

Multicultural Lesson Plan

Theme: *Artmakers From Various Cultures are Enhancers and Decorators*

Lesson Title: Design and Technique Based on Fabric Designs From Multiple Cultures

Grade Level: 4th Grade

Time: 3 sixty-minute class periods

Art Concept: Cultural Influences on Textiles

Artmaking Processes and Techniques: Drawing, cutting, and gluing

Art Elements/Principles of Design: Line, shape, color/Repetition

National Standards: (Grades K - 4) 1c, 1d, 4b, 4c, 5a

State Goals, Learning Standards and Benchmarks: 25.B.3, 26.A.2e, 26.B.2d, 27.B.2, 27.B.3

Comprehensive Components: AP, AH, AC, AE

Domains: C1, C2, C3, C4, C6

Overview: Students will be introduced to fabric design from Africa, Asia, and Latin America. Students will create designs of their choice that reflect the technique and style of Molas made by the Cuna Indian Women of Latin America. Students will describe in writing: 1) the role or purpose of fabric design in each culture, 2) the similarities and differences of fabric design among cultures discussed, 3) how their own fabric designs are based on Molas created by the Cuna Women, and 4) match images of designs on fabric not previously seen to the location in which they were created.

Rationale: Making an art form using processes and techniques influenced by a specific culture can help students to better understand about that specific culture as well as to be more sensitive to other cultures collectively. Using individual designs in artmaking provides the opportunity for students to express themselves personally. Learning about the role of art and its makers in the context of their cultures helps students to understand the contribution of individuals to that culture as a whole.

Objectives

As a result of this unit, students will

Artmaking: use at least four colors of construction paper, scissors, glue, and 8 1/2 " x 11" white and colored tag board in a safe and responsible manner to create a personalized design of their choice that reflects the technique and style of Molas made by Cuna Indian Women of Panama. **26.B.2d, 1c, 1d, (C3)**

Historical/Cultural Context: identify and briefly describe in written sentences, the designs on fabric and the role of the designs on fabric discussed in each the African, Asian, and Latin American cultures. **27.B.2, 4b, (C2)**

complete a handout matching designs on fabric not previously seen to the location from which they were created. **4b, (C1)**

Criticism: in writing, describe one similarity and one difference among fabric designs from EACH of the three cultures discussed. **25.B.3, 4a, (C4)**

briefly describe in written paragraph, and/or verbal form, how his/her Mola is based on those of the Cuna Indian Women of Panama and how it is personally meaningful and symbolic. **5a, (C4)**

Aesthetics: describe orally the influence of a culture on art in general and give at least one supporting statement justifying that position. **27.B.3, 4c, (C6)**

determine, sharing orally, if fabric design was/is (or not) recognized as a work of art within the culture and give at least one statement to support that decision. **27.B.2, 4c, (C6)**

Participation: demonstrate a willingness to learn about African, Asian, and Latin American Cultures by positively contributing to the discussion during the lesson and participating in the art making activities. (A1)

Vocabulary

Artmaking

Molas may be defined as several layers of brightly colored fabric designs built up on a cotton material.

Appliqué refers to layering one piece of material on top of another in a decorative fashion.

Reverse appliqué refers to attaching one piece of material to another, then cutting designs out of the top layer.

Running stitch is named from its function; it runs up and down the fabric as it attaches one shape to another.

Hem stitch is done in short, circular loops at a slight angle. It is a popular stitch used by the Cuna Indians.

Kente cloth is a style of weaving done by the Ashanti men of Ghana in West Africa. Kente cloth is woven in long, narrow strips about four inches wide and three yards long. Then several strips are sewn together to form large pieces of fabric.

Weaving is the process of interlacing threads to form cloth.

Warp threads are strung vertically on the loom, and form the skeleton of the weaving.

Weft threads pass horizontally across the skeleton in an over-and-under fashion, and form the body of the weaving.

Looms refer to the structure that holds the weaving so fabric can be developed.

Batik is a technique of hand-dyeing fabrics by using wax as a dye repellent to cover parts of a design, dyeing the uncovered fabric with a color or colors, and dissolving the wax in boiling water or with an iron.

Wax-resist dye technique is a technique used by the Javanese to repel the dye from the fabric in areas where the dye is unwanted.

Tjanting is a tool used for applying wax in fine lines.

Historical/Cultural

Cuna refer to members of a group of American Indian people inhabiting settlements on the Isthmus of Panama and islands in the Gulf of San Blas.

San Blas Islands are where the Cuna Indians settled.

Ashanti people are people from a region of Ghana, West Africa.

Ghana, West Africa is where the Ashanti people inhabit.

Javanese is a member of the native Malayan people of Java of southern India.

Indonesia is also called the Indies. It is a part of Southeast Asia, including India and the Malay Archipelago where the Javanese developed Batik fabric and the wax-resist technique.

Motivation: Authentic Cuna Mola and Batiks, reproductions of Batiks and Kente Cloth, American Tie-Dye t-shirt, map of the world highlighting Ghana, Indonesia, and Panama, important words displayed on “Important Words” board, and key facts about fabric design displayed on the dry erase board. A PowerPoint presentation will be used to introduce additional images of the cultures and important facts.

Student Pre-requisite: Previous experience with scissors and glue.

Instructional Methods: Teacher lecture. PowerPoint Presentation. Examples will be shown and discussed. Teacher demonstration. Hands-On student involvement. Group activities and discussion.

Learning Activities

Historical/Cultural, Art Criticism, Aesthetics

Procedure (Teacher Directed)

1. **Set Induction** Display authentic examples of Molas and Batiks and reproductions of Kente cloth on the demonstration table in the front of the room. Display world map and fabric design images on bulletin board, and other examples of fabric design on front dry erase board. Ask students “*What might you want to know about the fabrics you see here?*” (Possible student responses might be: Who made them? Where did they come from? How were they each made? Do the designs and patterns have meaning?)
2. Ask students who volunteer to locate on the map where each of the fabric designs was created from the highlighted locations selected.
3. Ask students to brainstorm fabrics created in the United States, or that might be a part of their culture living in America. (Possible students responses might be: quilts, Native American vests, or tie-dye t-shirts.) Tie-dye example will be displayed.

(Teacher Directed)

1. Begin PowerPoint Presentation introducing each culture, giving historical, geographical, and art making information about each culture. (*See Historical Information and PowerPoint Presentation*) Day One (AH).

(Independent Practice) Students will:

1. identify, from images on PowerPoint Presentation, and briefly describe in a written paragraph, the designs and the role of fabric design in each the African, Asian, and Latin American cultures. Students will be given sentence prompts. Day One (AH).
2. complete a handout matching designs on fabric not previously seen, displayed on PowerPoint Presentation, to the location from which they were created. Day Three (AH).
3. in writing, describe one similarity and one difference among fabric designs from each of the three cultures discussed. Students will be given sentence prompts. Day One (AC).

- briefly describe in a written paragraph, how his/her Mola is based on those of the Cuna Indian Women of Panama and how it is personally meaningful and symbolic. Day Three (AC).
- volunteer to share their Mola and read their paragraph about how it is influenced by those of the Cuna Indian Women of Panama and how it is personally meaningful. Day Three (AC).
- describe orally the influence of a culture on art in general and give supporting statements justifying that position. Day Three (AE).
- determine, sharing orally, if fabric design was/is (or not) recognized as a work of art within the culture and give at least one statement to support that decision. Day Three (AE).

Artmaking

Materials: 8 1/2" x 11" colored and white tag board, colored construction paper, white glue, scissors, colored pencils, and large zip lock bags for storage.

Procedure

(Teacher Directed):

- Demonstration creating Mola.
- Brainstorm possible personalized designs for student Molas (Understand globally but create personally)
- Demonstrate proper glue usage. (“Quick dot, dot, dot, dot, dot, dot” technique).



Teacher examples to be displayed on board

(Guided Practice) Students will:

- begin by sketching rough outline of design. Traditional designs include birds, animals, fish, plants, and flowers, but students are encouraged to select a design that is personal and meaningful. Students will cut out outline of design to trace on white tag board.
- pick four colors of construction paper and one color of tag board. The tag board serves at the base and remains a solid piece of paper.
- cut out silhouette shape from white sketch paper basic outline. Students will not include any detail or glue down any pieces at this point.
- trace silhouette of shape slightly larger on first layer of construction paper. Cut into paper from one edge and cut out silhouette out. Glue down to tag board.

5. trace original white sketch paper outline on second color of construction paper. Cut out and glue down inside first color of construction paper. (Tag board color should create a border between first and second color of construction paper.
6. draw and cut out feature and or detailed shapes. This step should be carefully planned out and students can practice on sketch paper. Shapes should compliment and define the basic shape. Students can draw onto white sketch paper shape and cut out as they go. Every shape should be cut and glued before moving onto the next shape. Students should use two more colors of construction paper.
7. cut out and plan background shapes to compliment design. They shapes can be cut from tag board to give the illusion of the Mola.
8. (Optional) add marker stitching with thin markers highlighting areas with more detail.

(Closure)

1. Ask questions about fabric design and designers from around the world (where they were made and by who, and the role of fabric designers in their culture).
2. Ask randomly selected students to describe their personalized designs and how they are influenced by the Latin American Molas that were studied.
3. Ask students to describe one thing that they learned about multiculturalism and how they will apply to events that they encounter in the future.

Adaptations: For hearing-impaired student, directions will be written clearly and displayed in the marker board. For inclusion students at least two colors of construction paper will be required for final Mola.

Enrichment: Books on each culture discussed will be available for students to read and look at images. A book on Batik will also be available for students to read. Students will be allowed to look at authentic Molas created by Cuna Indian Women of Panama to observe the detailed construction and stitching.

Activities for Early Finishers: Students can create their own Kente cloth inspired designs with marker in their sketchbooks or on individual sheets of paper.

Assessment of Student Learning

Artmaking: Rubric: Teacher and self-assessment of completed mola.
Historical/Cultural Context: Written paragraph identifying and describing fabric designs discussed and the role of a fabric designer in each the African, Asian, and Latin American cultures. Completed handout asking students to match designs on fabric not previously seen to the location from which they were created.
Art Criticism: Written responses describing one similarity and one difference among fabric designs from each of the three cultures discussed. Written and/or verbal description of how his/her Mola is based on those of the Cuna Indian Women of Panama and how it is personally meaningful and symbolic.
Aesthetics: Oral responses describing the influence of a culture on art in general and give at least one supporting statement justifying that position. Oral statement determining if fabric design was/is (or not) recognized as a work of art within the culture and at least one statement to support the decision.

Historical Information: (PowerPoint Presentation)

Ask Students “*What is Multiculturalism? Or what does it mean to be Multicultural?*” (Allow for several responses).

Multiculturalism is an understanding, acceptance, and relationship among people of many different cultures. Learning about multiple cultures encourages people to see different cultures as a source of learning to respect diversity in local, national, and international environments. It stresses differences among people and an understanding that no one culture is better than another.

Multicultural Fabric Designs
Latin America, Africa, and Asia

Latin America / Panama / San Blas Islands / Cuna Indians / Mola

The country of Panama serves as the only land connection between Central America and South America. It separates the world’s two greatest oceans, the Pacific and the Atlantic. Molasses are a unique fabric design created by the Cuna Indian women from the San Blas Islands of Panama. Molasses may be defined as several layers of brightly colored fabric designs built up on a cotton material. The layers are hand sewn together with attractive stitches. They use methods of appliqué and reverse appliqué to develop these fabric designs. Appliqué refers to layering one piece of material on top of another in a decorative fashion. Reverse appliqué refers to attaching one piece of material to another, then cutting designs out of the top layer. Running stitch is named from its function; it runs up and down the fabric as it attaches one shape to another. Hemstitch is done in short, circular loops at a slight angle. It is a popular stitch used by the Cuna Indians. The development of molasses as an art form began with body painting. By the late 1800’s fabric became more readily available. In Cuna language, the word *mola* means, “blouse”. Women began to put the appliquéd fabrics on the fronts of their blouses. Traditional molasses are made to wear on blouses however; there is another reason why the Cuna Indian Women make molasses. There is a high demand for the molasses in the foreign markets. Many are now made strictly for tourist and specialty shops. Sometimes they are framed as works of art, other times they are attached to other clothing items such as bag and jackets.

Africa / Ghana / Ashante People / Kente Cloth

Ghana lies along the portion of West Africa that faces the Atlantic Ocean. It is about the same size as the state of Oregon. Kente cloth is a unique fabric created by the Ashante People of Ghana. Kente cloth is a style of weaving done by the Ashanti men of Ghana in West Africa. It is woven in long, narrow strips about four inches wide and three yards long. Then several strips are sewn together to form large pieces of fabric. Weaving is the process of interlacing threads to form cloth. The construction of all weavings is based on warp and weft threads. Warp threads are strung vertically on the loom and weft threads are passed horizontally over and under across the loom. A loom is the structure that holds the weaving so fabric can be developed. Traditionally Kente cloth is worn loosely draped across the shoulder. Kente weavings are developed by men who often pass the craft down from father to son. Kente weavers often give their patterns names. Originally Kente cloth was made for royal clothing, and Ashanti kings and

queens were the only ones who could wear them. Eventually, Kente cloth became the national dress of Ghana. Many Africans still wear Kente cloth, especially for holidays or special occasions. Small Kente weavings have become popular decorative pieces for tourists and specialty shops. Items such as hats, pouches, book marks, bow ties, and coin purses are common.

Asia / Indonesia / Javanese / Batik

Indonesia is made up of 18,000 islands that stretch across the Indian and Pacific Oceans. Java is the most developed island in Indonesia and home to the most common form of fabric production, the batik. To make these unique pieces of cloth, women first take a piece of plain cotton or silk and paint a design on it with wax. They use a tjanting, (“chanting”) which is a tool used for applying wax in fine lines. Then they dip the cloth into dye, which colors the non-waxed portion of the fabric. The wax is then scrapped off and added to another portion of the fabric. Once again it is dipped into dye. The process of waxing, scraping, and rewaxing continues as long as the artist wants. There are 1,000 traditional designs of flowers, leaves, animals, diamonds, stars, and symbols. Javanese use Batik for much of their clothing, as well as for everyday fabrics like tablecloths or wall hangings. A newly married couple is commonly wrapped together in a piece of batik to symbolize their unity. Today many people use these fabrics in their homes as tapestries or wall decorations. They have become a popular decoration and are found in tourist and specialty shops.

References

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Day One Bulleted Outline

- Set induction
- *What might you want to know about the fabrics you see here? What do you know already?*
- Volunteers to try to locate one fabric from the location it came on the world map
- Fabrics of the U.S.
- PowerPoint – just listen
- Tan worksheet – together
- Gray worksheet – in pairs and share
- Show sketch examples
- Brainstorm possible ideas for individual Molasses
- Demo sketch
- Hand out sketchbooks
- Begin sketching
- CLOSURE – set up for next week and one thing they learned today about Multiculturalism

Day Two Bulleted Outline

- Set induction
- Examples of molas displayed on board/directions for creating molas displayed on board
- Ask students to recall what we discussed last week
- Today we will begin creating our personalized molas
- Read through directions completely
- Demonstrate first set of directions
- Remind students about gluing
- Demonstrate gluing process and safety with scissors
- Hand out materials
- Show where other materials are for students to collect
- Allow students to begin with sketching outline