know-how, skills, practices, and representations developed by communities by interacting with the natural environment. These ways of thinking about the world are expressed through language, oral traditions, feelings of attachment towards a place, memories, spirituality and worldview.

This category includes areas such as traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems, rituals, beliefs, initiatory rites, cosmologies, traditional methods of agriculture, animal rearing, local cuisine, possession rites, and social organizations. It also

includes endangered species, herbal medicine as raw materials and a variety of plant species that may otherwise disappear.

1. The Spiritual/Healing Landscape

The Grenadian spiritual landscape is littered with the beliefs and rituals of diverse peoples beginning with the Kalinago who occupied the islands at the time of European invasion. The advent of Europeans and enslaved Africans slowly altered the Indigenous landscape, replacing the beliefs of the Kalinago that lived in the sea, and among the trees and bushes with

those of Christianity of the European colonizers, and ancestor worship of multiple African peoples. Though the worldview of the European dominated because of their power over enslaved Africans and their descendants, the subjugated found spaces to camouflage their Africans beliefs in ancestors and medico-spiritual beliefs within Catholicism and later Protestantism. As a result, the Grenadian cultural landscape retains some of the spirituality of the enslaved and their descendants most noticeably in the medicinal plants and herb portions and remedies still prescribed as teas, tonics, rubs and baths. Abandoning the folk spirits in disbelief, many either left the forests to occupy scary tall tales and masquerades at carnival in hope of staying alive, remaining part of the culture. Much else of the spiritual landscape remains hidden or covered over by the centuries of change and the advance of formal education and technology.

Before modern medicine developed laboratory drugs, our ancestors all over the world used herbs and wild plants to extract medicines or cures for their small and large ailments. In some parts of the world today, they are the only treatments available. There are a variety of ways that our ancestors have used these local remedies, but the development of modern medicine and pharmaceutical drugs led to the relegation of folk medicine. See Appendix 2 for list of traditional Folk Remedies. *This resource guide does not endorse the use of any of these remedies as treatment for any medical condition and recommends that you see a physician for medical advice.*

Grenadians also maintain several portions as aphrodisiacs, including Bobandé, Tannia Log, and Seamoss.

There are many beliefs surrounding plants, several of which are still utilized, for example Leaf-of-Life among Spiritual Baptist adherents.

Plant/Folk Medicine and the Spiritual Landscape references:

David, C. 2004. *Folk Traditions of Carriacou and Petite Martinique*. Belmont, Carriacou: Christine David.

Douglas, C.J. 2003. *When the Village was an Extended Family in Grenada*. Paradise, St. Andrew: Maryzoon Press.

Groome, J.R. 1970. *A Natural History of the Island of Grenada, W.I.* Arima, Trinidad, Caribbean Printers.

Hawthorne, W.D., et al. 2004. *Caribbean Spice Island Plants. Trees, Shrubs and Climbers of Grenada, Carriacou and Petit Martinique: A Picture Gallery with Notes on Identification, Historical and Other Trivia*. Oxford: Oxford Forestry Institute.

Martin, J.A. 2022. *A to Z of Grenada Heritage New and Revised*. Brooklyn, NY: Gully Press.

Polk, P. 1993. "African Religion and Christianity in Grenada," *Caribbean Quarterly* 39(3/4):73-81.

Pollak-Eltz, A. 1993. "The Shango Cult and Other African Rituals in Trinidad, Grenada and Carriacou and Their Possible Influence on the Spiritual Baptist Faith," *Caribbean Quarterly* 39(3/4):12-26.

2. Cuisine: Local Foods, Drinks and Confectioneries

Like its folk traditions and culture, Grenadian cuisine is readily associated with West Africa, Europe, and the Americas, but, like its culture, the island's cuisine is Creole, locally and/or regionally. This creolization is illustrated in many of its popular dishes like rice and peas, curry goat, calalu soup, oildown, and cook-up (pelau), with their diverse mix of ingredients from multiple sources, various preparation styles, cooking techniques, and even utensils used to prepare them. Enslaved Africans and their descendants, forced to provide most of their daily sustenance, forged much of Grenada's culinary tradition out of Indigenous, European, and African plants, animals, styles and practices within the Grenadian historical landscape to create a variety of food dishes, many one-pot creations cooked on three-stone fires or the ubiquitous coalpot. Over the years, these have gradually changed as new ingredients and styles are added to cater to

evolving local tastes and experiences, thus creating the current Grenadian Creole cuisine. Today, many of these food dishes, having changed over time and still continue to change, remain popular and are promoted as Grenada’s “traditional cuisine” available at restaurants and hotels, having come to define Grenadian cuisine, and more importantly Grenadian identity

Examples of Grenadian Food Dishes:

Oil Down is the national dish enjoyed by Grenadians throughout the year, but especially on what is known as “Camboulay night” – the Sunday night before Carnival celebrations, and during the country’s Independence celebrations. During these two celebrations Grenadians will gather in numbers to enjoy a “cook-out” on a “fire side” or on a coal pot.

Other popular food dishes include rice and peas, Cook-up, Curry Goat, Fish Broff (broth), Callaloo Soup, Peas Soup, Cou-Cou, Roti, and Saltfish Souse.

Grenadians use local fruits to make an array of Confectioneries, including sugar-cake, ginger sweets, coconut candy, guava-cheese, coconut fudge, tambran (tamarind) balls, chip-chip sugar cake and peppermint sweets.

Local drinks are made from many fruits, vegetables and other plant products, including fruit juices like golden apple, passion fruit, guava, lime, cherry and pine apple, seamoss, sorrel, and ginger beer.

3. Sample Lesson Plan Idea

As a way to explore the cultural/spiritual landscape, have the students discuss the teas their families might make from local plants and if any of them are taken as bush/folk medicine. By examining W.D. Hawthorne, et al. Caribbean Spice Island Plants. Trees, Shrubs and Climbers of Grenada, Carriacou and Petit Martinique: A Picture Gallery with Notes on Identification, Historical and Other Trivia discuss some of these plants and their attributes.



Shortknee Masqueraders (courtesy Judy Antoine)

Performing Arts



Grenada’s ICH developed from its folk culture which constitutes the popular expressions of the predominantly rural peasantry and urban poor. Much of this cultural expression was practiced and transmitted via community performances. The performing arts include music (vocal and instrumental music), dance, drama, theatre, pantomime, spoken word, etc., which are performed for an audience of family and friends – the community. The performing arts are an expression of the lived experiences of the people, representing their history and culture. It includes a range of expressions from work to relationships which are performed in front of a live audience in forms of theatre, music, and dance linked to specific celebrations,

events and festivals. The performing arts play a significant role in helping individuals develop their creative skills and passions. They simultaneously teach language and communication skills and help persons to communicate effectively with others with confidence.

1. Dances

Though not common today, some of the islands’ traditional dances have been superficially preserved by groups which continue to perform the Bélé (Belair), Quadrille, Bongo, Maypole, Nation Dance, and Big Drum Dance. Before the 1930s and the popularity of non-Caribbean

cultures, dances throughout Grenada were celebrated with tradition, costume and pageantry. African-derived cultural expressions, fusing European and African dances, created a Creole synergism that can only be described as Grenadian (and sometimes Caribbean). These dances survived among the folk, constantly undergoing changes in style and execution.

There are a variety of dances performed across Grenada to mark different life stages, e.g. wedding (Dancing of the Flags), honoring the ancestors (Big Drum Dance), and for entertainment purposes. In Carriacou on the other hand, dance forms the nucleus of community activities. It is an integral part of Saraca, Maroon and the Tombstone Feast. There were many folk groups that performed these dances at national events such as Independence celebrations, e.g. Spice Island Youthquake, and the National Folk Group.

Maypole

Maypole was a popular folk dance once common throughout Grenada. Its present form bears little resemblance to the northern European celebration commemorating ancient spring rites and fertility that was brought to the islands in the late 19th century. Both males and females usually perform it. A rarely seen tradition today is the fancy headgear, supposed to represent a stylized ship, which was once common. Eight dancers, each holding a multi-colored ribbon attached to the top of a bamboo pole, weave in and out of each other, plaiting the ribbons in a circular pattern along the pole to create designs like a “spider’s web,” “ladder,” or “basket.” Folk music, calypso and other songs can accompany the dancers. The costume for men is a pants, petticoat and “kang kang” while the women wore a short skirt with a “polly” underneath and a colourful top. This dance was also once popular at carnival, but is rarely seen today. The maypole is still danced in Grenada, its “stronghold” in Windsor Forest, St. David, and Carriacou.

Bélé/Belair

A bare-footed dance which resembles the Lancers and Quadrille dances. It is performed with couples, whose costumes reflect the bright colours usually worn at any West Indian festival or celebration. The women wore brightly coloured head scarves and long-sleeved dresses and long white-laced petticoats that complete the costumes. The men wear gandy shirts, a red headband, white trousers or dungarees and a single or pair of bracelets. The Bélé dance usually starts with a lead female dancer who begins with a song, and is joined by the chorus and the drummers who pick up the rhythm. The “Bélé Queen” leads the other dancers either in heterogeneous or homogeneous groupings.

Bongo

There are many versions of the Bongo, however they all tell the same story. It is usually performed at the ‘Wake Houses’ with the purpose of ensuring the safe transportation of the soul of the dead to the heavenly kingdom. It was performed by both sexes, but some versions use only men.

Kalenda/Stickfight

Kalenda in Grenada at present refers to stick-fighting, a once common sport at celebrations such as carnival and funerary wakes. Kalenda, however, historically referenced a popular slave-era couples dance which has since disappeared from Grenada, but elements retained in the Big Drum Dance of Carriacou in songs/dances like “Old Kalenda,” “Woman Kalenda” and “Trinidad Kalenda,” the latter an adopted “Trinidad stickfighting song.” There is much debate on the origin(s) of this folk dances, with possible introductions from Arda (i.e. Dahomey/Benin), or Congo and Angola. It was described in 1888 as “figures and postures [that] were very improper,” and as such it was discouraged, even banned in some places, but its popularity kept it alive.

Big Drum or African Nation Dance

The Big Drum Dance is a Carriacouan cultural

expression that celebrates the ancestors of particular African nations or tribes brought to the island, hence another of its names African Nation Dance. This ancestor worship was established in Carriacou during slavery, and though rooted in West African culture, incorporated French and British Caribbean cultural influences over the years, creating a unique Creole fusion. A similar “nation dance” was common in Grenada until the 1940s, and still visible in villages like River Sallee and La Poterie, or as staged performances by folk dance groups. Elements can be traced directly to at least nine West African societies (but probably encompass as many as 25 ethnic groups) such as the Akan (Coromanti) and Congo who, enslaved, brought with them the beliefs in ancestral spirits and worship. The dances and music of the Kongo and Akan incorporated other African ethnic influences, among them the Arada, Igbo, Mandingo, Chamba, Banda and Temne.

Quadrille

Quadrille is a folk dance that dates to the early 19th century and survives in both Grenada and Carriacou but under different names; in Grenada it is called lancers, while in Carriacou it is called quadrille. It derives from the British lancers or lancers quadrille which was introduced in the 1830s (its namesake, the French quadrille, is a similar square dance introduced in the 1730s but has since disappeared). Quadrille and lancers are often used interchangeably. The quadrille was popular among the British and subsequently learned by the enslaved and altered to suit African music and rhythm, yet retaining European characteristics. It comprises a set of dances, usually six, and is danced by four couples. It was popular at subscription dances and fêtes until the 1960s. Thereafter, it survived in Grenada as an exhibition by the National Group of Lancers Dancers who performed at national festivals and celebrations. Though it is no longer common, it barely survives in a few rural communities. In Carriacou, especially in the village of L’Esterre, it remained quite popular until recently. Musical accompaniment is by

quadrille or String Bans, which comprise violin/ fiddle, triangle, bass drum and tambourine.

Dance references:

Miller, R.S. 1998. “String Band Music and Quadrille Dancing in Carriacou, Grenada,” Center for Black Music Research Digest 11(2):11-12.

Steele, B.A. 1996. “Folk Dance in Grenada,” Bulletin of Eastern Caribbean Affairs 21(1):25-45.

2. Music

Music is a part of almost every cultural expression in Grenada and has been influenced by all of the peoples who have lived on Grenada. It is an amalgam of West African, Indigenous, French and British musical forms, with influences from Latin America and other Caribbean islands. These songs are varied because they are passed on through oral tradition, altered by each singer or group. Enslaved Africans, with their drums, flute, chak-chak (maracas) and other percussion instruments, took every available opportunity to sing (in the call and response fashion) and dance, even though they were prohibited from celebrating many of their cultural expressions. African forms, influenced by the French and English language and culture, created a rich folk heritage. Over the last 350 years these diverse groups have forged a unique Grenadian music. Some common musical forms, many no longer extant, include work songs, lavwé (<FrCr<Fr la voix: “voice” = “loud singing”), cantiques (French hymns sung at wakes, prayer meetings and Christmas) in C&PM, and songs to accompany folk dances like the Maypole, Bélé, Kalenda and Bongo. There are songs for weddings, funerals and wakes, children’s games and festivals, sea shanties or chanteys especially in Carriacou, and religious meetings like Shango and the Big Drum Dance. The String band and Quadrille bands were the musical accompaniment at dances and fetes, but the development of modern calypso music by the 1950s and its huge acceptance inadvertently displaced them. The availability of

recording technology and imported musical forms have displaced traditional folk music and its musicians, and incorporated elements into new forms.

Types of Music: (See A to Z of Grenada Heritage New and Revised by John Angus Martin for more details of types of music popular in Grenada)

Folk music is the popular music of the rural and urban folk, often associated with everyday activities of work (work songs), rituals, and play (pass play). It is an amalgam of West African, French and British musical forms, with influences from Latin America and other Caribbean islands. These songs are varied because they are passed on through oral tradition, altered by each singer or group. Folk music mostly comprises songs accompanied by string-bands and drums, or just acapella, and can be heard at Big Drum Dance, Nation Dance, funerary wakes and associated events, life rituals like christenings, weddings and burials, and many other family and community events.

String-Band were quite popular as the musical accompaniment for folk celebrations like quadrille and lancers, wakes, fêtes, and at Christmas caroling and serenading. Even after their demise in the urban areas many continued to entertain in the rural districts. String bands are still very popular in Carriacou at celebrations, especially at the annual Parang festival.

Tambu-Bambu was the musical accompaniment for Carnival revelers before the advent of the steelband, derived from the versatile bamboo plant. Beginning in the early 1900s tambu-bambu bands became popular in street carnival, replacing (animal skin) drums. They were replaced by Steelbands in the 1940s.

Calypso/Soca/Jab-Jab Soca is a musical form popular throughout the English-speaking Caribbean and synonymous with carnival, and since incorporating a more popular form called soca, and the sub-genre developed in Grenada – Jab-Jab Soca. Like other islands, Grenada

developed its form of popular music that was a precursor to the modern calypso, and with exchanges with Trinidad, created the modern calypso that is the popular voice of protest.

Steelbands provide some of the music for the grandest and festive annual carnival celebrations in Grenada and Carriacou. Developed to a fine art in Trinidad, Grenada adopted its practice in the 1940s, changing the face of its carnival celebrations. This Caribbean invention was the only musical instrument developed in the 20th century.

Parang is a traditional Spanish musical form, popular in the southern Caribbean during the Christmas season. It arrived in Grenada via Trinidad, with origins in Venezuela, but has, over the years, incorporated African musical instruments and styles. A parang band comprises Spanish string and African rhythm instruments, specifically the drum or box. Since 1977 Carriacou has staged a Parang festival.

Many of the folk songs reflect parables of troubles, warfare, love and gossip. They are sung in French or Creole/Patwa as well as in English Creole and English. They can be sung in a call and response pattern, with both serious and moral subjects. These songs are performed at national events by different cultural groups and are accompanied by the beating of the drums or the playing of the guitar.

Musical instruments include: Animal-skin drums, box/board drums, cocoa-lute, guitar, banjo, triangle, “ol-hoe,” chak-chak (maracas), fiddle, racker, and tambourine.

Music references:

Hill, D.R. 1998. “West African and Haitian Influences on the Ritual and Popular Music of Carriacou, Trinidad, and Cuba,” *Black Music Research Journal* 18(1/2):183-201.

McQuilkin, E. and L. Panchoo. 1994. *Grenada’s Calypso: The Growth of an Artform*. San Juan, Trinidad: Printed by Print-Rite Ltd. for the Authors.

Miller, R.S. 2007. *Carriacou String Band Serenade: Performing Identity in the Eastern Caribbean*. Middletown, Conn.: Wesleyan University Press.

Sirek, D.D. 2013. “Musicking and Identity in Grenada: Stories of Transmission, Remembering and Loss.” Royal Northern College of Music: Manchester Metropolitan University. Ph.D. Thesis.

Traditional. 2015. *Music for Work and Play: Carriacou, Grenada, 1962*. Caribbean Voyage: The 1962 Field Recordings; The Alan Lomax Collection. A. Lomax. Cambridge, MA, Global Jukebox, Odyssey Productions, Inc.

Traditional. 2001. *Tombstone Feast: Funerary Music of Carriacou*. Caribbean Voyage: The 1962 Field Recordings; The Alan Lomax Collection. A. Lomax. Cambridge, MA, Rounder Records.

Traditional. 2000. *Saraca: Funerary Music of Carriacou*. Caribbean Voyage: The 1962 Field Recordings; The Alan Lomax Collection. A. Lomax. Cambridge, MA, Rounder Records.

Traditional. 1999. *Carriacou Calaloo*. Caribbean Voyage: The 1962 Field Recordings; The Alan Lomax Collection. A. Lomax. Cambridge, MA, Rounder Records.

3. Theatre

A collaborative form of performing art that uses live performers, usually actors or actresses, to present the experience of a real or imagined event before a live audience in a specific place, often a stage. The performers may communicate this experience to the audience through combinations of gesture, speech, song, music and dance. Elements of art, such as painted scenery and stage craft such as lightning are used to enhance the physicality, presence and immediacy of the experience.

4. Sample Lesson Plan Idea

Have the students listen to different types of folk music from Grenada and discuss the different instruments they can identify.



Traditional Craftsmanship



Traditional craftsmanship is mainly concerned with the skills and knowledge involved in craftsmanship rather than the crafts products themselves. Artisans should be encouraged to continue to produce craft and to pass their skills and knowledge onto others, particularly within their own communities. There are numerous expressions of traditional craftsmanship: tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, and toys, both for amusement and education. Many of

these objects are only intended to be used for a short time, such as those created for festival rites, while others may become heirloom that are passed from generation to generation. The skills involved in creating craft objects are as varied as the items themselves and range from delicate, detailed work to more complicated productions.

1. Boat Building

Boat building communities have thrived in Grenada, Petite Martinique and Carriacou, with the latter island possessing by far the oldest, most famous and respected community of all.

There all manner of boats built, including fishing boats needed for near-shore fishing, and schooners needed for inter and intra-island trade, particular between Grenada and the Grenadines, and Grenada and Trinidad. Shipwrights go about the task of constructing all manner of fishing, sailing and cargo vessels, utilizing traditional methods and techniques handed down across the generations.

A consequence of boat building is the events and festivals associated with boat launching and regattas.

Boat Building references:

Andrews, A. 2015. *Vanishing Sail*. Antigua: Island Creek Films.

Andrews, A. 2008. *Vanishing Ways: Sailing on the Last Carriacou Sloops*. [Antigua]: Indian Creek Books.

Andrews, A. 2008. *Vanishing Ways: Sailing on the Last Carriacou Sloops*. [Antigua]: Indian Creek Books.

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Martin, J.A. 2022. *A to Z of Grenada Heritage New and Revised*. Brooklyn, NY: Gully Press.

2. Handicrafts/Jewelry

Grenadians have utilized the resources available to them to make an assortment of utensils to makes their daily tasks more convenient, with the making of brooms, baskets, cups, hats, and even table mats.

The most popular plant used in Grenada for craft items is the wild pine, mostly grown in the wild on the eastern side of the island in places like Windsor Forest, St. David and Marquis, St. Andrew. It is harvested and dried then woven into several crafts. The leaves are cut based on the stages of the moon, or else it might be too hard or too soft for use. The 'pickers' or prickles along the edges of the leaves are removed, then the leaves are rolled and boiled for five (5) minutes to strengthen it so that they will not break and to get the different colours. Light

colour if it is boiled, or brown if it is not. The leaves are allowed four (4) or five (5) days to dry in the sun. If it gets wet, care must be taken or else it will mildew and become useless. It is then used to make bags, hats, purses, baskets, mates, coasters, table mates, etc., souvenirs boxes, hand bands, etc.

Many parts of the coconut palm tree can be used for art and craft such as:

- The leaves: hats, mats, bowls
- The Coconut seed shell: for cups, containers such as jewel boxes, etc.
- The dried fiber from the seed used for filling for mattresses
- The spine of the leaflets as brooms for cleaning yards – flex broom
- All parts used as decorations

For weaving, the coconut palm hat or bowl, or any other item that can be used in the house, you need fresh harvested coconut palm tree branch. The middle portion of the tree is best suited for weaving. Make sure each portion consists of about 22 to 24 leaflets.

Household ornamentals like vases, jewelry box, jewelry, etc. are made from the coconut shell. The hard shell of the coconut can be scraped, rubbed with sandpaper until it is smooth and varnished to create ornamental vases, earrings, and jewel boxes, etc. This was very common in the past and students made these as craft items in the woodwork department in schools. Locally made scented candle are placed in coconut shell containers.

The fibre from the inside of the dried coconut can be accumulated in abundance and once used to make mattresses. This process is a very simple one. Dried coconuts are peeled and the dry, brown fibre is pulled out and 'teased' to make it fluffy. After the quantity is accumulated, it is washed to remove the dust then placed in the sun to dry for many days. This is then packed into a sewn pocket large enough to fit the size of

bed it is being prepared for. The open end is sewn after the pocket is filled. After a period of time that the mattress is used, the pocket is opened, the fibre is taken out, washed and ‘teased’ then packed back into the pocket for a most comfortable sleeping mattress.

The coconut broom is made by extracting the stems of the leaves from the coconut palm tree. The stems are scraped off the leaflets using a sharp knife. The quantity of stems used is dependent on one’s personal choice. They are usually held together by a ribbon or a strong piece of string or straw.

Boli (Calabash) – Used to make bowls for soup and other types of food. The boli tree is a plant which bears round, inedible fruits with a hard shell. The boli is picked and cut open into two equal parts. The inedible portion inside is scrapped out and discarded while the hard shell is allowed to dry until it becomes brown in colour. It can be used to put items like food, etc.

3. Drum Making

Drums, despite being banned, survived slavery and are today a major musical instrument played in multiple cultural expressions. There are various types of drums, most of which are locally made by traditional drum makers. These drums include bongo, cut(ter), jembe and congo, most beaten with the hands, but a few beaten with a stick. These various types of drums produce different sounds based on the materials used to make them and the design.

The base of drums are made from the trunk of different trees based on the type of drum needed. The wood is bought from the Forestry Department to ensure good quality. The outside of the drum is shaved out with a small pickaxe. Different types of chisels are used to dig out the inside of the drum. There are different types of chisels, straight, spoon and curved, each used for the different parts of the drum.

The entire structure is then rubbed with linseed oil to replace the moisture lost. This stretches the drum and prevents it from cracking. A solution of aloes and nymph is used to treat it so that it is not destroyed by termites. Varnish is used to give it a shine to look pretty. Carvings can be done as decoration on the outside based on request. Different sizes and colours of rope are used to wrap, tighten and create beauty on the drum.

In the making of drums, there are two types of coverings used, the skin of goats and adult cows or calves that are salted and dried to cure them. To stretch the skin, 40 nails are used, every part of it is stretched so that after it is dried it will look like a piece of smooth paper. It is stretched against a pallet or plywood sheet and placed in the sun. If it is a sunny day it can dry in one day. However, if it is rainy then a hair dryer is used. It takes three (3) days to be properly dried. A skin can be placed onto a drum base immediately after the animal is killed but it has to remain to cure properly. Some people believe the drum gets a higher pitch sound if the skin is placed fresh onto the drum base, then allowed to dry from there.

The skin has to be washed thoroughly using local items such as lemon, vinegar and soap to de-scent it. The skin is then oiled when being placed onto the drum. A special olive oil is used to replace the moisture lost during the drying process. This oil must penetrate the skin and disappear. A special hook is then used to pull the skin over the drum to avoid adverse pressure on the hands. Based on the diameter of the drum an appropriate length of rope is used to tighten the skin as it is stretched over the wooden part of the drum. The rope is applied up and down or crossways based on the pattern you want.

Drumming references:

Gomez, A. and L.K. Nelson. 2014. “Drum Culture: Capturing, Connecting and Transmitting an African Legacy in Grenada,” *Latin American and Caribbean Ethnic Studies* 7(3):321-346.

4. Agricultural Tools and Practices

Agriculture, for local food production and export, has been central to Grenadian society for much of its modern history, playing a primary role in how the society was created, organized and developed. In the course of carrying out these practices, Grenadians have created or adopted various tools to perform these tasks more efficiently. Some of these tools include the garden hoe, fork, cutlass (machete), banganet and gaulet. Baskets were used to carry agricultural produce, with specific utensils, like the cocoa-basket, made specifically for carrying the harvested beans. Other inventions include animal traps like fish-pots for catching fish, and cages to trap wild animals in the forests.

5. Costume Making

The making of costumes have been a part of festivals, dances and other cultural events for centuries though these were rather simple because of the limited resources available. Over the years, however, Grenadians have crafted an assortment of costumes to observe and celebrate various events and festivals. The most popular are carnival costumes which can range from the simple application of color to the body like Jab Molassi and Jab-Jab to the elaborate costumes of Shortknee, Moko Jumbie, Veku and Shakespeare Mas’ and still more spectacular renditions of pretty masquerades with their array of colors and accoutrements. Other costumes include for dances like the Belé with its colorful flair skirts, head ties and bodices. Though Grenada does not have a national wear, some have proposed using historical representations that were popular up until the 1960s.

6. Visual Arts

Though many perceive the visual arts in Grenada as a recent development it nonetheless predates colonial settlement as the islands’ Indigenous peoples created art that captured the culture of their societies. Despite these object being part of our Tangible Heritage, the practice of creating these are part of our ICH. The most identifiable visual arts of our Indigenous Grenadians can be seen in the few petroglyphs scattered across the northern part of Grenada and give us a view into their art, spirituality, and creativity.

Grenada’s visual arts flourishes through the Intuitive/ or Naive art (of many of Grenada’s artists like Canute Caliste, Doliver, Morain and Elinus Cato), fine art, murals seen across the islands, and monuments like that of Sir Eric Gairy in the Botanical Gardens by Maria MCClafferty.

7. Traditional Toys and Games

To entertain themselves Grenadian children have created and adopted toys and games from across the region and the peoples who have occupied these islands. Over the years they have gained skills in crafting these toys/games.

Once popular home-made toys included (cone-shaped wooden) spinning tops, rollers (the rims or tires of bicycles, motor bikes, cars and trucks), slingshots made from wood and rubber, and spinning cutters or zwills (the flattened cover of a can or crown cork). The emergence and popularity of television, video games, and smartphones have displaced many of the traditional games and toys, which are presently confined to the countryside among some poorer children where the skills and practice of making these traditional toys remain.

The kite remains a popular toy/sport and thus the skills to create it. Kites are made from a variety of materials and designs that give them their names—bamboo, flex (from coconut branches), diamond, moon, man and box kites. They are made from cocoa leaves (cocorico),

bamboo and coconut branches and formed in various kite shapes and sizes, with colourful paper or plastic covering and long strips of cloth for tails.

8. Sample Lesson Plan Idea

Have students discuss the making and flying of kites and have them research/explore the history of kite flying.



Strawwork weaver (courtesy Maria Mafla)

Social Practices, Rituals and Festive Events



Up From Slavery play (courtesy Jim Rudin)



Social practices, rituals and festive events are habitual activities that define the structure of the lives of communities and peoples. They are shared from one generation to another by members of the community and specific leaders within the community. These social practices, rituals and festive events are significant to the communities and social groups because they reaffirm our identity of those who practice them, whether in public or private, and are closely linked to important life events.

Social practices, rituals and festive events take a variety of forms: worship rites; rites of passage; birth, wedding and funeral rituals; oaths of allegiance; traditional legal systems; traditional games and sports; kinship and ritual kinship ceremonies; settlement patterns; culinary

traditions; seasonal ceremonies; practices specific to men or women only; hunting, fishing and gathering practices and many more. They also include a wide variety of expressions and physical elements: special gestures and words, recitations, songs or dances, special clothing, processions, animal sacrifice, special food.

A festival is an event ordinarily celebrated by a community and centering on some characteristic aspect of that community and its spirituality and/or cultures. It is sometimes marked as a local or national holiday. What follows are brief descriptions of some of Grenada's traditional festivals and celebrations. For more detailed descriptions see A to Z of Grenada Heritage New and Revised and other specific references.

1. Traditional Carnival Masquerades

Ole Mas

Carnival Monday morning is referred to as Jouvvert morning – the first of two days of revelling. The presence of “ole mas” bands and individuals on the streets reflect the contemporary pulse of the community as they express what’s on people’s minds regarding societal gossip, politics and celebrity. These bands are usually very quiet as they parade through the streets letting their written/visual placards speak for them. The only sounds one would hear is the dragging of the utensils on the concrete or the sound from the shoes worn.

Jab-Jab

Jab-Jab derives from the Jab Molassi (“Molasses Devil”) masquerade that possibly dates to slavery or in the immediate period thereafter. The Jab-Jab began as small groups of men parading through the streets of the rural parishes. Today, large bands of men and women blacken their skins with ‘old oil,’ or oil and crushed coals, some with helmets with cows’ horns, parading through the streets beating drums and singing songs. It is probably Grenada’s most unique Jouvvert masquerade and for which it is well known.

Wild Indian

This is a celebrated group of revellers who were very much part of the carnival experience in the past. They are distinguished by their particular headpiece resembling a boat adorned with different colourful, cut up paper, leaving the ends to flutter in the breeze. Several necklaces made from local beads were worn around the neck, and the face and hands were painted in white or a variety of colours. The skirt piece worn at the bottom is very colourful as strips of ribbons are stitched at intervals across starting from the base

Shortknee

This traditional originated in St. Patrick, specifically the village of Chantimelle but is

popular in the bordering rural parishes. It is identifiable by its colorful baggy costume and knee length pantaloons, the twinkling of bells attached to the feet, the throwing of powder, and the singling of catchy refrains.

Veku

The Veku (<FrCr vieux corps/croix: “old body/cross”) is a traditional masquerade exclusive to St Mark where it began. The two versions, dressed in colourful costumes, stomp through the streets with their studded or hob-nailed shoes, creating menacing sounds with bells, conch shell and scraping cans rumbling behind.

Shakespeare Mas

The Shakespeare Mas is a unique Carriacou masquerade that derives from Grenada’s speech mas tradition and stickfighting that exemplifies a great deal of Carriacou history and culture in this creole synthesis.

Francy/Pretty Mas

The traditional ‘fancy’ mas has changed tremendously over the years. The parade of the bands continues to be a sight to behold as the colour and splendour from the costumes worn by the masqueraders form the order of the day.

See A to Z of Grenada Heritage New and Revised by John Angus Martin for more details on these.

2. Life Experiences and Ritual Observation

To make the passage of life all cultures create rituals and ceremonies, many of which become essential parts of the culture and thus individual and group identities. This was similarly the case with Grenada as it forged a creole sensibility out of its African, French and British memories and other influences from across the region. Many of these would become associated with the church and its rituals, thus forever associating them with religion/spirituality. These include birth (christening/Dada-Hair/naming), marriage (Flags

& Cake), death (Breaking the Barrel/funeral wake/Third Night (Praise)/40 days prayers/Tombstone Feast).

See A to Z of Grenada Heritage New and Revised by John Angus Martin for more details on these.

Third Night (Praise/Wake)

The Third Night Prayers, also known as a wake or vigil for the deceased, is a religious based custom influenced by Roman Catholic tradition and its belief in prayers for the dead. Generally, follows three days after the death of a loved one but takes place before the funeral and the burial. It is held in the family home, church, funeral home, or an alternate location. Activities include funeral hymns, prayers, rosary for the dead and other dead relatives of the family, tributes, and mini rituals such as blessing of the house and prayers for the family. Various Christian denominations may have a third night, but the format may be varied based on their practices.

Forty Days Prayer

The funeral and the burial are not the last chance to say goodbye to the deceased. Based on Roman Catholic traditions and African memories, the final ceremony for most deceased is the Forty Days that marks the end of the morning period and celebration of the deceased. The practice involves a special prayer session in the home of the deceased or a Catholic Mass in the Church or home. This may include a special celebration. There is a belief that the soul continues to wander the earth for 40 days after the initial death, thus the ceremony; the passage of 40 days is significant in the Bible. Other actions performed include cleaning and sorting the belongings of the deceased and parting with them. The family will receive special gifts and greetings from friends and neighbours.

Tombstone Feast

A stone feast occurs several years following death/burial with the installation of the tombstone bearing information of the deceased.

Relatives save up for years and others travel from overseas to be part of the Saraca feast and Parents’ Plate. It is most popular in Carriacou and Petite Martinique influenced by the Christian Religion and Igbo people of Nigeria who consider this feast as the “Second Burial.”

3. Community Rituals and Festivals

Like many aspects of Grenada’s ICH, rituals and festivals are an important part of its cultural expressions and are essential in creating community togetherness and a sense of belonging. These rituals and festivals, both religious and secular, reinforce cooperation and a strong sense of connection to people, the community and the islands. Grenada has a large number of these festivals and rituals, observed annually, including:

Religious: All Saints’ Day & All Souls’ Day, Christmas and associated traditions, Easter and associated traditions, Fisherman’s Birthday, Saraka, and Parents’ Plate and associated traditions.

Historical/Secular: April Fools’ Day, Carriacou Regatta and other Regattas, Tea Meetings, Greasy Pole, Emancipation Day, Fish Friday, Guy Fawkes Day, Harvest & Bazaar, Horse racing, Independence, Indian Arrival Day, May Day, Maroon (Carriacou and Petite Martinique), Boat Launch, Mount Moritz Breakfast, Sugaring the Piton, Stick-Fighting, and Parish Days.

See A to Z of Grenada Heritage New and Revised by John Angus Martin for more details on these.

4. Sample Lesson Plan

Have students pick a festival they are familiar with and describe how it is celebrated in their particular area.

Summary



With the transmission of Grenada's ICH no longer happening via its traditional pathway of community interaction and exchange as the society continues to change and evolve, it has become necessary to take specific actions that will safeguard the islands' ICH before many of them disappear from the cultural landscape. One such action is the preparation of this Resource Guide for ICH that is intended to serve as a handbook for teachers (and heritage practitioners) to design lesson plans that integrate ICH across the current school curriculum. It is hoped that the teaching of ICH as part of the upper Primary School curriculum (and across the entire system in the future) will reverse the decline in the awareness and practice of Grenada's ICH. It will provide to teachers a guide to the history and practice of Grenada's ICH, access to audio and visual materials on ICH elements recorded across Grenada as part of the GNT-ICH Pilot Inventorying Project, a list of ICH practitioners who have agreed to be part of field exercises and demonstrations, and references to research and other resources available on ICH in general and Grenada ICH specifically. The Heritage Education Committee and the GNT will continue to work with teachers via training sessions and other outreach to promote the use of this Resource Guide as a way to enrich classroom instruction on various topics, especially ICH. It will also train teachers to work with students to continue the inventorying process in their communities so that more of Grenada's ICH can be recorded and eventually taught in the schools, thus ensuring the safeguarding Grenada's vibrant ICH into the future.



Appendices

GAMES	OBJECTIVE	INSTRUCTIONS
Pound Stone	The objective of the game is to keep the timing and avoid being struck on the hand while singing and passing the stones from one player to the next.	<ul style="list-style-type: none">• The game is played with stones, one stone to a player.• Each player stoops or kneels in a circle holding a stone and passes their stone to the next player.• Players sing a song while the rhythm is kept by tapping the stones on the ground• Players who fail drop out of the game one by one• The player who remains is the winner.
Sally Go Round the Moon	<p>Players go around in a circle as they sing the song Sally Go Round the Moon:</p> <p>Sally go round the moon, Sally go round the sun, Sally go round the chimney on Sunday afternoon WHOOPS!”</p>	<ul style="list-style-type: none">• Players stand in a circle holding hands.• The song is sung as students move around in a clockwise direction.• After they reach the end of the song they sing and dance in the opposite direction.
There’s a Brown Girl in a Ring	<p>There’s a brown girl in a ring Tra la la la la (3x) She looks like sugar in a plum, plum, plum</p> <p>Show me your motion Tra la la la la (3x) She looks like a sugar and a plum, plum, plum.</p> <p>Hug and kiss your partner Tra la la la la (3x) She looks like a sugar and a plum, plum, plum.</p>	<ul style="list-style-type: none">• Players hold hands in a circle.• One of the players goes into the centre of the circle.• The players sing the song while one player moves around the ring following the instructions of the song.• The player in the centre will finally choose a partner who will become the next ‘brown girl in a ring’.• The song is sung again until the players decide to end the game.
In a Fine Castle *Reportedly, this song derived from the French “Ah! Mon beau château,” but is only recorded in the Caribbean in English. See following URL for children from Trinidad singing the song: https://www.youtube.com/watch?v=FS421AVJbD4	<p>The objective of the game is for all the players in one group to join the other.</p> <p><i>Group 1:</i> In a fine castle. Do you hear, my sissy-O? (2x)</p> <p><i>Group 2:</i> Ours is the prettiest. Do you hear my sissy-o. (2x)</p> <p><i>Group 1:</i> We love one of them. Do you hear my sissy-o. (2x)</p> <p><i>Group 2:</i> Which one do you love? Do you hear my sissy-o. (2x)</p> <p><i>Group 1:</i> We want *name of player*. Do you hear my sissy-o. (2x)</p>	<ul style="list-style-type: none">• The rhythmic chant is sung by two groups of children holding hands in two lines, with each group alternating verses. They get into bartering, all in rhyme, over which person they want from the other group, and what gift they will give if s/he comes.• That’s where the children get to invent. There’s much giggling over disgusting gifts that the group comes up with, with the other group responding in song, “That won’t suit her, do you hear, my sissy-o?”

GAMES	OBJECTIVE	INSTRUCTIONS
	<p><i>Group 2:</i> What you going to give her? Do you hear my sissy-o. (2x)</p> <p><i>Group 1:</i> We'll give her a dead rat. Do you hear my sissy-o. (2x)</p> <p><i>Group 2:</i> That don't suit her. Do you hear my sissy-o. (2x)</p> <p><i>Group 1:</i> We'll give her a wedding ring. Do you hear my sissy-o. (2x)</p> <p><i>Group 2:</i> That will suit her. Do you hear my sissy-o. Farewell *name of player*, go and take your wedding ring. (2x)</p>	<ul style="list-style-type: none">• When the supplicant group tires of it, they start offering appealing gifts until the other group agrees to send one of their members over, singing him/her a farewell.• The person runs towards the group holding hands if the member penetrates the line, he/ she gets to take a member of that group back with him/her to his original group. If not, he/she remains in that group and the song starts again.
London Bridge is Falling Down	<p>The objective of the game is to capture as many players as possible when the “bridge falls down.”</p> <p>London Bridge is falling down Falling down, falling down London Bridge is falling down My fair Lady.</p> <p>Build it up with wood and clay Wood and clay, wood and clay Build it up with wood and clay My fair Lady.</p> <p>Wood and clay will wash away Wash away, wash away Wood and clay will wash away My fair Lady.</p> <p>Build it up with bricks and mortar Bricks and mortar, bricks and mortar Build it up with bricks and mortar My fair Lady.</p> <p>Bricks and mortar will not stay Will not stay, will not stay Bricks and mortar will not stay My fair Lady.</p> <p>Build it up with iron and steel Iron and steel, iron and steel Build it up with iron and steel My fair Lady.</p> <p>Iron and steel will bend and bow Bend and bow, bend and bow Iron and steel will bend and bow My fair Lady.</p>	<ul style="list-style-type: none">• The players form a line and walk under the arch singing the song.• Players are encouraged to walk under the arch and back around, creating a circle of players consistently walking around the arch.• The two players who formed the arch are instructed to drop their hands down on the last word of the song, trying to capture a player between their arms.• This continues until all the players are captured.

GAMES	OBJECTIVE	INSTRUCTIONS
	<p>Build it up with stones so strong stones so strong, stones so strong Build it up with stones so strong My fair lady.</p> <p>Stone so strong will last so long last so long, last so long, stone so strong will last so long, My fair lady.</p>	
I Wrote a Letter to My Friend	<p>The objective is for the original runner to get back to the vacant spot before the other one who got touched.</p>	<ul style="list-style-type: none">• Players stand in a circle in an open space holding hands. One player steps out of the ring to be the first person to run around the outside of the circle. While the player in skipping around the song is sung as follows-• I wrote a letter to my friend and on the way I dropped it, one of you picked it up and put it in your pocket. It isn't you, it isn't you it's you. The last three persons are touched and the last one leaves his/her space and runs in the opposite direction to the person going around originally.• If that happens the player who did not make it in time, continues to go around the circle while the song is sung.
Bessy Oh	<p>“Bessy oh Bessy down for the sake of the pumpkin bessy down. I ask Miss (name of a player) to bassey down for the sake of the pumpkin bassey down.”</p>	<ul style="list-style-type: none">• The players stand in a circle in an open space. The song is sung by all players.
Who is Going Around Pansy	<p>“Who is going around Pansy, mellow little fellow? Who is going around Pansy, mellow little girl?</p> <p>What can you do for me, Pansy mellow little fellow? What can you do for me, mellow little girl?</p> <p>Oh I can do it too Pansy mellow little fellow, I can do it too Pansy mellow little girl.</p> <p>Oh who will you choose for me mello little fellow who will you chose for me mello little girl? Song is repeated.</p>	<ul style="list-style-type: none">• Children stand in a circle with one child representing Pansy in the circle. The song is sung and the child goes around the circle, when the question is asked the child does an action and the rest of the children copy the action when singing we can do it too. The child then is asked who will be chosen and choses someone to go into the circle. The game is repeated.

LOCAL BUSH/HERBS	AILMENTS/REMEDIES	PREPARATION
Sugar Dish	<ul style="list-style-type: none">• Colds• Coughs	<ul style="list-style-type: none">• Steep a few leaves in hot water and serve hot or cold with a little sugar or honey
Lemon Grass	<ul style="list-style-type: none">• Fever• Aids in digestion• Promotes healthy skin• Coughs	<ul style="list-style-type: none">• It is also applied as a poultice or as a diluted essential oil to ease pain and arthritis.
Honeysuckle	<ul style="list-style-type: none">• Used for flu/common cold	<ul style="list-style-type: none">• This is steeped in warm water and served.
Big Thyme	<ul style="list-style-type: none">• Boosts the immune system• Gives relief from stress and anxiety• Stimulates urination and helps kidney health• Prevents osteoporosis	<ul style="list-style-type: none">• Pick one leaf, crush one clove of garlic, wash both, crush a big thyme leaf. Put 2 cups of water to boil, put the leaf and garlic to steep for 10 minutes. Pour in a cup and add honey if desired before drinking.
Ginger	<ul style="list-style-type: none">• Reduces nausea• Fights the flu/common cold• Helps with digestion• reduces menstrual cramps and muscular pain and lowers blood sugar levels.• Used to cure fungi	<ul style="list-style-type: none">• This can be grated/blended/ground and steeped in hot water, left to cool then drunk. Can be placed on fungus - ringworm to be cured.
Thyme	<ul style="list-style-type: none">• Thyme is often used to treat coughs.• Boost one's immune system.• Sore throat• Arthritis• Indigestion• Flavours fish and poultry dishes	<ul style="list-style-type: none">• Drop 8-10 leaves in boiling water. Leave to steep for 5 minutes. Drink when desired.
Aloe Vera	<ul style="list-style-type: none">• Burns• Laxative• Heals wounds and burns• Reduces the risk of infection• Useful for short term constipation• Present in many cosmetic formulae due to its emollient and scar preventing properties	<ul style="list-style-type: none">• The aloe gel can be scraped out of the skin and applied directly to the affected area.• It can also be blended and drunk after mixing with any fruit of your choice.
Hog Plum	<ul style="list-style-type: none">• To treat mouth sores, sore throat, and laryngitis. The root of the plant is often used to treat vaginal infections, tuberculosis, and diarrhoea.• The fruit is used as a laxative and can also induce vomiting.• The flowers and leaves are sometimes used to treat eye infections and cataracts.	<ul style="list-style-type: none">• It can be eaten raw, used to make juices, ice cream, jams, jellies, or a sour-spicy side dish.

LOCAL BUSH/HERBS	AILMENTS/REMEDIES	PREPARATION
Wonder Of the World	<ul style="list-style-type: none">Used for earaches	<ul style="list-style-type: none">Boil leaves for 5 minutes, strain and drink tea with or without milk.For earaches, warm the leaf on the stove and allow it to cool and squeeze liquid into the ear.
Black Sage	<ul style="list-style-type: none">Used for the common coldHeadaches and coughs.	<ul style="list-style-type: none">Boil the flower and leaf for 5 minutes, strain, enjoy hot or cold sweetened or unsweetened.
Zebapique or Jackass Bitters	<ul style="list-style-type: none">Used for the common cold	<ul style="list-style-type: none">Boil dried leaves for 5 minutes, strain and drink a small amount. Or soak the leaves in a puncheon for a week and drink.
Mint	<ul style="list-style-type: none">Calms stress and anxietyPromotes restful sleepEases upset stomachCalms the digestive tractOil can be used as an insect repellentEases gas and crampsFlavours food, meats, poultry fish etc	<ul style="list-style-type: none">Leaves can be steeped in hot water and used with sugar or honey.Oils are manufactured by different companies and can be used as needed.
Soursop	<ul style="list-style-type: none">Cancer treatmentWound healingReduce inflammation	<ul style="list-style-type: none">Leaves can be boiled into a tea.
Tobacco Leaves	<ul style="list-style-type: none">Earache	<ul style="list-style-type: none">Warm one leaf over a fire and squeeze the juice out of the tobacco leaf. Apply a few drops into the ear
Lime Juice	<ul style="list-style-type: none">Chest colds	<ul style="list-style-type: none">Honey mixed with lime juice. Two or three spoonfuls every two hours did produce good results by the end of the day.
Turmeric	<ul style="list-style-type: none">Consumed as a tea by many people who believe it treats arthritis symptomsHelps boost one's immune systemLowers cholesterol.An anti-inflammatory substance	<ul style="list-style-type: none">Can be drawn with boiling water strained and drunk.Can be pounded or grated, placed in a cloth and rest on a wound or affected area.
Guava Buds	<ul style="list-style-type: none">Consumed as a tea by babies for tummy ache (gripes).	<ul style="list-style-type: none">Steep in warm water and serve.
Corn Husk (babe)	<ul style="list-style-type: none">Consumed as a tea for lowering high cholesterol.	<ul style="list-style-type: none">Steep in warm water and serve twice per day for two weeks.
Lemon Grass	<ul style="list-style-type: none">	<ul style="list-style-type: none">Steep in hot water and drink hot or cold with
Garlic	<ul style="list-style-type: none">Lowers blood pressureTreats liver diseaseReduces feverReduces the risk of heart attack and strokeSteep in hot water and drink	<ul style="list-style-type: none">Garlic can be consumed both cooked and raw. It can also be used in powder form to season meats, vegetables, soups, and stews.

Fairness in Work and Play

SUBJECT	TEACHER	GRADE	DATE
Social Studies	Ms. Gloria Wells	Two (2)	xxxx
OVERVIEW			
The teacher will instruction the children in how to play traditional games and in so doing the student will learn how to attentively follow instructions and the need to be respectful and fair in work and in play.			
Phases	Details		
*Essential Questions	Is it ever fair to cheat?		
OBJECTIVES	Pupils should be able to: <ul style="list-style-type: none">Define the term traditional gamesGive examples of traditional gamesPractice and demonstrate at least two (2) traditional gamesExplain the need for fairness in work and play		
OECS Standards Addressed	SS.2.CS.7 Deepen their understanding and skill level in communication episodes; communication extends to sharing and cooperation. (Morals, Ethics and Values) SS 2 MEV #4 Demonstrate respect for others by taking turns. SS 2 MEV #5 Explain the need for fairness in work and play. (Communication And Interaction) SS 2 CAI #3 Listen attentively in order to respond to a speaker. SS 2 CAI #4 Follow oral and written instructions.		
ICH Elements Addressed	Oral Traditions and Expressions		
Assessment Type	Formative. Children will demonstrate comprehension of traditional games by teaching how to play the game and verbally explain the necessity of fairness while playing games, and by extension, being fair in all aspects of life.		
INFORMATION Content	Traditional games are played informally with minimal or no equipment that children learn by example from other children and that can be played without reference to written rules. Examples of traditional games includes: <ul style="list-style-type: none">hide-and-go-seek • marbles • dodge ball • brown girl in a ringdrop it and run • skipping rope		
Activity	(1) Brown girl in a ring (2) Drop it and run		

**Instructional Elements	<p>Teacher explains to pupils that traditional games are games were played by former generation including their parents and grandparents. These traditional games use little or no instruments.</p> <p>Teacher introduces two (2) ring traditional games named:</p> <p>(1) Brown girl in a ring (2) Drop it and run</p> <p>Teacher asks pupils to form one circle and ask one pupil to go into the circle. Teacher teach pupils the words of the song “Brown girl in a ring” that everyone should be singing. Teacher/pupils sings the song to begin playing the game, they continue singing.</p> <p>Teacher then explains and demonstrates how we play “Drop it and run” using a belt. Pupils are given the opportunity to try playing by themselves with the guidance of the teacher.</p>
Summary	Through the use of these traditional games we have learned how important it is to play and act fairly and to communicate clearly.
Reflection	Have the children discuss the games that were learned and referred to and encourage them to use these games at school and home and to teach others how to play them, and play them fairly.
Assignment	Assign the students to ask their parents and/or grandparents about games that they used to play at school and in the community when they were young. The children must be able to teach at least one of these games to the teacher and peers the next day and explain why it is important to play fairly.

REQUIREMENTS	RESOURCES	NOTES
xxxx	xxxx	[Add your notes here]

***Essential Question:** An essential question helps students engage with their existing knowledge base and draw new patterns between ideas. They are provocative and generative. They create a difference of opinion, are catalysts for in-depth discussion. Example for social science: ELA – How can language be powerful?

****Instructional Elements:** What are you the teacher going to do? How are you going to present the material? Are you going to include manipulatives, games, visuals, guest speaker etc.

NAME OF PRACTITIONER/BEARER	ELEMENT
Colin Dowe	Jab-Jab
Glenn Forsythe	Jab-Jab
Clary Joseph	Jab-Jab
Vaughn Thomas	Jab-Jab
Gloria Roberts	Dancing the Flags & Cakes
Lucy Deroche	Dancing the Flags & Cakes
Fedelin Bethel	Dancing the Flags & Cakes
Dwight Logan	Dancing the Flags & Cakes
Neal Matheson	Dancing the Flags & Cakes
Ella Patrice	Dancing the Flags & Cakes
Clint John	Dancing the Flags & Cakes
Tyrone Bethel	Dancing the Flags & Cakes
Randolph Harrison Fleary	Dancing the Flags & Cakes
Alban Enoe-Stewart	Dancing the Flags & Cakes
Nigel DeGale	Drumming & Drum Making
Dionel DeGale	Drumming & Drum Making
Alim DeGale	Drumming & Drum Making
Godfrey Luke	Drumming & Drum Making
Irwin Francis	Drumming & Drum Making
Glenn Forsyth	Drumming & Drum Making
Monteith Drayton	Drumming & Drum Making
Desmond Gill	Fishing Boats
David Phillip	Fishing Boats
Lady Cheryl Antoine	Maypole
Reginald Brizan	Maypole
June Paul	Maypole
Marilyn Thompson	Maypole
Tyrelle Paul	Maypole

NAME OF PRACTITIONER/BEARER	ELEMENT
Olive Paul	Maypole
Gary Antoine	Maypole
Arlene Joseph	Maypole
Lucy Deroche	Maroon Festival
Faithman Simon	Maroon Festival
Cosmos Bristol	Quadrille Dance
Kwame Hamilton	Quadrille Dance
Marilyn Samerson	Quadrille Dance
Anika Edwards	Saraka Nation Dance
Cadisher Edgar-Lewis	Saraka Nation Dance
Elizabeth Thomas	Saraka Nation Dance
Captain Chantuelle	Shortknee
Hennessy Jeffrey	Shortknee
Hensley Jeffrey	Shortknee
Captain Andy “Lakay” Purcell	Shortknee
Lionel Alexander	Shortknee
Alister Thomas	Shortknee
Davis Richards	Shortknee
David Lewis	Shortknee Mask Maker
Frank Bartholomew	Shortknee Mask Maker
Lucy Deroche	Storytelling
Tyrone Bethel	String Band Music
Randolph Harrison Fleary	String Band Music
Anderson Matheson	String Band Music
Anslern James	String Band Music
Evris Noel	String Band Music
Lucy Deroche	Sugaring the Piton

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