

AFRICAN PRINT FASHION NOW! A Story of Taste, Globalization, and Style

ON VIEW AT THE BROOKS MUSEUM OF ART FEBRUARY 24 – AUGUST 12, 2018

Lesson Plan | Grades 1 - 12

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(Above) Senegalese rapper and musician Ibaaku wears a classic dashiki, Dakar, Senegal, October, 2014, © Djibril Drame

(Front Cover) Hassan Hajjaj (b. Larache, Morocco, 1960), *Afrikan Boy*, 2012 from the series *My Rock Stars Volume 2*, Metallic Lambda print on 3mm Dibond in wood frame with Geisha maquereau tins, Courtesy Private Collection

About the Exhibition

Journey through the colorful and diverse history of traditional print-cloth from every corner of the African continent and discover its lasting influence still seen in runway fashion today. Explore the historical resources and techniques used to create the fabrics, the unique symbolism and narrative in their design, and how they remain relevant in 21st-century style around the world. This dynamic exhibition takes over our largest gallery spaces with vibrant examples of both historical and contemporary garments, alongside photographs, runway video footage, contemporary fine art, and accessories. Enjoy the energetic, rich, and powerful force that is African-print fabric.

About the Exhibition: <http://newsroom.ucla.edu/releases/african-print-fashion-now-a-story-of-taste-globalization-and-style>

Learning Standards

Suggested TN State Standards in Visual Art

Standard 1.0 Media, Techniques, and Processes:

Students will understand and apply media, techniques, and processes.

Standard 3.0 Evaluation:

Students will choose and evaluate a range of subject matter, symbols, and ideas.

Standard 4.0 Historical and Cultural Relationships:

Students will understand the visual arts in relation to history and cultures.

Standard 6.0 Interdisciplinary Connections:

Students will make connections between visual arts and other disciplines.

Suggested TN State Standards in English Language Arts

Speaking & Listening

Grades 1-12: CC.1, CC.3, PKI.4, PKI.6

Goals of the Tour Experience

During your museum experience, students take the opportunity to learn about materials and techniques used in creating traditional African fabrics. By examining the symbolism in the bold patterns, unique to their country of origin and creator, students find deeper, more powerful stories waiting to be discovered. Conversations about the history of the fabrics and their place in today's world inspire students to recognize that traditions are often modified and live on in contemporary culture.

Tour Objectives

Students will:

- Explain how line, shape, color, form, and texture uniquely influence the design of fabrics.
- Explore the materials and techniques used to create textiles.
- Make connections between historical traditions in art and how they influence the world today.
- Recognize ways that symbolism and narrative can be found in an artist's choice of imagery.



Emma, designer/seamstress (b. Cameroon), *Youth-style dress*, 2016, Manufacturer unknown; fancy print, Courtesy Fowler Museum at UCLA
Photo: Don Cole



Objectives Established with Bloom's

Taxonomy

The learner will:

Remember	Recall existing knowledge to discuss how the elements of art, specifically line, shape, and color, work together to create meaningful pattern designs.
Understand	Expand comprehension of techniques and materials used in creating African print fabric.
Apply	View, identify, and describe the symbolism and/or narrative in unique images purposefully chosen by the artist for the design.
Analyze	Compare and contrast imagery used in historical versus contemporary prints.
Evaluate	Describe how the artist's use of the elements of art and symbolic imagery determine the meaning of a design.
Create	Compose a work of art by utilizing the elements of art, design, repetition, and pattern.

Teacher Resources

Suggested Websites:

1. **Map of Africa**
https://www.google.com/maps/d/viewer?mid=1pt-OY4eADZ0f5jdRqbxey455uWM&hl=en_US&ll=-1.1644704441233504%2C21.730956999999999&z=3
2. **Adinkra Textiles PowerPoint Download**
www.indiana.edu/~afrist/outreach/lessons/adinkra_powerpoint.pptx
3. **The History of Batik**
<http://www.batikguild.org.uk/batik/history-of-batik>
4. **Video: Making a Simple Batik for the Classroom**
<https://www.theartofed.com/videos/video-making-a-simple-batik-for-the-classroom/>
5. **High School Studio Lesson: Beautiful Batiks**
https://www.davisart.com/Promotions/SchoolArts/PDF/3_10-high-school-studio-art-lesson-plan-beautiful-batiks.pdf
6. **A Step-by-Step Guide to Batik in the Classroom**
<https://www.theartofed.com/2016/04/05/step-step-guide-batik/>
7. **Teacher Tools: African Art and Music**
<http://www.pbs.org/wnet/africa/tools/music/activities3.html>
8. **West African Wisdom: Symbols & Meaning**
http://www.adinkra.org/htmls/adinkra_index.htm
9. **Vlisco: Behind the Stories**
<https://stories.vlisco.com/en/behind-the-stories/>

Suggested Reading:

1. *Not so Fast Songololo* by Niki Daly, ISBN: 0711217653 [grades 1-3]
2. *The Talking Cloth* by Rhonda Mitchell, ISBN: 0531071820 [grades 1-6]
3. *Folktales from Africa retold* by Diane Stewart, ISBN: 9781432303556 [grades 1-6]
4. *Africa for Kids: Exploring a Vibrant Continent* by Harvey Croze, ISBN: 9781613740385 [grades 1-6]
5. *Create Your Own Hand Printed Cloth* by Rayna Gillman, ISBN: 9781607052876 [grades 1-12]
6. *African Fabric Design* by Shirley Friedland, ISBN: 9780764308314 [grades 7-12]
7. *Introducing Batik* by Evelyn Samuel, ISBN: 0713424028 [grades 7-12]
8. *African Textiles Today* by Chris Spring, ISBN: 9781588343802 [grades 7-12]
9. *Understanding Africa* by E. Jefferson Murphy, ISBN: 0690038348 [teacher resource]

Suggested Vocabulary

Africa	The world's second-largest and second-most populated continent containing fifty-four recognized countries, nine territories, and two independent states.
Batik	A method of producing colored designs on textiles by dyeing them, but first applying wax to the parts to be left undyed.
Contemporary	Something that's happening in the present.
Dye	To add or change the color of something by soaking it in a solution that will give it the desired color. Almost all dyes are made from materials found in nature.
Elements of Art	The visual components of line, shape, color, form, space, texture, and value that work together to create art.
Fashion	A popular style, typically describes a style of clothing.
Globalization	Refers to an idea or product that starts in one culture, then spreads to many other cultures in the world.
Manufacture	To make a product; typically in large quantities by using machinery.
Pattern	To decorate something with a repeating design.
Print	To transfer a design or pattern onto cloth.
Regional	Describes something found in a specific place or geographic location.
Symbolism	When an idea or emotion is represented by something else. Example: When most people see a heart they think of 'love,' or when they see a dove they think of 'peace.'
Textile	A woven cloth or fabric.
Trade	Buying and selling goods or services.
Tradition	A belief or way of doing something that an older generation teaches their children. Many cultural traditions are very old and have been passed down for hundreds of years.



Elementary Classroom Activities

Activity 1 | Elementary Math Connection

Materials: paper, ruler, pencils, markers

A pattern is described as something that's arranged following a rule or rules (typically that rule is repetition). A set of shapes can be organized the same way over and over again to create a visual pattern, and artists who design print fabrics typically make use of shape repetition in their designs. Review shapes that are relevant to your grade level using visual aids (circle, rectangle, triangle, semi-circle, pentagon, heptagon, nonagon, decagon, etc.). Have students design a row of any five shapes from the list you've discussed. Use markers to give each shape its own color. Have students complete the pattern by repeating the shapes a second and third time. Discuss how adding or subtracting a shape changes the pattern. Upper elementary modifications could lead to a discussion of 2-D vs. 3-D shapes, volume, angle measurement, regular vs. irregular shapes, etc.

TN State Standards in Mathematics

Grade 1: 1.G.A.1

Grade 2: 2.G.A.1

Grade 3: 3.G.A.1

Activity 2 | Elementary Visual Art Connection

Materials: paper, pencils, oil pastels, placemat or large paper to work on, tempera paint, water

Create an easy Batik print with your students. Pre-mix a solution of slightly watered down acrylic paint; using a darker color will produce best results. Each student sketches a design onto a half-sheet of paper. This can be an image of their choice or can be used with a theme/subject you're currently studying. On a place mat, to prevent mess, students now use oil pastels to color in their design making sure to completely cover every bit of paper (this is a great way to use up tiny leftover nubs of pastels that accumulate). Next, students tightly crumple up the oil pastel drawing into a ball, making sure that there are lots of tiny folds and creases. Now unfold the ball and use the diluted acrylic paint and a large brush to paint over the entire image. At the sink, help students lightly rinse the tempera off their design until the oil pastels can be seen and the paint only remains in the creases and folds. Place on drying rack.

TN State Standards in Visual Art

Grades 1-5: 1.1-4, 2.1-4, 3.1-3, 4.1-2, 6.1-2

Activity 3 | Elementary Social Studies Connection

Materials: world map, *Not so Fast Songololo* by Niki Daly

Read a book about a day in the life of a boy from South Africa who goes into town with his grandmother. Locate South Africa on a map and share a little bit of background information about the country. Read the book aloud, stopping when you encounter a new word or concept. After reading the book, ask the students what similarities there are in what they do every day and what kids in South Africa do every day. For upper elementary modification have students write down three similarities they see between their daily life and the main character. Draw a picture or write a letter addressed to Malusi sharing something he does in his everyday life that's the same as something your students also do everyday in America. Review the letters or pictures as a class.

Credit: <https://web.archive.org/web/20070101042926/http://teacherlink.ed.usu.edu:80/tlresources/units/byrnes-africa/MOLCHI/lesson.htm>

TN State Standards in Social Studies

Grade 1: 1, 4, 5

Grade 3: 46, 51

Speaking & Listening

Grades 1-5: SL.CC.1, SL.PKI.6

Activity 4 | Elementary Social Studies Connection

Traditional folk tales are rich in themes and symbols which help students see beyond the literal context of a story. A folk tale or fable is a semi-true story which has been passed on from person-to-person and has important meaning or symbolism for the culture in which it originates. They usually include some element of truth or are based on historic facts, but with 'mythical qualities'. The stories are passed down in a culture through spoken word or through a visual aid such as a book, a painting, a quilt, or the pattern of a fabric.

Read an example of a traditional African story or fable (suggestions below) focusing on symbolism in the text. Don't forget to share the story's country or culture of origin, where that can be found on a map, and why that location might be important to the telling of the story. If your class is studying US or state history, go a step further and follow the activity by having students search for a folk tale, tall tale, or legend originating closer to home. Does this story seem different to the story from Africa? Why might that be? Do the stories share any similarities? What can the stories tell us about the culture they come from?

- *Why the Sun and the Moon live in the Sky (Nigeria)*
- *Anansi Goes Fishing (Ghana)*
- *The Turtle and the Man (Congo)*

TN State Standards in Social Studies

Grade 1: 1.1, 1.3, 1.7

Grade 2: 2.1, 2.2

Grade 3: 3.14, 3.46, 3.48

Middle & High School Classroom

Activities

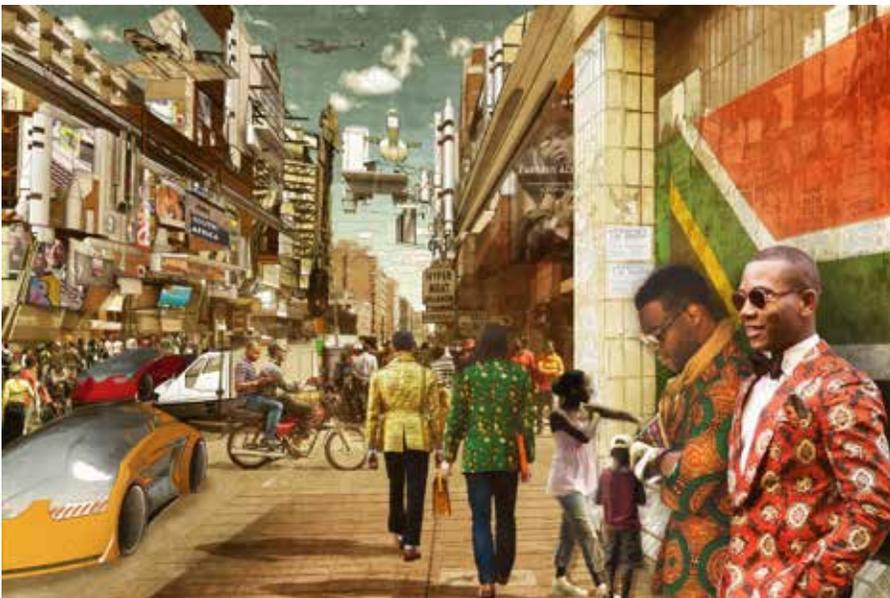
Activity 1 | Middle & High School Language Arts Connection

It may be a surprise to discover that what we refer to as ‘African’ wax print isn’t authentically African at all. The ‘Batik’ or wax-resist technique of dyeing cloth is ancient and can be found even in the wrappings of mummies. Silks decorated using this technic have also been found in China and Japan as early as AD 550. Batik was ‘re-discovered’ by Europeans who found the method historically significant among the peoples of Indonesia. Upon their discovery, the Dutch quickly began producing machine-made batik fabric to flood the Indonesian market with a cheaply made product that they hoped would become lucrative for Europe. However, the machines that the Dutch created left imperfections in the design and did not appeal to Indonesian Batik purists. When the commercially-made fabrics were rejected, they found their way to West Africa via trade in the mid-19th century; the Dutch happily discovered African communities *preferred* the imperfections in their commercially-produced fabrics because no two runs of fabric were identical. Adopted as a marker of status in both rich and poor areas, local women began to design new patterns which reflected significant local events and proverbs, though still utilizing the Dutch fabric. And so the machine-made, Indonesian-inspired patterned fabric is now almost exclusively associated with Africa.

Take time in class to go over the history and significance of European trade routes in the 18th and 19th century. Through findings supported by both credible digital and print sources, students then search for examples of other goods or traditions that were transformed and adopted by Western culture at the peak of eastern colonialization, some of which we still see today. Students should produce a grade-level appropriate paper and/or presentation based on their findings that properly cites the credible, scholarly materials they have used.

TN State Standards in English Language Arts

Grades 6-12: W.TTP.1, W.TTP.2, W.TTP.3, W.PDW.4, W.PDW.5, W.PDW.6, W.RBPK.7, W.RBPK.8, W.RBPK.9



Lekan Jeyifo (b. Nigeria) and Walé Oyéjidé (b. Nigeria, 1981), *Johannesburg 2081 A.D.*, Africa 2081 A.D. series, 2014, Digital print, Courtesy Ikiré Jones



Inge van Liemp, designer (b. the Netherlands), Vlisco, the Netherlands, *Dress*, "Hommage à L'Art" collection, 2013, Vlisco wax print, Courtesy Vlisco Museum, Foundation Pieter Fentener van Vlissingen, Helmond, the Netherlands, Photo: Koen Hause

Activity 2 | High School Social Studies Connection

Beginning with the Harlem Renaissance in the 1920's, advanced by the Black Power Movement of the 60's and 70's, and nurtured still today is a call for African Americans to display ethnic pride and to honor the traditional African aesthetic. This is a response to the suppressed or devalued elements of African American culture in Eurocentric America. The movement is prominent in 20th-and 21st-century African American literature, fashion, visual art, and religion. The concept was so successful that it has influenced even mainstream, popular culture.

A side-effect of this cultural movement, even in African American communities, is generalizing 'African' heritage as a single set of customs, rather than associating specific traditions with their unique people or country of origin. Have an open-ended discussion or prompt a written response about your student's personal opinions inspired by some of the following concepts:

- What is gained for the African American community, if anything, in generalizing 'African' culture as one set of ideas and customs?
- Is anything lost when traditions become disassociated from their unique context of origin?
- What role have global corporations played in stereotyping and commercializing African heritage in industries like fashion, television, music, etc.?
- Are Americans today more informed about African culture than they were in 1950? Support this answer with evidence.

TN State Standards in African American History

AAH.24, AAH.25, AAH.26, AAH.27, AAH.28, AAH.31, AAH.34, AAH.37, AAH.39, AAH.42-47

TN State Standards in Contemporary Issues

CI.1, CI.7-11, CI.15, CI.16, CI.20, CI.21, CI.31

Activity 3 | Middle & High School Social Studies Connection

An essential part of the history of African print fabrics is the tradition of bestowing each design with a name so that when worn, it represents something personal about the wearer, such as an allegiance, proverb, experience, or personality (loss of a child, politics, bridal, profession, religious beliefs, etc.). Continuing the naming of patterns into the 21st century is essential in assuring conservative buyers that a mass-produced product can have a place in their community. In particular, designs with titles see an increase in sales over ones that do not. Strangely enough, a pattern's name is fluid, so if a pattern with a particular name loses popularity the name might be changed by the seller to inspire new interest. Continuing to observe this tradition of naming designs keeps the fabrics relevant, meaningful, and valuable in communities evolving toward commercialized retail. Not all print fabrics have names, and not all pattern names are popular, but all popular African prints have names.

- Is it a positive change for a small, rural community to transition to a progressive one?
- What impact can globalization have on the members of a society?
- Today, we use social media to tell the world about our own beliefs, experiences, and personality. In your opinion, will the introduction of digital technology replace the need for titling fabrics?

Examples of fabric titles: <https://stories.vlisco.com/en/behind-the-stories/>

TN State Standards in Contemporary Issues

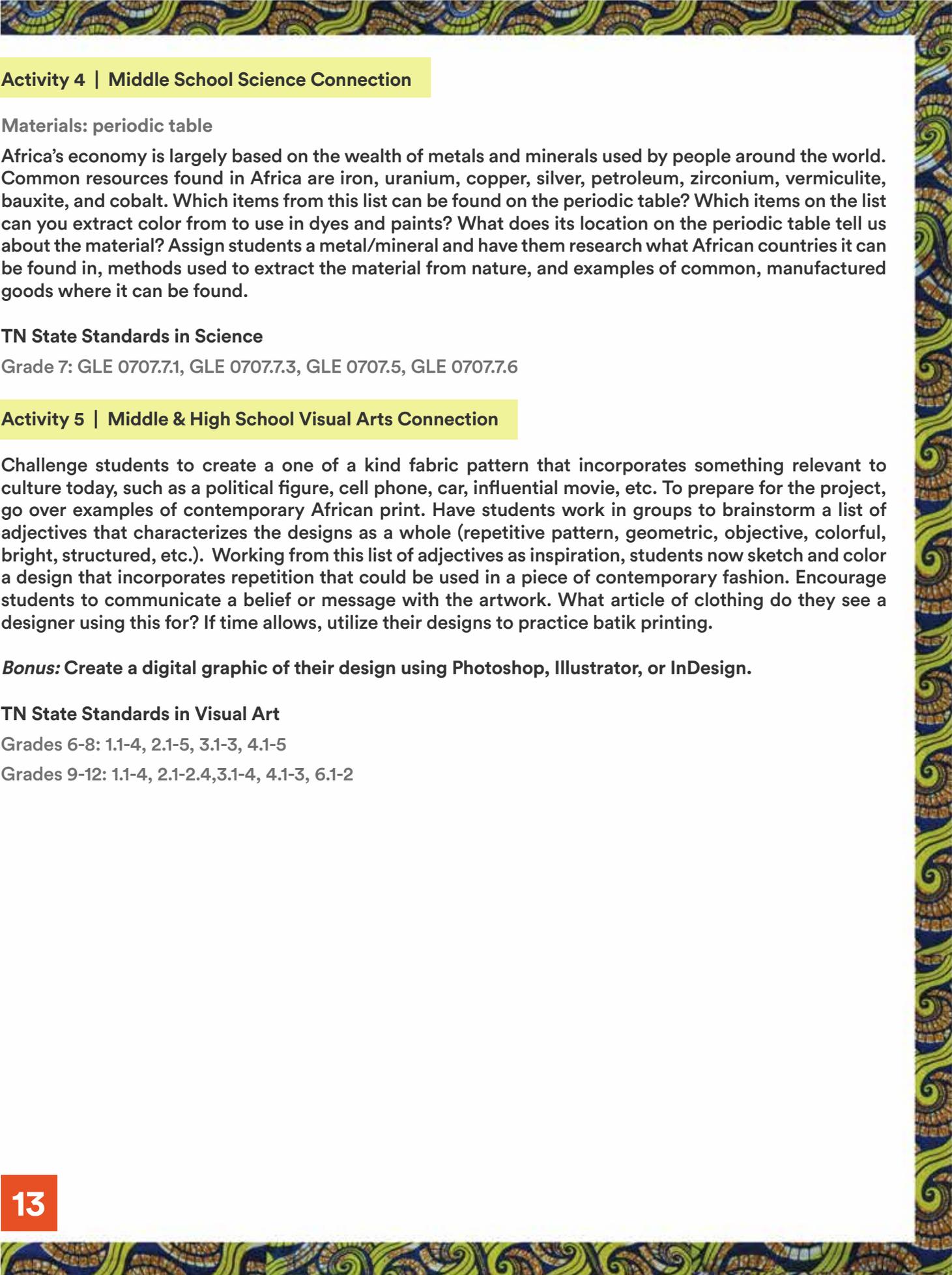
CI.13, CI.15, CI.16, CI.21

TN State Standards in Sociology

S.8, S.9, S.15, S.22, S.35, S.36, S.40



Ken Traoré, designer (b. Senegal), *Kenya's Style*, based in Dakar, Senegal, Pagne et marinière, 2016, African-print cloth, Courtesy Fowler Museum at UCLA, Photo: Leslie W. Rabine



Activity 4 | Middle School Science Connection

Materials: periodic table

Africa's economy is largely based on the wealth of metals and minerals used by people around the world. Common resources found in Africa are iron, uranium, copper, silver, petroleum, zirconium, vermiculite, bauxite, and cobalt. Which items from this list can be found on the periodic table? Which items on the list can you extract color from to use in dyes and paints? What does its location on the periodic table tell us about the material? Assign students a metal/mineral and have them research what African countries it can be found in, methods used to extract the material from nature, and examples of common, manufactured goods where it can be found.

TN State Standards in Science

Grade 7: GLE 0707.7.1, GLE 0707.7.3, GLE 0707.5, GLE 0707.7.6

Activity 5 | Middle & High School Visual Arts Connection

Challenge students to create a one of a kind fabric pattern that incorporates something relevant to culture today, such as a political figure, cell phone, car, influential movie, etc. To prepare for the project, go over examples of contemporary African print. Have students work in groups to brainstorm a list of adjectives that characterizes the designs as a whole (repetitive pattern, geometric, objective, colorful, bright, structured, etc.). Working from this list of adjectives as inspiration, students now sketch and color a design that incorporates repetition that could be used in a piece of contemporary fashion. Encourage students to communicate a belief or message with the artwork. What article of clothing do they see a designer using this for? If time allows, utilize their designs to practice batik printing.

Bonus: Create a digital graphic of their design using Photoshop, Illustrator, or InDesign.

TN State Standards in Visual Art

Grades 6-8: 1.1-4, 2.1-5, 3.1-3, 4.1-5

Grades 9-12: 1.1-4, 2.1-2.4, 3.1-4, 4.1-3, 6.1-2



Alexis Temomanin, designer (b. Côte d'Ivoire), *Dent de Man*, based in London, United Kingdom, Les Toiles D'araignée, man's suit, designed 2014, produced 2016. Vlisco wax print, Courtesy Dent de Man, Photo: Marc Hibbert

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