This curriculum unit on textiles is intended for middle school students who have previously studied the cultures of modern and ancient Latin America. The unit does not employ Spanish language skills. Its lessons apply to individual, small group, and whole group work, and may take from 30 minutes to three class periods. The guide lists necessary sources, including student readings, ancient and current textile visuals and texts, maps, and videos. The unit contains eight lessons: (1) "Who Are the Maya and Where Are They Today?" (2) "What Does Your Clothing Mean?" (3) "The Geography of Huipiles"; (4) "Nation-States vs. Ethnic/Cultural Groups--Mapping Guatemala and Southeast Mexico"; (5) "The Symbols on a Huipil"; (6) "Creating a Huipil"; (7) "Video: Central America Close Up, Guatemala and El Salvador"; and (8) "Create a Drama Exploring the Clash between Traditions and Modernity." Each lesson outlines goals, procedures, and materials needed. (Contains illustrations of Mayan textiles.) (BT)
Textiles as a Reflection of Ancient and Contemporary Maya Cultures: An Interdisciplinary Unit for 6th and 7th Grade Students at John F. Kennedy Middle School, Northampton, MA. Fulbright Hays Summer Seminar Abroad Program 2000 (Mexico and Guatemala).

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Textiles as a Reflection of Ancient and Contemporary Maya Cultures

An Interdisciplinary Unit for 6th and 7th Grade Students at John F. Kennedy Middle School, Northampton, MA

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Thanks to the Massachusetts Foreign Language Association for materials support and the Fulbright-Hays Seminars Abroad Program which allowed me to experience the textiles first-hand and accumulate teaching materials and ideas.

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Introduction

I have created this interdisciplinary unit for the sixth and seventh grade students at my middle school. I will be team teaching this unit on textiles, and it will begin after the students have already had significant exposure to modern Latin America and its ancient cultures. You may find that your students require more background work than I’ve included here.

As some sixth graders at JFK will not have had any Spanish when they encounter this unit, I have created it without involving Spanish language skills. However, there are several beginner language topics you could easily incorporate, including colors, animals, describing people and clothing, or make more content-based connections to topography and geography.

Lessons are sequenced intentionally, but have no time associated with them. Depending on your students and your goals, the lessons may take 30 minutes or three periods for each. I also imagine that you will devise ways of arranging the lessons that best suit your students. Some activities may be better geared for individual or small group work, while others lend themselves more to whole group work.

Although the unit does not explicitly refer to ACTFL’s National Standards, the textiles are a perfect example of “the three P’s”- Product, Process and Perspective- used in the Culture and Comparisons Standard.

Finally, two important terms that you will need to know: MSW = Mayan Speaking World; and a “huipil” is the traditional blouse created and worn by Mayan women and is particular to individual communities.
Sources and Necessary Materials for the Unit:

Student Readings:


Ancient Textile Representations and Examples of Textile Patterns excerpted from:
“The Maya Textile Tradition”. Margot Blum Schevill. Harry N. Abrams, Inc., New York City, 1997. (If you were to invest in one book with fantastic pictures and information, this is it!)


Lecture Handouts from Barbara de Arathoon, Museo Ixchel del Traje Indígena, Guatemala City, Guatemala, July 1, 2000.


“Un poco de Todo sobre el Tejido Maya”. Fabiana Flores de Saénz. , Museo Ixchel del Traje Indígena, Guatemala City, Guatemala, 1999.


“Mexican Indian Folk Designs”. Irmgard Weitlaner-Johnson, Dover Pictorial Archive Series, Graz, Austria, 1993.
Current Textile Visuals:
30 Postcard photographs showing textiles worn in daily life and labeled by town, only $9.95.

Current Textile Visuals and Texts:
“The Maya Textile Tradition”. Margot Blum Schevill. Harry N. Abrams, Inc., New York City, 1997. (If you were to invest in one book with fantastic pictures and information, this is it!)


Maps Needed:
Detailed map of Guatemala
Area map of Mexico and Guatemala
Relief map of Guatemala

Videos
“Central America Close Up, Guatemala and El Salvador”. Maryknoll World Productions, 1-800-227-8523. Also available from “Teacher’s Discovery”, 1-800-teacher.

fax 011-502-231-3739.
Lesson Title: Who are the Maya and where are they today?  
(Activating previous knowledge)

Goal:
Activate already known information about the Ancient Maya. Create interest and curiosity about the group(s) today.

Procedure:
Small groups of students collect as much factual information as they remember about the Ancient Maya on paper. Put up info on the board and students will take notes to consolidate their memories.

Students individually answer the following questions from board/overhead/worksheet.  
(Handout #1) What happened to the people who built the temples and pyramids? Are they still alive? Do the Mayans exist as a group now? If they do, how would you recognize them? Where would you find them?

Discuss the ideas kids had on their worksheet and then for a more concrete answer show them slides or picture books.

Materials:  
- worksheet/overhead with questions described above
Lesson Title:   What does your clothing mean?

Goal:
Compare and contrast students’ views of the meaning (or lack thereof) of clothing in their milieu to the role of clothing as a reflection of culture, religion and social cohesion in the Maya Speaking World.

Procedure:
Establish that clothing in the American Context does not necessarily represent anything known. For instance, show an “aeropostal” shirt or a T-shirt with an “oriental” design, word or theme (both popular in 1999-2000). Ask students if they understand what they mean and from what country/culture they hail. Most assuredly the answer will be “No”. Does it matter? Why do people wear this?

Optional discussion of what student’s clothing says about who they are, if anything. (membership to a group, financial statement, believing ideals expressed in logos and sayings on T-shirts, etc.)

Optional reading/discussion of newspaper article “Dress Blues-Students say the face pressure over clothes” about Middle School Students and fashion choices. (Handout #2)

To establish that in the Maya Speaking World, clothing is seen as a statement of beliefs, relate the story of Arthur Demarest (pictured on front cover NY Times, Sept. 18, 2000, also in US News and World Report during same month). Arthur is a renowned archaeologist working in Guatemala on Mayan sites. On one of his new digs, the local indigenous kept trying to run him out of town. He was finally summoned by the powers that be (the group Shaman or religious leader). The first thing the Shaman wanted to know about was Arthur’s shirt. (SLIDE) It was an old US Air Force shirt with a picture of a fighter plane and bombs falling. The Mayans believe that what you have on your clothing represents you and your beliefs. Because of this shirt, the indigenous believed that Arthur was responsible for the dogfights and nightraids to stop drug running.

Compare the MSW’s emphasis placed on the beliefs carried in clothing, versus how “we” may or may not see the message in clothing as important.

Brief introduction to the importance of meaning in Mayan huipiles (the highly decorated woven shirts worn by women). Show huipiles/slides/pictures from different towns and mention that the style of shirt not only establishes what language they speak (there are 22 Mayan languages in Guatemala and 9 more in Mexico) and what town the wearer is from, but the symbols also have religious and other important cultural meanings. Point out a few of these meanings, for instance the zigzag represents a serpent and a connection to the Underworld, a diamond represents the four colors of the cosmos, many animals and plants show an interdependence on the environment.

Optional: Volunteer will be allowed to put on a complete outfit from Chichicastenango, Guatemala.

Materials: see next page
Materials:
- Slide of Arthur Demarest in his “bomber” shirt
- Copies of NY Times, Sept. 18, 2000, or US News and World Report during same month
- Aeropostal and “far eastern” design T-shirts (may even be worn by student on that day)
- Book “Children of the Corn”
- Newspaper article “Dress Blues” about Mid. School Students and fashion choices
- Pictures/slides of various huipiles
- Complete outfit from Chichicastenango, Guatemala.

Lesson Title: The Geography of huipiles

Goal:
Students will understand that towns/communities create and wear their own style of dress, unique to their group. Students will practice recognizing some communities’ “signature” styles and then predict where people are from based on their clothing.

Procedure:
Show several slides of huipiles grouped by villages. Ask if they think the first group of slides were from the same place as the second group, etc. Ask how they can recognize that.

Stopping on one slide, have students briefly either sketch or describe the huipil (Handout #3). After 5 minutes on the first slide, students will point out what they noticed as distinguishing characteristics. They should then write the town the huipil is from and label the town on the map. Do several different towns. This exercise can be done in large group with slides, or in smaller groups over a course of days with picture books.

After collecting several examples from the above exercise, show students some pictures/slides of women in huipiles and have them predict what town they are from.

Materials:
Slides/pictures of several examples of huipiles from several different villages
Map of Guatemala with the towns
Colored pencils, depending on the level of depth desired in student sketches.
Worksheet to facilitate drawing and matching with towns
Lesson Title: Nation-States vs. Ethnic/Cultural Groups - Mapping Guatemala and Southeast Mexico

Prerequisite Knowledge:
-Different Mayan towns are recognizable by their clothing.
-Familiarity with the terminology “ethnic group”, “nationality”, nation-state
-Basic map skills

Goal:
Though different Maya towns have their own clothing designs, they are all recognizable as Maya.

Students will understand that Ethnic/cultural groups may extend beyond nation-state boundaries or may be limited to a portion of land within a nation-state boundary, and begin to explore the reasons why.

Procedure:
(Optional) With the goal of eliciting/establishing that different ethnic groups reside within one country (and that it can cause conflict), ask students what they know about the conflicts in Yugoslavia or the Palestinian/Israeli conflict.

How do we recognize different ethnic groups? religion, language, clothing, customs (food source, diet), etc..

Compare maps of Mexico and Guatemala that show the nation-state boundaries and the ethnic groups. How many different groups are in each country? [24 ethnic/language groups in Guatemala (22 are Mayan), 56 in Mexico (9 are Mayan)]. There are 31 Maya language groups between the two countries (NOT DIALECTS, actual LANGUAGES!).

Show a map of the Maya groups in both countries. Is it a surprise that they are in both countries? Why is the group in two countries? Nation-states of Mexico and Guatemala formed long after the ethnic groups came into being- and 1821 respectively. There was no “border crossing” before then and people with their culture moved around.

Students will quickly shade in the Maya regions on their own copies of the maps (Handout #4).

{If questions arise about the Maya being considered as one group versus 31 ethnic groups, you can compare it to German Americans, Irish Americans, etc. all having a distinct identity but still being “American”. And they refer to themselves by the name of their language and the word Maya following. (Cakchiquel Maya, Mam Maya, Yucatec Maya, Quiché Maya, etc.).}

Refering to topography map: Even though they are all identified as Maya, how did groups become separate? Brainstorm ideas together, answers can include language, the role of topography (settle around a water or food source, separated by rugged landscapes, etc.)

Materials: Next page
Materials:
Relief map of Guatemala. Pictures/slides of topography.
Nation-state maps of Mexico, Guatemala.
Ethnic maps of Mexico, Guatemala.
Pan-Maya map.
Student maps of MX and GT to shade in the Maya portions.

Lesson Title: The symbols on a huipil (from ancient times to now)

Goal:
Students will be able to recognize some of the symbols on the huipiles and understand what they represent. Students will see the connection of modern huipiles to ancient times.

Procedure:
- Handout 5 and 6: Students will make educated guesses on worksheet to match the symbol/picture to the description and then to the meaning. Discuss afterwards (answer key at end of this packet).
- Handout 7: Students will color in symbols, and label symbols they recognize.
- Handout 8: Students will identify what symbols they recognize in examples of some communities' huipiles.
- Handout 9 or overhead: Students will say (or be shown) which symbols they recognize on the lintels of Lady Xoc, from 708AD.

Materials:
- Picture/overhead with clothing from ancient times (Lady Xoc)
- Worksheets with modern symbols explained for coloring or redrawing
Lesson Title: Creating a huipil

Goal:
Students will understand the construction and designing of a complex huipil by making their own row with traditional symbols and then putting the rows together with other students to create a paper huipil.

Procedure:
- On a worksheet (Handout #10), students will each design their own stripe of a huipil and then write an explanation of the symbols/colors they have chosen.
- Students will then make two copies of their row on 2"x18" (approximately) stripes of white paper.
- Groups will combine the stripes to create a “paper huipil”.

Materials:
- Worksheets with modern symbols explained (from previous lesson)
- Worksheet to illustrate their row and write the explanation of the parts
- Two or three 2"x18" (approximately) stripes of white paper per child

Lesson Title: Video “Central America Close Up, Guatemala and El Salvador”

Goal:
Students will see how huipiles are created and worn in everyday life. The video is a wonderful and sympathetic introduction to the daily life of a 14 year old Maya girl in Guatemala, and introduces larger questions.

Procedure:
See Handout # 11 for a pre-video conversation topics and questions for students to answer.
Materials: Worksheet

Lesson Title: Create a drama exploring the clash between tradition and modernity

Goal:
Students will write a short drama about a character’s dilemma based on one of the following: “The Corn Grows Ripe”, “Among the Volcanoes”, “Abuela’s Weave”, or, Nati in the video “Central America Close Up, Guatemala and El Salvador”.

Procedure:
Students will choose a topic based on a character’s problem created by the clash around them between tradition and modernity. Examples include deciding to wear a huipil or “ladino” clothing, to leave town to get an education, whether or not to have electricity, etc.
Materials: None.
Key to worksheets

Worksheet 5
First write the number of the picture next to the description. Then try to guess what the picture means and write that letter next to the description.

monkey _____ _____
hummingbird on tobacco plant _____ _____
snake _____ _____
dead turkey _____ _____
toad _____ _____
tiger _____ _____
two-headed eagle _____ _____

Worksheet 7
Write the number of the picture next to the description.

the cosmos and four directions _____
cultivated earth ready for planting _____
snake, plants and cosmos _____
monkey _____
feathered serpant (an important God) _____
father and mother with cornstalk arms _____
toads _____

Worksheet 7
I. Students may recognize the zig-zag snake or plants.
II. 1. Dog 2. Deer 3. Hummingbird
I. Facts I remember about the Ancient Maya:

II. What do you think.....?

1. What happened to the people who built the temples and pyramids? Are they still alive? Do they exist as a group now?

2. If they are still alive, where would you find them?

3. If they are still alive, how would you recognize them?
Students say they face pressure over clothes

By MICHAEL SCHERER
Staff Writer

NORTHAMPTON — Wearing baggy
pants or shorts, extra pockets, over-
sized logos, one tank top and a tropi-
cal shirt. Daniel Duffy's seventh-grade
advisory group talked the other day
about staying stylish in the ever-
changing world of adolescent fashion.
"I just don't think that my parents
really know what the trend is today," said
Evan Powers.

No parents were present to mount
a defense, but perhaps none was
needed. For while many of these
students said they regularly argued
with their folks about what clothes to
buy and what to wear to school, the
majority also said that fashion com-
petition among their peers had gone
too far.

"Sometimes at this school, I've
noticed, some kids wear stuff and then
other kids get excluded," observed
Linden Rayton.

According to area principals, middle
school fashion worries extend far
beyond the walls of Duffy's advising
classroom. Though there is nothing
new about students defining them-
selves with a certain look, principals
say they are increasingly surprised by
the pitch of the competition and the
extremes of the dress.

"It's the 'scrubs' and the '70s'
and whatever," said Julie
principal of White Brook Middle
School in Easthampton. Each group
Its own trademarks, she said — a brand
name, a certain size of pants or a noticeable
accessory.

Salzman, like educators at most
area schools, draws the line at gang
colors and clothing deemed too revealing.

"What I find more than anything is
the fast changing of clothes when they get
to high school," said Evan Powers. He
asked his advising group to anonymously
answer one question on
GazetteNET or join a discussion on
Community Voice. Both are at

At JFK, Principal Richard Carnes said
he is aware of students regularly
changing their clothes when they get
to school. One mother at JFK recently
brought her daughter to class, said
Carnes, and made her change back into more
fitting apparel.

I think there probably has been an
increase in attention to the fashions of
the day," Carnes said. "That has always
been there, but it becomes more notice-
able as fashions become more
pronounced, for lack of a better word."

Alerted to his students' struggles with
style, Duffy polled their discontent several
cal. He asked his advising group
what they think.

More than two thirds of the students
wrote yes, he said.

When asked several days later for a
show of hands, however, no one moved
— at least not right away.

"It depends on what kind of uniform it
was," Ezra Prior said, eventually, at the
prodding of Duffy, who reminded the
students of the survey.

Olivia Russell spoke up too. Wearing a
T-shirt printed with a picture of talk show
host Jerry Springer over the caption
"Fashon," she said a uniform might be OK
if the clothing was comfortable, like
see CLOTHES section.
Town

Town

Flores

Huehuetenango

Chichi

Quetzaltenango

Guatemala

Antigua

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16

17
Color México orange.
Color Guatemala yellow.
Color the Maya area red.
First write the number of the picture next to the description. Then try to guess what the picture means and write that letter next to the description.

monkey ____ ____

hummingbird on tobacco plant ____ ____

snake ____ ____

dead turkey ____ ____

toad ____ ____

tiger ____ ____
two-headed eagle ____ ____

A. Represents wealth and is an offering to the bride’s parents on the wedding day.

B. Represents the legend of a man transformed into a bird while courting the moon.

C. Represents something on the earth but also close to the “Underworld”.

D. Represents a God who can look ahead and back at the same time. He can also see good and bad, and the earth and sky.

E. Represents courage in war.

F. Represents lack of order and chaos.

G. Represents rain and fertility.
Write the number of the picture next to the description.

the cosmos and four directions ____
cultivated earth ready for planting ____
snake, plants and cosmos ____
monkey ____
feathered serpeant (an important God) ____
father and mother with cornstalk arms ____
toads ____
I. After you cut the animals below, write in what they are!

1.  
2.  
3.  

III. Write what symbols you recognize in the designs below.

1.  
2.  
3.  
4.  

24
Lintels from 709 A.D. in Yaxchilán showing Lady Xoc in bloodletting rituals. Symbols below are from her garments.

The four-petaled flower represents the earth monster who disgorge dead souls. The braided knot is a glyph for royalty.

The diamond shape represents four quarters of the world moving through time.

The toad represents rain and fertility.
I. Create your own row for a “huipil” below. Use at least three traditional symbols you have seen on other worksheets. Keep it simple and remember the pattern should repeat. Color it when you are finished.

II. Draw the individual symbols that you used above and then label them and tell what they stand for.
Video “Central America Close Up, Guatemala and El Salvador”

Before watching the video:

Find Santiago Chimaltenango on a large Guatemalan Map.

What do you think are typical features of a Guatemalan village? And a Guatemalan house?

Santiago Chimaltenango has only one phone. What do you think about this? When/why do phones become a necessity? How would your life be different if there were only one phone in your town?

After watching the video:

Did anything in the video surprise you?

What do you have questions about from the video?

Describe the traditional clothing for women in Chimaltenango. Do you like it?

What were some of the traditions in Santiago Chimaltenango that you noticed?

What changes came about because of a new street and electricity?

Given the problem of not having enough land, what do you think is the solution for Nati and her family? What are her options?
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