

Weaving Generations Together

Evolving Creativity in the Maya of Chiapas

Educators Resource Guide

University of New Mexico - Maxwell Museum of Anthropology





Textiles from the Patricia Greenfield Collection*

The exhibition and educational activities were produced by the Maxwell Museum of Anthropology at the University of New Mexico.

* Private Collection

Maxwell Museum of Anthropology - University of New Mexico

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** Ixchel image modified from Dr. Peter Mathews' drawing of Bonampak Stela 2.
<http://museumvictoria.com.au/melbournemuseum/whatson/event/?event=562625>

From the Curator of Education

The *Weaving Generations Together* exhibition has been a wonderful resource in our museum for developing educational programs and I am pleased that you will have it in your institution to share with your community. The activities presented here are a guide for using the materials in this kit that supplement the content of the exhibition. These are just suggested uses for the resources that have worked for us, but you may find creative new ways to utilize the objects and adapt the activities for your audience. Whether used as enhancements for school programs or engaging activities for family days, I hope the resources and activities in this kit will provide your museum with hours of fun learning opportunities. Enjoy!



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Materials for the activities in Part 1 of this guide (clothing, looms, sticks and frames, etc.) can be found in the Resource Box.

Activity 1: Learning about Maya Clothing

Objectives

Visitors will:

- Identify the types of clothing typically worn by a Maya family.
- Try on the clothing.
- Learn the Spanish and Tzotzil words for the clothing.

Materials

- Girl's huipil
- Woman's huipil
- Girl's skirt
- Woman's skirt
- Woman's shawl
- Girl's shawl
- Girl's belt
- Woman's belt
- Boy's poncho
- Man's poncho
- Man's hat
- Full length mirror
(Optional, not included)

What to do:

1. Direct families to explore the exhibit showing clothing families wear in different time periods.
2. Invite families to try on the clothing, wearing it as shown in the exhibition.
3. Encourage the families to read the labels on the clothing and say the names of the pieces in Spanish and Tzotzil.
4. If a mirror is provided, direct them to the mirror to see themselves wearing Maya clothing.



Activity 2: Learning How to Weave

Objectives

Visitors will:

- Try on the loom.
- Identify the parts of a backstrap loom, including the batten, shed loop and bobbin.
- Manipulate the weaving tools and loom to create a shed by lifting and dropping the heddle.
- Weave on a back strap loom.

Materials

- Back strap looms
- Battens and bobbins
- Two-sided diagrams of looms and weaving (pages 22 and 23)

What to do:

1. Set up the looms to a secure post or tree.
2. Instruct the visitor to try on the loom, properly attaching the back strap (H).
3. Review the parts of the loom and weaving tools and briefly discuss what they are used for. Refer to the diagrams if needed. (Note: each part mentioned below is indicated on the loom diagram with the exception of the shed rods.)

4. Have the visitor practice manipulating the heddle (E), lifting and dropping it, to generate the two shed spaces needed to weave.

For the “heddle-up shed”, use the batten (F) to push down on the warps where they attach to the end bar (B) nearest the weaver, while pulling up on the heddle. Then put the batten in the shed formed and turn it 90° to open the shed entirely. Make sure all the warp threads attached to the heddle are “up” and all others have dropped “down.”

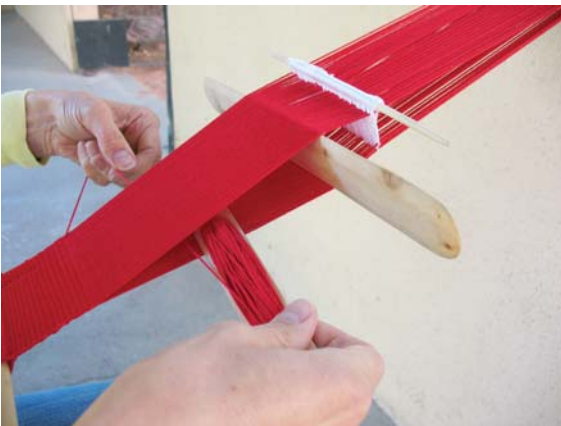


For the “heddle-down shed”, put the batten in the space formed by lifting the shed loop. Draw the batten down to the heddle and while leaning back, turn the batten 90° to open the shed entirely. The warps on the weaving side of the heddle will pop up and then you can put the batten in that shed and open it entirely. You may find it useful to hold



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Part 1: Activities using Resource Materials*

the shed open with one hand, while you transfer the batten from the space behind the heddle to in front of the heddle with the other hand. Make sure all the warp threads attached to the heddle are “down” and all others are “up.”



5. Once the visitor is comfortable using the heddle and batten, demonstrate how to pass the bobbin (G) through the shed.

6. After the weft thread from the bobbin is passed through the shed, use the batten as a beater stick to firmly set the weft into the warp.

7. Continue weaving, using the batten to create the shed and set the weft.



Activity 3: Comparing Ponchos and Shawls

Objectives

Visitors will use colored sticks within a frame to:

- Represent stripe patterns in ponchos and shawls.
- Complete striped patterns that have been started for them.
- Make striped patterns that they consider beautiful.

Materials

- Sticks and frames.
- Ring binder containing pictures of sticks and frames in particular patterns.
- Red and white striped ponchos and shawls in the exhibition.

Background:

When Dr. Patricia Greenfield went to Zinacantán to study the transmission of the weaving tradition among women and girls, she also conducted an experiment to understand how children picture in their minds the clothing that they see in their community.

Using colored sticks and frames, the children made striped patterns that

represented their idea of the clothing.

The first part of the experiment involved comparisons among red and white striped ponchos and shawls. The second part showed how the children would complete striped patterns that were novel in their culture. The third part allowed the children to make something they considered beautiful.

This activity will recreate parts one, two and three of the experiment. Results of the study with Zinacantec children are included for comparison with today's activity results.

What to do:

1. Set up groups of two frames, each with a pile of different colored sticks of various widths, near or between the exhibits with the red and white striped poncho and shawls.
2. Direct the visitor to the exhibit and instruct them to closely study the striped patterns of the poncho and shawls.



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3. Then, using the frames, direct the visitor to recreate the striped pattern of the poncho in one frame and the striped pattern of the shawl in the other frame with the sticks provided. The visitor is free to use whatever color and size of stick of their choosing.

4. When complete, have visitors compare their representations with each other and with the patterns completed by Zinacantec children shown in pictures 5.9, 5.10, 5.11, 5.12, 5.15, 5.16 and 5.17.

5. For part two of the experiment, set up the frames with the patterns shown in figure 5.4, one pattern per frame. Direct the visitor to continue the pattern.

6. Next, set up a frame with the stick pattern shown at the top of picture 5.6. Direct the visitor to continue the pattern.

7. Now, compare how the visitor continued the patterns in step 5 with how the visitor continued the pattern in step 6. Did they use the same method of continuing? Compare the visitor's results with those of the children in Zinacantán shown on the bottom of picture 5.6. Did the visitor repeat the pattern, make a mirror image or "grow" the pattern?

8. For part three, direct the visitor to an empty frame and ask the visitor to make something beautiful using any sticks provided. Compare the visitor's result with other visitor's results and the results in pictures 5.18, 5.20, 5.22 and 5.23.

9. Have visitors discuss their interpretations with others doing the activity throughout the experiment.



Photographs by Lauren Greenfield/VII from the book *Weaving Generations Together*.



Activity 4: Learning About Designs

Objectives

Visitors will:

- Weave paper mats with specific designs.
- Weave paper mat puzzles.

Materials

- Laminated mats
- Laminated strips
- Poncho, huipil and map woven puzzle
- Pictures of poncho, huipil and map

Background:

Visitors will be given laminated paper mats and strips with motifs on them to weave mats with specific designs. They will need to plan how they weave the strips in order to achieve the desired results. The strips can be woven starting either over or under the first slat, which will change the design outcome. The strips also have designs on each side, which will also vary the design results. For more of a challenge, the visitor can be given a mat with a partial image of a poncho, huipil, or map. Arranging the strips in the correct orientation is required in order to

complete the weaving which will then generate a complete picture of the poncho, huipil or map. When the exercise is complete, visitors are free to create designs to their liking.

What to do:

1. Give the visitor the mat with the stars and strips with stars on one side and blue circles (moons) on the other. Have visitors make observations about where the designs are placed on the mat and strips.

2. Direct the visitor to weave the mat so the result shows all stars, like shown in this photo.

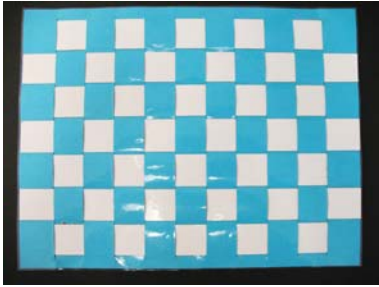


3. Remove all the strips and again direct the visitor to weave the mat so the result shows alternating stars and moons, like shown in this photo.

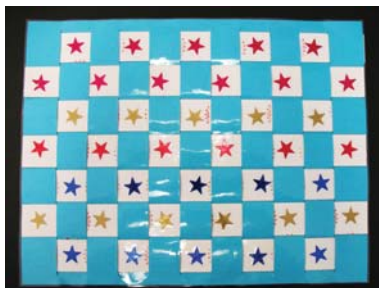
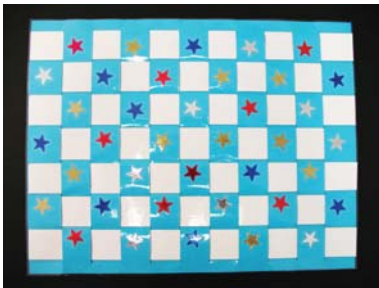


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Part 1: Activities using Resource Materials

4. Remove all the strips and again direct the visitor to weave the mat so there are no designs on the mat, like shown in this photo.



5. What other design outcomes can be made? (Stars alternating only on the mat, stars alternating only on the strips.)



6. Try the same exercises with the mats and strips with other designs on them as well.

7. For a challenging exercise, provide a mat with a partial poncho, huipil, or map image printed on it.

8. Using the appropriate strips, have the visitor complete the woven image. They will need to make careful observations of the images on the mat and strips and predictions of images that will result when the strips are woven into the mat.

9. When all exercises are complete, the visitors can weave mats with any motifs they desire.



Docent Tour

General exhibition themes:

This exhibition was put together by the Maxwell Museum of Anthropology exhibit and curatorial staff using a collection from researcher and guest curator Dr. Patricia Greenfield, based on her work in Chiapas, Mexico and her book, *Weaving Generations Together; Evolving Creativity in the Maya of Chiapas*. Dr. Greenfield is a cultural developmental psychologist and professor at UCLA. Her research on social change and human development in Chiapas has spanned more than 40 years. Her first wave of field research took place in 1969 and 1970 in the Zinacantec Maya hamlet of Nabenchauk. She then returned after 21 years to see how the economic transition from agriculture to commerce had transformed both the weaving tradition and the way in which weaving was passed from one generation to the next.

Broad themes of the exhibition:

1. Transmission of traditional knowledge
2. Cultural identity
3. Influences/impacts of globalization on traditions

The exhibition is laid out in 5 general sections:

1. Introduction to the people, place and research project

2. Learning how to weave/apprenticeship

3. Relaxing the textile “rules”

4. Commerce

5. Creativity, Inspiration and Innovation

The family activities at the end of each section explain simply each of the concepts in the exhibition.

Background reading - the exhibition catalogue:

For background, docents should read *Weaving Generations Together; Evolving Creativity in the Maya of Chiapas* by Patricia Marks Greenfield (Santa Fe: SAR Press). This book served as the blueprint and catalogue for the exhibition. Chapter 1 relates to Section 1 of the exhibition. Chapters 2 and 3 are the blueprint for Section 2. Chapter 4 is the blueprint for Sections 3 and 4. Chapter 6 inspired Section 5. Three copies of the book are provided in the Resource Box.

Strategies for docents:

- Keep the content concise
- Keep the group moving along
- Relate things to visitor’s lives (relevance)
- Build on prior knowledge
- Focus on learning goals
- Make the tour physically (namely for children) and intellectually engaging



Docent Tour: 45 - 53 minutes

Learning Goals

Visitors will:

- recognize that styles/fashions change over time.
- understand how traditional knowledge of weaving is passed down from one generation to the next.
- be able to identify a huipil, poncho and shawl from Zinacantán and explain how these garments lend a sense of cultural identity to community members who wear them.

For school groups, teach them the Tzotzil greeting that Ixchel says at each Family Activity panel to get their attention while moving around and starting new activities.

A. Introduction-the research, the people and the place

Start with a brief explanation of the research project Patricia Greenfield conducted and explain that the clothing in this exhibition comes from her collecting over a number of years. Show where Chiapas, Mexico is on the map and relate that to where your museum is located. Point out photographs of the landscape of Nabenchauk.

Refer to the photographs of community members showing their daily and ceremonial life. Some useful questions to connect life styles of people in the photo with those of visitors include:

Q. Have you ever been to a city with a plaza? What does it look like? What are some of the activities that happen there? People of Nabenchauk gather at the plaza to buy and sell things (market photo). The clothing shown in the photograph is worn every day.

Q. Describe what's happening in this photo (referring to the baptism photograph). Have you ever seen a baptism ceremony? What kinds of clothing do people wear to a baptism ceremony? Zinacantec women often weave new clothing for special occasions like this one. (5-7 minutes)

Move the group along to view other photographs of daily and ceremonial life. Continue moving along pointing out the clothing seen in the 3 display cases. Next, situate the group between the 2nd and 3rd display cases. For children, have them take a seat. Standing at the Family Activity One panel, start a discussion of clothing styles changing over time. Have the group describe in general the features of the clothing in the first case; color, decoration, etc. Do the same for the second and third cases as well and compare.



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Explain how the clothing in the first case shows clothing from very long ago (1940s – 1980s), the second case shows clothing from long ago (1990s) and the third is clothing worn recently in Zinacantán (2000s). Discuss what remains the same and what changes over time. The types of garments are the same, the color and decoration change. The structure of the style of the clothing remains the same and identifies the clothing as being from the county of Zinacantán. A good analogy of this is relating how fans of certain sports teams often wear similar or the same clothing or colors in support of their team. This gives people a sense of belonging to a particular group they identify with. The hat is styled after the ancient feathered headdresses people wore. (10 minutes)

Some useful questions to reiterate the point follow:

Q. Have you ever seen a photograph of your parents when they were children? What did their clothing look like? Did they wear the same types of clothes that you wear today (jeans, t-shirts, sweaters, etc.)? Were the colors and styles the same as those worn today?

Next, for school groups, ask one girl and one boy to volunteer to dress up in the clothing available for trying on. As each garment is selected and put on, identify it in English, Spanish and Tzotzil.

Reinforce the group's knowledge of identifying huipils, ponchos, and shawls. (5 minutes)

Give the group 2-3 minutes to explore on their own, looking closely at the clothing and looking for and finding 3 photographs that show daily life and 3 photographs that show ceremonial life. Set boundaries within the first section for school groups. (2-3 minutes)

B. Learning How to Weave/Play Weaving

After moving into the next area, have the group assemble or sit down between the video monitors. Spend about 1 or 2 minutes watching the videos, noting how the mother is teaching the daughter in one video (four hands on the loom), the Tzotzil language, and how the daughter kneels and reaches for the heddle. Note how in the second video the mother is absent while a young girl weaves. This is a change in apprenticeship in recent years. When finished with the videos, explain how young children see and start learning about weaving from a very young age. Refer to the photograph of a baby observing a sister embroider. Mention too how the body positions and motions of other activities in daily life prepare a young girl for weaving. Point out those photographs and have age appropriate students kneel and pretend to put a tortilla on



a grill, change a baby, wash clothes and reach for the heddle on a loom. Discuss the role of toy looms as well in a child's preparation for weaving. Refer to the play weavings. Point out the parts of the toy loom and ask for a volunteer to try on the real loom and reach for the heddle. Show the visitors how the cloth made on a back strap loom is a square or long rectangle that can be sewn together to make clothing. (10 minutes)

C. Changing the "rules"

Move the group into the area where the three basket-weave shawls are displayed. Ask them if they can tell what type of garment is shown here, based upon what they know from your earlier discussion. These are shawls oriented in the way they are woven on a loom. When worn, the fabric is turned and put over the shoulders and tied at the chest with tassels. Ask your visitors if they can tell which shawls are older and which are newer, based upon their observations of clothing shown in the big display cases in section one. Although the oldest basket weave shawl is dark in color, the other shawls have a similar color and decoration as the shawls displayed in the big cases in section one. Mention that these shawls, the *pirik mochebals*, are every day shawls. Compare the shawls with the ponchos displayed opposite. The ponchos are also orientated the way they are woven on a loom, but are worn

differently. Two rectangles may be sewn together at the long edge, leaving a hole in the middle for fitting over the head, then worn over the head with the tassels tied at the side. For older visitors who are interested, point out the design features unique to Zinacantec clothing; bottom bands, side selvages and tassel attachments in the shawls and ponchos. Compare how these features change through time, while still remaining present (following the "rules"). (5-7 minutes)

Next, allow the group to explore the poncho and shawl section for a minute or so. Give them the assignment of finding the pok mochebals, shawls worn for special occasions whose distinguishing feature is a striped field, and compare their designs with the basket weave shawls. (1 minute)

D. Creativity and Inspiration

Regroup in the section with the huipils and other items made for the tourist trade. Point out these smaller items, pillow cases and bags, and mention how in recent years weavers make items for the tourist trade for sale to outside groups. Ask the group if they can identify the clothing based upon what they learned earlier. While moving along, show them the earlier styles of huipils then stop in front of the case with the huipils shown along with paper patterns.



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Ask the group where they get inspiration (creative ideas) for designing things. Discuss how the weavers of Zinacantán get inspiration from nature (find some huipils with designs inspired by nature), each other (show the huipils made by a mother and her daughter), paper patterns (show that huipil) and moving along to the final panel in the exhibition, the outside world (show how children in school use books and other media to get ideas for their clothing designs). (5-7 minutes)

Conclude by reviewing some things the group learned about styles changing over time, the transmission of traditional knowledge among generations and how the clothing of Zinacantán provides a sense of cultural identity with others in their community. Answer any questions. (2-3 minutes)



Hands-on activities

Materials

- Back strap looms attached to a stable post
- Traditional clothing
- Sticks and frames
- Paper mats and strips

For school groups, save about 20 minutes at the end of the tour to rotate through (every 5 minutes) the following hands-on activities. Divide the class up into four groups of about equal size.

1. Trying on back strap looms. Set up in advance the back strap looms to a stable post or bar. Have each child identify the parts of a loom using the diagram on page 23. Each child can then try on the loom and reach for the heddle as demonstrated earlier.

2. In the area by the Family Activity 1 panel, dress up in traditional clothing. A chaperone is necessary to help facilitate wearing the clothing as demonstrated earlier. Encourage the students to use the Spanish or Tzotzil words to identify each piece as they put it on. Place a mirror nearby so students can see themselves wearing Maya clothing.

3. Using the frames and colored sticks set up near the striped poncho and shawls, have students recreate the striped patterns they observe in these garments. Then, using any of the sticks provided, instruct them to create something beautiful.

4. Arrange the paper mats and their strips in an area. Instruct the students to weave a mat and make specific designs with the materials. If time allows, they can then create designs to their liking.

See activities 1-4 in Part 1 of this guide (pages 1-7) for details on how to use these materials.



Suggested Family Day Activities and Events

Event 1: Maya Fashion - La moda Maya

Have a family day that introduces the Maya and Maya clothing to your audience. Incorporate the history and cosmology of the Maya.

If possible, present an astronomy or Starlab program to relate the origin story and creation of the Maya universe.

Include the concept of the Tree of Life and create a community mural.

Make jaguar masks and decorate World Trees and Foliated Crosses.

Have the textiles available for trying on and try a creative project like the paper dolls activity to learn about Maya clothing.

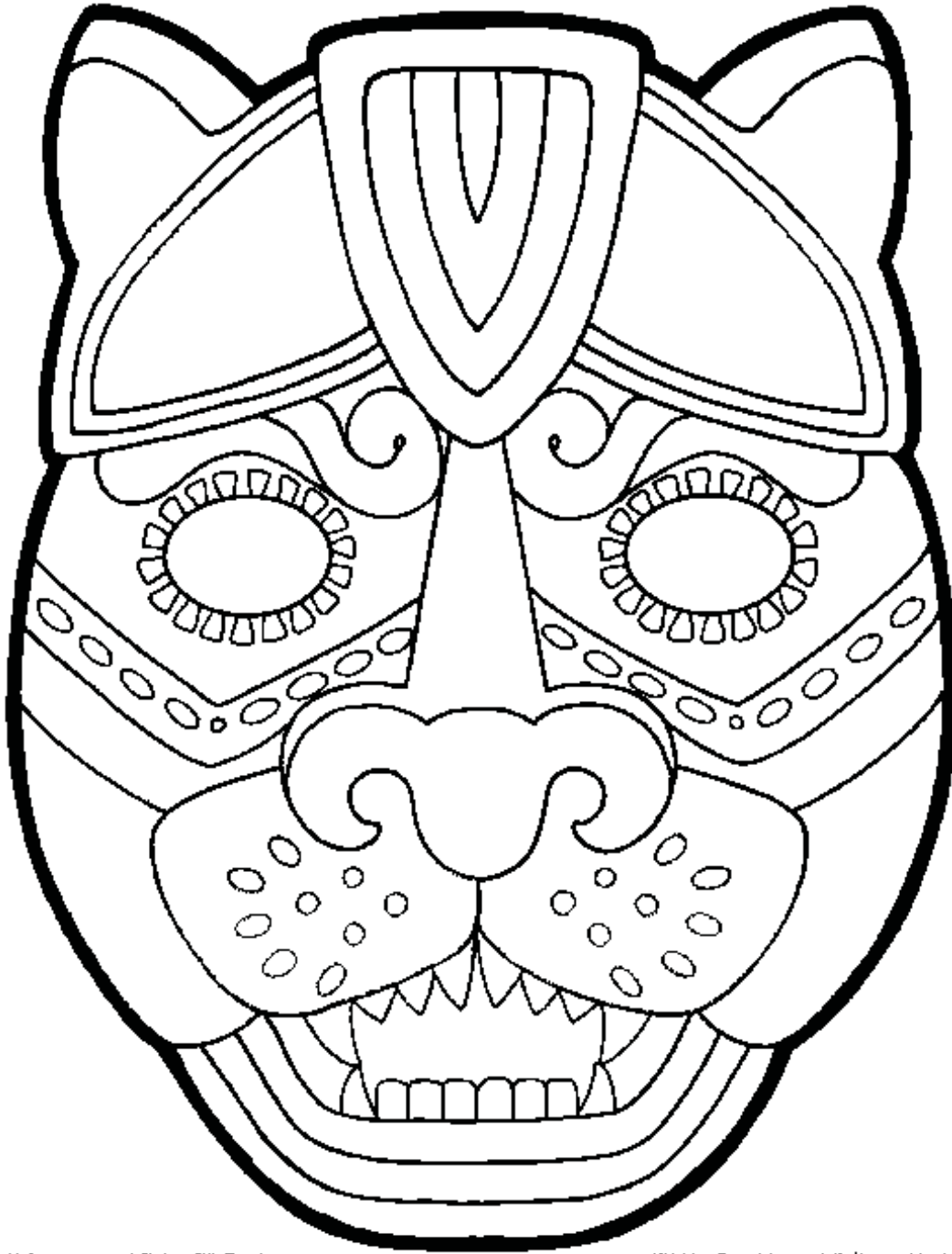
Read stories about the myths, history, and daily life of the Maya.



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MAYAN JAGUAR MASK

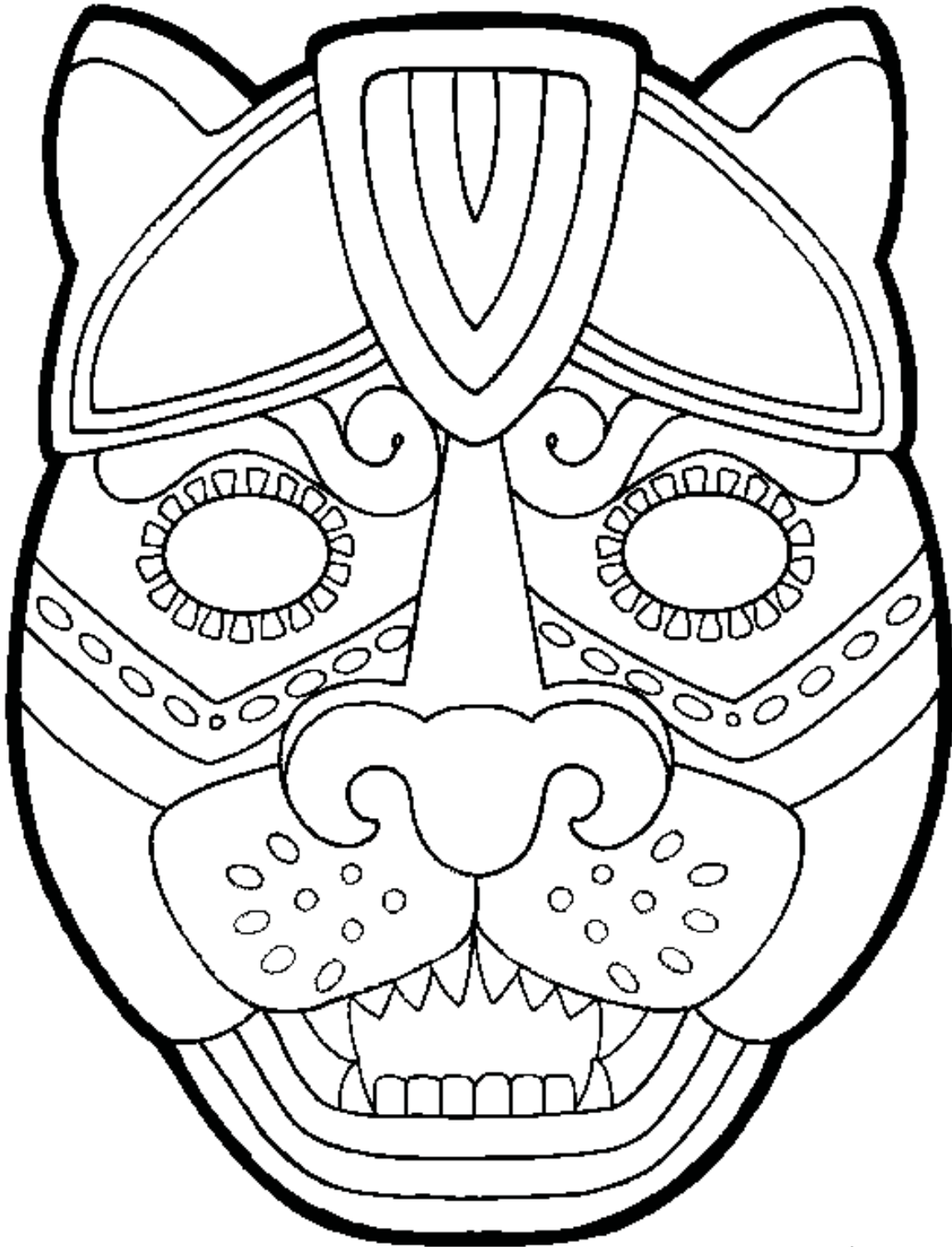


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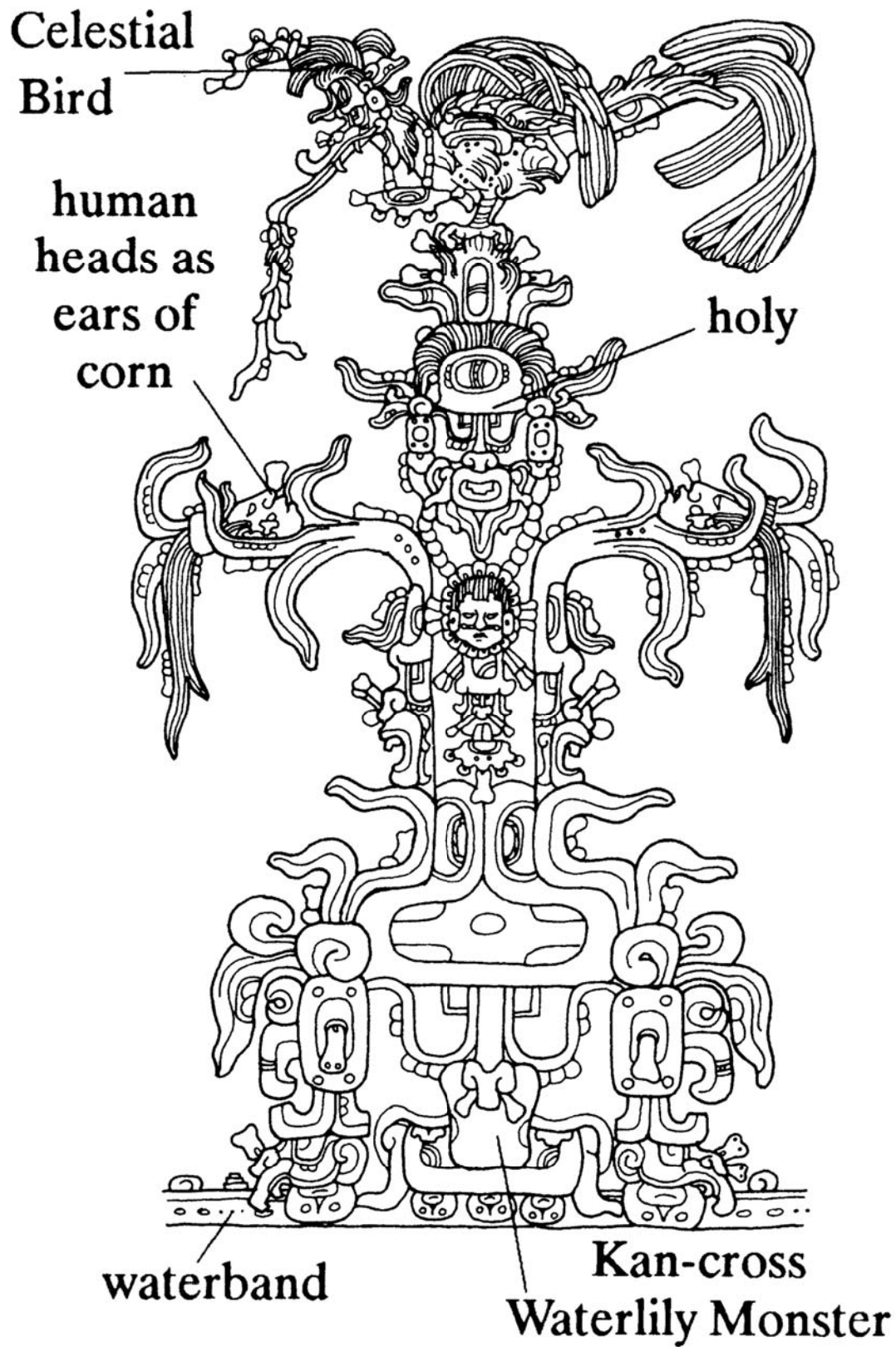
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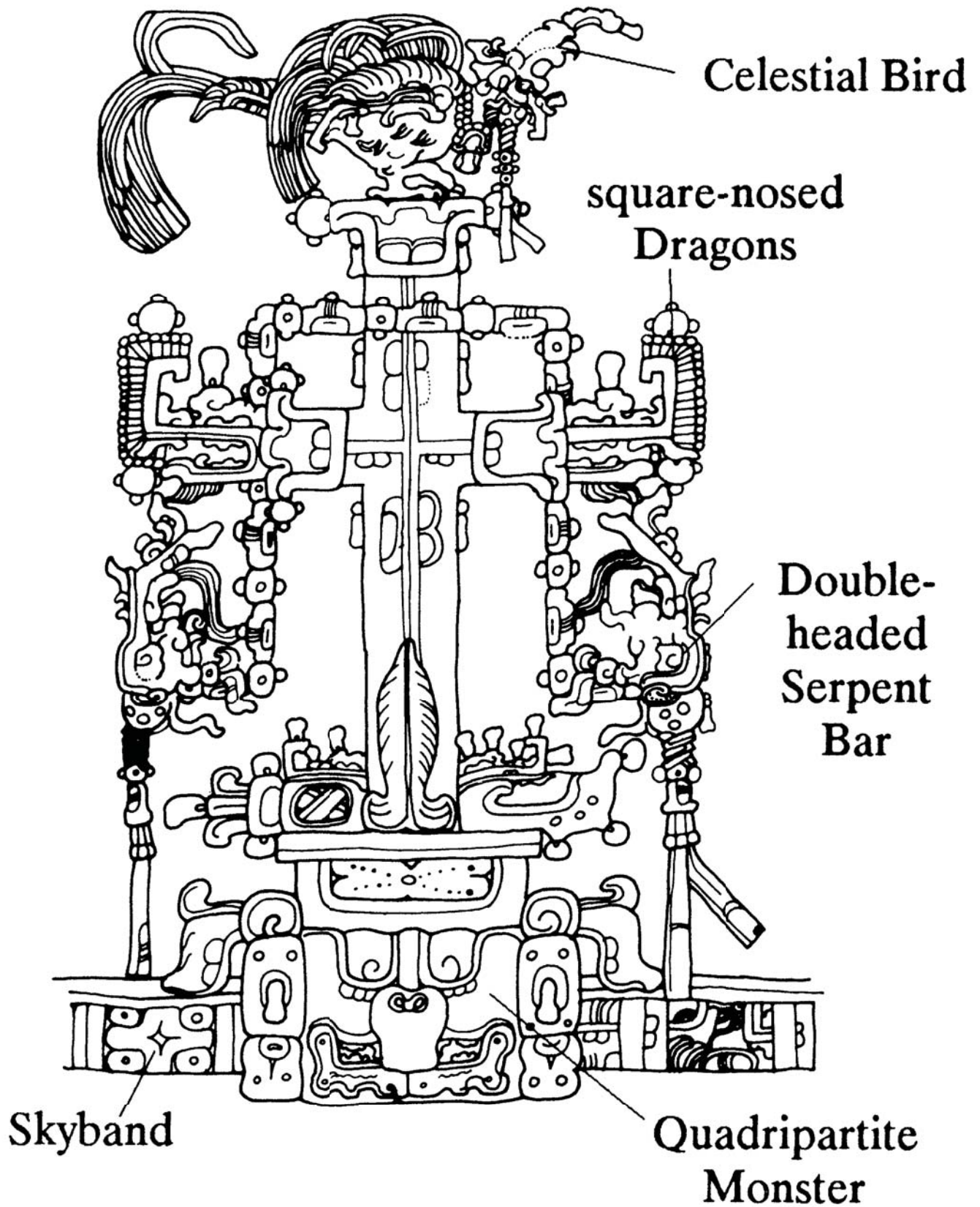
MAYAN JAGUAR MASK



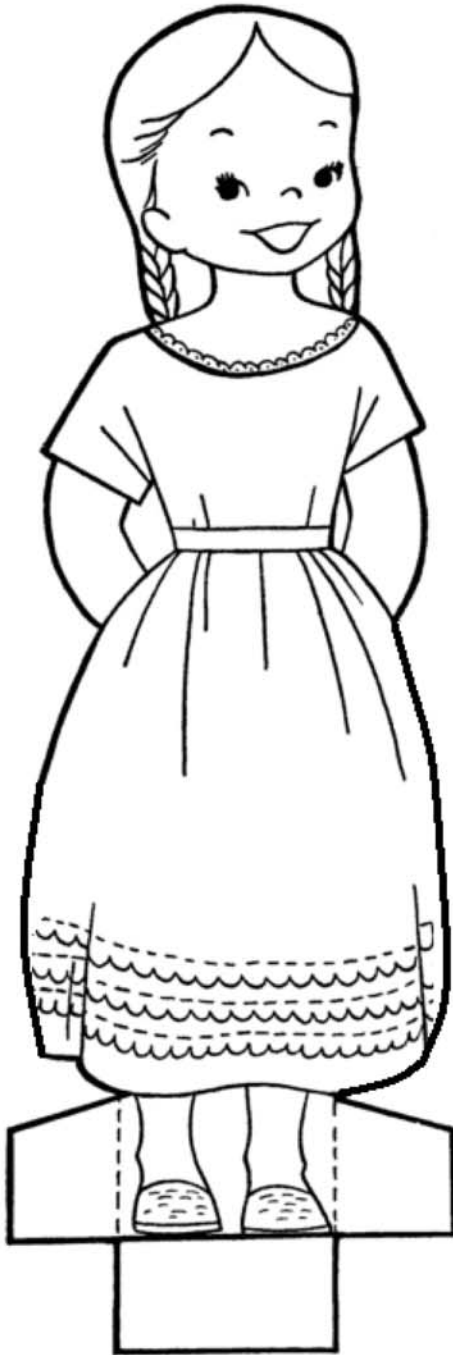
The Foliated Cross



The World Tree



Paper Dolls Maya Style!

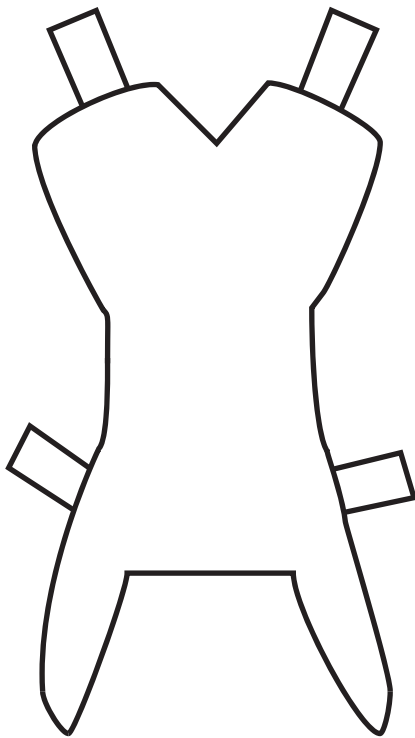


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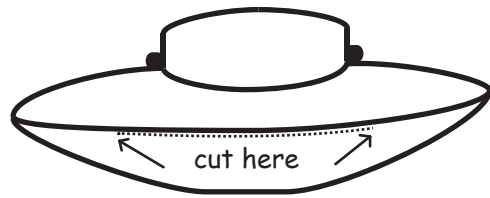
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Paper dolls adapted from: <http://www.activity-sheets.com/cutout/world-children/>

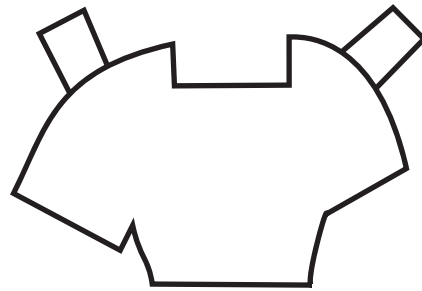
Get inspired and decorate these pieces of Maya clothing.
Practice naming each piece in English, Spanish, and Tzotzil!



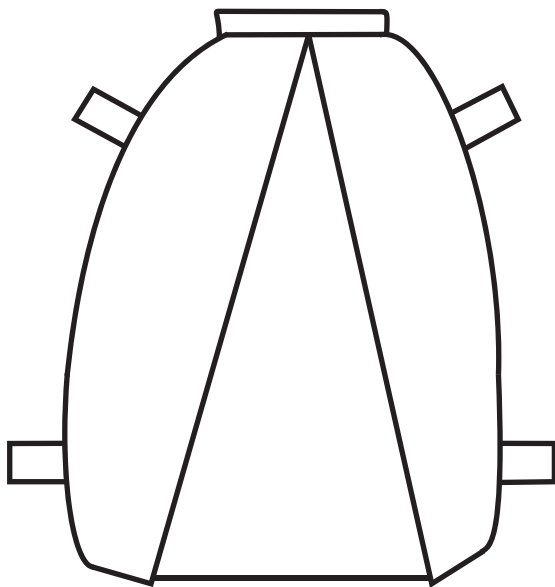
Tunic Poncho Pok' k'u'ul



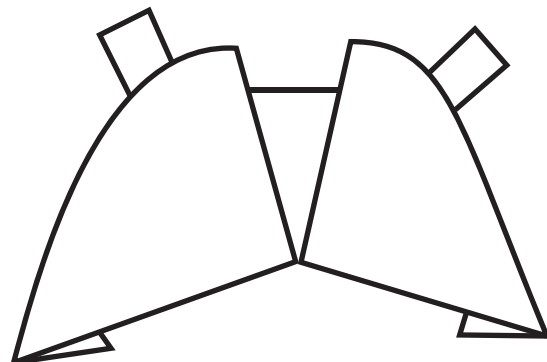
Hat Sombrero Pixol



Blouse Huipil K'u anz



Skirt Falda Zek



Shawl Rebozo Mochebal

Activity 2: Hearth and Home with the Maya Family

Have a Harvest Festival that presents activities of Maya daily life to families.

Weave on a backstrap or cardboard looms.

Grind corn, make tortillas and have something chocolate like hot cocoa.

Set up a mock hearth with the three hearth stones of creation.

Learn about Maya numbers and glyphs and make a codex and cacao drinking vessel label for participants to take home. See pages 26, 27, and 28 for sample activities.

Dress up in the traditional clothing available for trying on and read stories about Maya daily life.

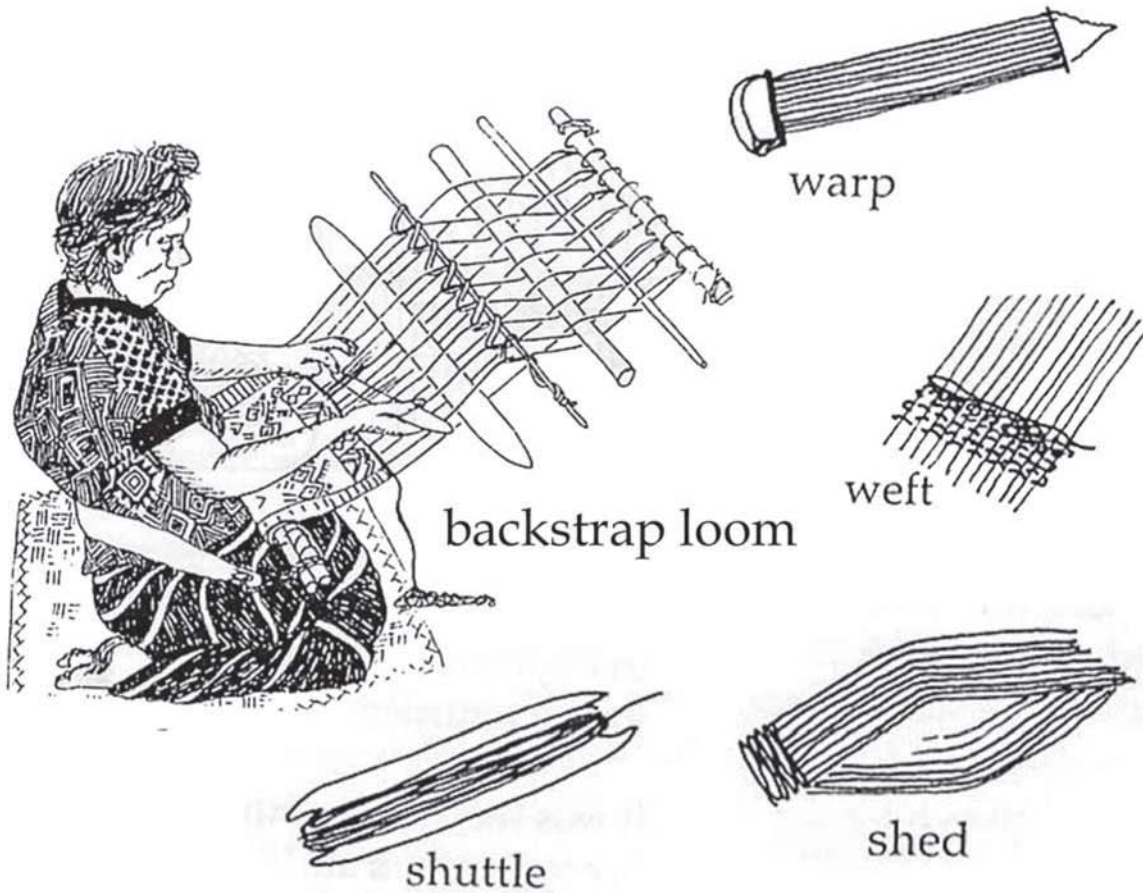


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Weave On a Back Strap Loom

Words to Know



Back strap loom: A small, light loom that is used by tying one end to a post or tree and the other end around the waist of the weaver.

Warp: The thread which runs lengthwise in a weaving. The vertical threads.

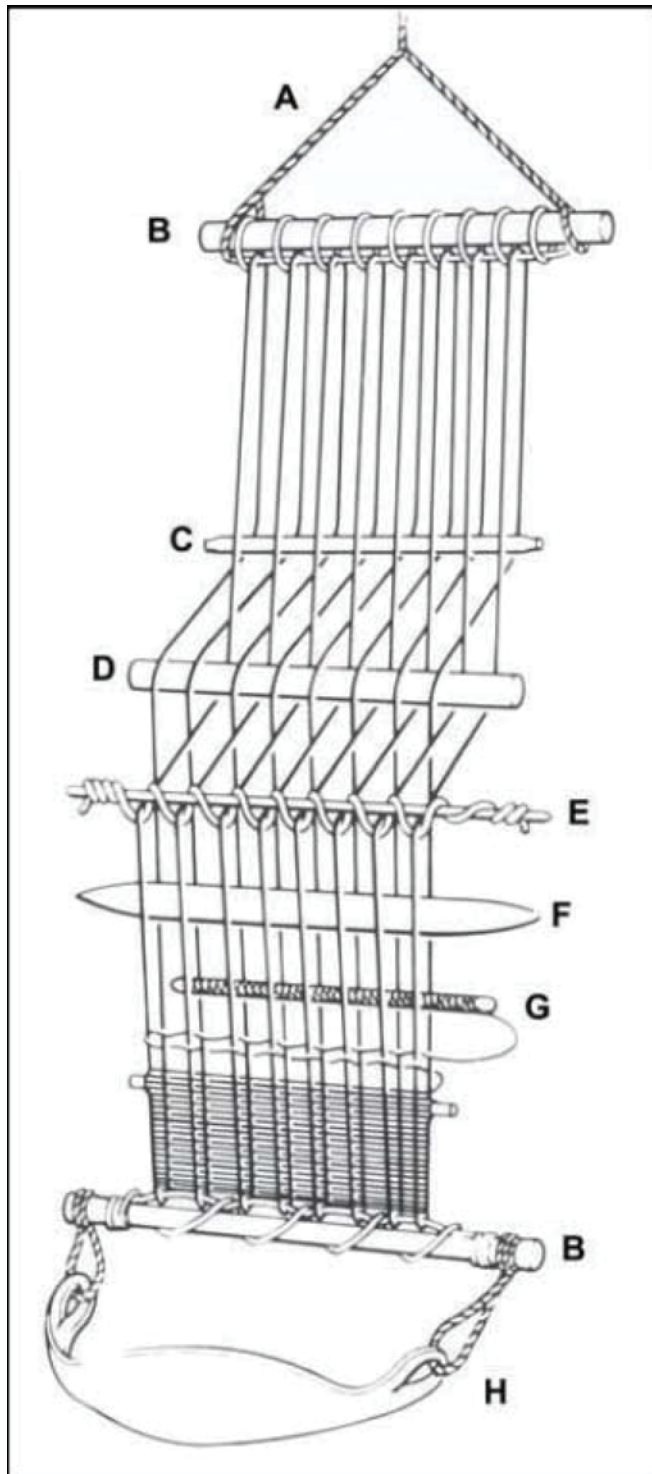
Weft: The horizontal threads that are woven through the warp of the weaving.

Shed: The opening created in the warp threads that allows the weft threads to pass through.

Shuttle: A tool used to pass the weft thread through the shed.



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Part 3: Suggested Family Day Activities and Events



A = **Cord**: ties the loom to a tree or post.

B = **End bars**: hold the warp to the upper and lower ends of the loom.

C & D = **Shed rods**: maintain the crossing of the warp's threads.

E = **Heddle**: lifts alternate threads of the warp.

F = **Batten**: separates alternate threads of the warp for the bobbin to pass through.

G = **Bobbin**: contains the thread of the weft, passes from side to side between the warp.

H = **Belt**: worn around the weaver's back and connects her to the loom.

(Diagram from Schevill 1993:55)



How to warp a cardboard loom

Materials

- 4 ½" x 7 ½" piece of thin corrugated cardboard
- ruler
- pencil
- scissors
- 95" length of string or yarn
- tape

What to do:

1. Starting ¼" from the edge along the short end of the cardboard, mark lines approximately ¼" long at each inch. Then mark 2 lines between each inch mark evenly spaced apart. You will have 13 approximately evenly spaced lines. Repeat on the other end of the cardboard.

2. Cut each line with the scissors.

3. Insert the string in the bottom left slit, leaving about a 2" end hanging down.

4. Draw the string taut and insert it into the upper left slit.

5. Draw the string up and around the tab between the first and second slits and insert it into the second slit on the upper left.

6. Draw the string taut and insert it into the second slit on the lower left.

7. Draw the string up and around the tab between the second and third slits and insert it into the third slit on the lower left.

8. Continue this process until the string is inserted into each slit and your loom is warped with 13 evenly spaced verticle warp strings.

9. Tape each end to the back of the loom. Trim if necessary.

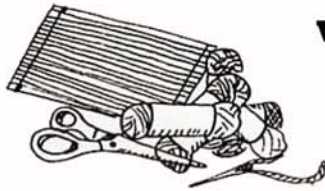
10. Follow the instructions on page 25 to weave your own rug. Leave a 2" end of "weft" to tie off your weaving when finished.



Weave Your Own Rug

What you need:

- Cardboard loom
- Brightly colored yarn
- Creativity



Words to know:

- loom
- weft
- warp

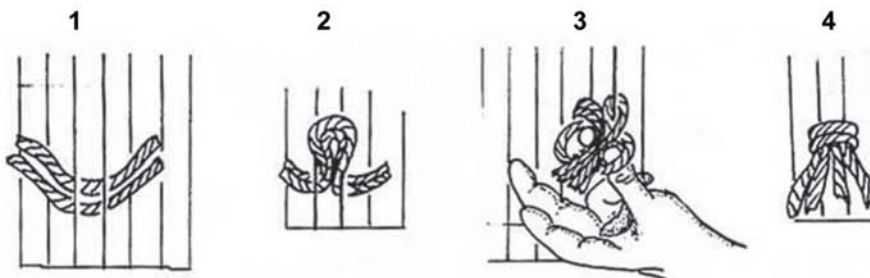
What to do:

1. Select a color of yarn and beginning at the bottom of the loom, thread the "weft" through from left to right by going over and under the "warp" strings.
2. Continue to weave the yarn using an alternating over-under weave until you near the end of the yarn.
3. Knot a new piece of yarn to the end of the first piece of yarn, and repeat instructions 1 and 2.
4. Repeat 3 until your weaving is finished
OR
5. Use some of the weaving techniques below to add different textures and patterns to your weaving.
6. Carefully remove the string loops from the cardboard slits and tie the loose ends of yarn to the string at the corners of the rug.
7. Enjoy!



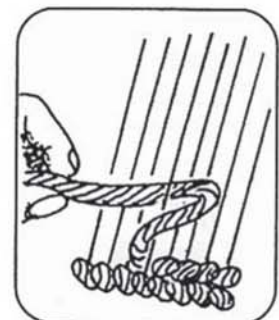
Rya Knot

1. At the ends of your rug, take 2 short strings and place them under two warp strings. (See diagram.)
2. Make a loop with the string that is between the 2 warp strings.
3. Take both ends of the strings and pull them through the loop.
4. Pull on the strings to tighten the loop.



Egyptian Knot

1. Knot a new piece of yarn to the end of the last piece of yarn. (See diagram)
2. Point your weft in the same direction you are weaving and go under the warp string once.
3. Wrap around the warp and go under it again to make a loop.



B (V) CH H K (Q,C) L M N P S T TZ (Z) W X (SH) Y (G,J)

A															
E															
I															
O															
U															













Maya Numbers

	0		1		2		3		4
	5		6		7		8		9
	10		11		12		13		14
	15		16		17		18		19

Maya Arithmetic

	400's		20's		1's
	$400 \times 2 = 800$		$20 \times 10 = 200$		$1 \times 3 = 3$
	$20 \times 2 = 40$		$1 \times 3 = 3$		$1 \times 1 = 1$
	$20 \times 1 = 20$		$1 \times 0 = 0$		$20 \times 0 = 0$
	$1 \times 0 = 0$		$20 \times 0 = 0$		$1 \times 1 = 1$
					$= 811$
					$= 203$
					$= 43$
					$= 20$

Primary Standard Sequence – Ch’olti and English translation

Salutation	“his paint” = Name Tag	“his drinking vessel”	?	?	Cocoa
Initial Glyph	Deity Head	U-Tsib	-naj	Ta-sih (?)	Te’-el (?)
					
					

Simplified translation: How do you do - - This is the name tag for (owner’s name) cocoa drinking vessel

The language of Classic Maya texts is an early form or Ch’olti’ and Ch’orti’ from the Ch’olan Maya linguistic family. Today this language is called “Classic Mayan” by some epigraphists (those who decipher glyphs). It was a literary language used for reading and writing, rather than for everyday speech, much like Sumerian in Mesopotamia, Latin in Medieval Europe, Sanskrit in India or Literary Chinese in China¹.

¹Coe, Michael D. and Mark Van Stone. 2005. Reading the Maya Glyphs, Thames & Hudson, Second Edition. Pp. 15.

Activity 3: Project Runway-Designing Divas Maya Style

Have an event where visitors can learn about clothing construction and pattern.

They can make their own poncho, shawl or huipil out of paper or Tyvek.

Provide rulers, rubbing plates and other items to assist with making designs and patterns.

Have a fashion show where all their good ideas can be shared with everyone else.

Relate where the designer got inspiration for his/her creation as he/she walks down the runway.

Use the sticks and frames to do an activity to learn about striped patterns in Zinacantec Maya clothing. See pages 4 and 5 for activity instructions.



Maxwell Museum of Anthropology
Weaving Generations Together: Educators Guide



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Activity 4: A Marvelous Maya Market

Create a marketplace for guests to learn about the economics of Maya textile production.

For added fun, play the Maya Game of Life and set up a space for a bank, resource center, workshop and market. Visitors can then visit the bank to get a small business loan, “buy” resources at the resource center, go to the workshop to create their items and then “sell” their items at the market for a profit. If desired, they can then invest their profit in more resources to continue making and selling items.

Provide art materials for visitors to make their items. Consider using Tyvek as a cloth and make simple items such as billfolds, eyeglass cases and bags for sale.

Determine amounts for cost of materials and sale price of items.

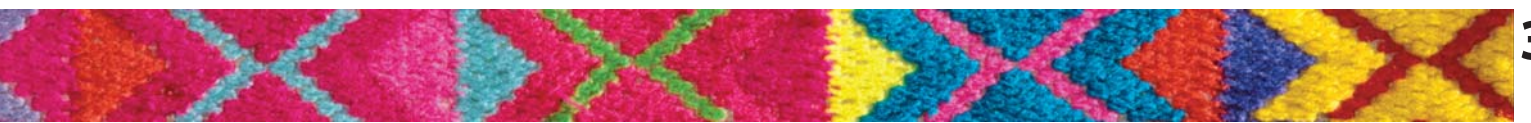
Use play money if possible and incorporate lessons on currency.



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Activity 5: The Wonderful World of Weaving

Have a celebration of weaving across cultures. If possible, invite indigenous weavers from your community to talk about the importance of weaving in their lives.

Invite visitors to weave on backstrap looms and make their own weaving creations on paper mats.

Assemble a large wooden frame and cut strips of various fabrics to make a large community loom. Invite guests to select a strip to add to the loom. Attach the strips with sticky Velcro dots.

Make comparisons of weaving techniques on the various styles of looms.



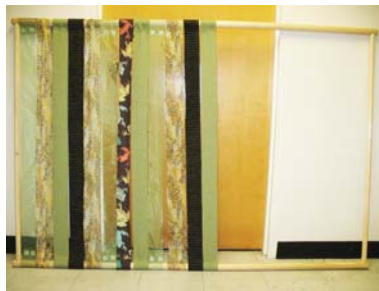
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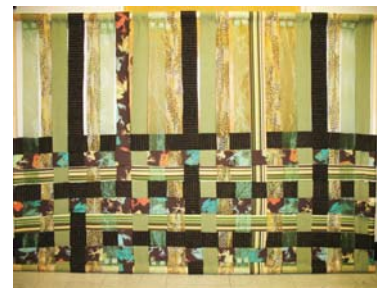
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1. Make a frame about 72" long by 48" high. Use wood or PVC pipe and elbow joints.



4. Starting the warps.



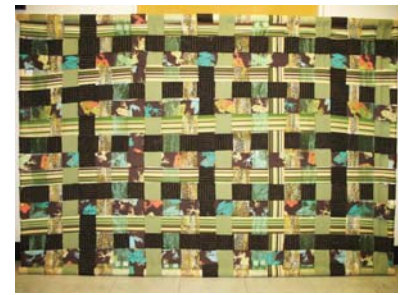
7. More wefts.



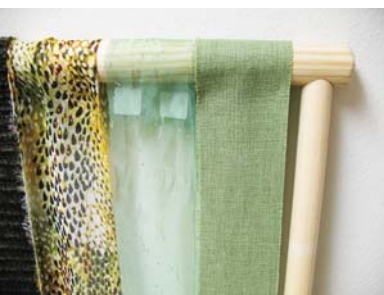
2. Drill a hole in the top and bottom pieces and attach the sides with screws.



5. Warps completed.



8. The completed loom!



3. Use 2-3" wide strips of fabric to weave your loom. Attach the strips with Velcro sticky squares.



6. Weaving the wefts.



Teachers Curriculum

“To say ‘I know how to weave’ in Tzotzil is to assert far more than skill development; it is to say that I am in the habit of weaving, and weaving is a part of my identity, of who I am. It is knowledge of the heart, not just of the mind.” From Weaving Generations Together, page 52.

Background information for teachers

For background, teachers are encouraged to read *Weaving Generations Together: Evolving Creativity in the Maya of Chiapas* by Patricia Marks Greenfield (Santa Fe: SAR Press). This book serves as the blueprint and catalogue for the exhibition. Most relevant are Chapters 1,2,3,4, and 6. Chapter 1 relates to Section 1 of the exhibition. Chapters 2 and 3 are the blueprint for Section 2 of the exhibition. Chapter 4 is the blueprint for Sections 3 and 4 of the exhibition. Chapter 6 inspired Section 5 of the exhibition. Three copies of the book are provided in the Resource Box.

Exhibition Description

Based on the book by Patricia Marks Greenfield, the exhibition explores transmission of traditional knowledge and learning through children’s play weaving and apprenticeship in the Zinacantec Maya hamlet of Nabenchauk, in the highlands of Chiapas, Mexico. The exhibition shows

an array of colorful and decorative clothing dating from the 1940s to 2000 including looms and weavings made by children in Nabenchauk. Maya people wear traditional clothing today and the exhibition demonstrates both continuity and change through the expression of weaving and embroidery. Photographs by Lauren Greenfield beautifully capture Maya people in everyday life wearing hand woven garments.

The exhibition was designed as a traveling exhibition and includes fun educational family activities and this pre- and post- visit curricula for grade 4-8 teachers that address issues of individuality, group identity, and how we learn.

Following these broad themes the suggested exhibition tour and this curriculum address issues of identity relevant to children everywhere.



Acknowledgements

The curriculum which follows was inspired by the work of Dr. Patirica Greenfield and the Weaving Generations Together exhibition and was made possible by the enthusiastic dedication of the small cadre of New Mexico teachers who provided invaluable input and feedback during the curriculum development process.

Primary funding for this curriculum development came from the Latin American & Iberian Institute's U.S. Department of Education Title VI National Resource Center grant.

University of New Mexico

Alfonso Ortiz Center for Intercultural Studies <http://unm.edu/~ortizctr/>

The Alfonso Ortiz Center for Intercultural Studies promotes equitable partnerships between communities and the University of New Mexico through collaborative programs in the humanities and public anthropology.

The center is named for the late Alfonso Ortiz, UNM anthropology professor, MacArthur fellow, and native of San Juan Pueblo. He believed anthropology is a mirror for humanity, and that the barriers between the university and world communities must be eliminated.

Goals and objectives are (1) to promote respect and appreciation for intercultural communication, cultural heritage, and the environment; (2) to foster a new approach in anthropology that involves individuals and communities in collaboration; (3) to encourage new forms of intercultural expression, including dance, art, visual media, exhibitions, and performances; and (4) to empower local communities in New Mexico and throughout the world to share their knowledge on their own terms.

Latin American & Iberian Institute
<http://lail.unm.edu>

Designated a National Resource Center (NCR) by the U.S. Department of Education, the LAIL offers academic degrees, supports research, provides development opportunities for faculty, and coordinates an outreach program that reaches diverse constituents. In addition to the Latin American Studies (LAS) degrees offered, the LAIL supports Latin American studies in departments and professional schools across campus by awarding student fellowships and providing funds for faculty and curriculum development. The LAIL's mission is to create a stimulating environment for the production and dissemination of knowledge of Latin America and Iberia at UNM.



Maxwell Museum of Anthropology
Part 4: Teachers Curriculum

Maxwell Museum of Anthropology
<http://maxwellmuseum.unm.edu>

One of the nation's finest anthropology museums, the Maxwell Museum of Anthropology offers exhibits and programs relating to cultures around the world, with a special emphasis on the cultural heritage of the southwest. Reflecting a broad mission that encompasses the entire history of humankind, the museum's collections are worldwide in scope, with extensive holdings from throughout North, South, and Central America, Africa, Asia, Australia and the Pacific Islands. With its primary emphasis on the Southwest, the Maxwell is world-renowned for its holdings from this region. The Maxwell offers to visitors an opportunity to experience the richness of human life ways in all their diverse expressions, providing a setting for both education and enjoyment unique in our state.

Ad Hoc New Mexico Teacher Advisory Committee

Working together, the University of New Mexico (UNM) Alfonso Ortiz Center for Intercultural Studies, Latin American & Iberian Institute, and Maxwell Museum of Anthropology issued an invitation to New Mexico K-12 teachers. The invitation called upon local New Mexico teachers, particularly those

in grades 4-8 who had experience in bilingual classrooms, to participate in collaboratively developing an interdisciplinary curriculum guide based around the Maxwell Museum's exhibition, *Weaving Generations Together; Evolving Creativity in the Maya of Chiapas*. From that invitation, a small group of dedicated teachers came together to provide ideas, comments, suggestions, and evaluation of the curriculum guide produced by the Maxwell museum staff. The following teachers were involved in this effort:

Louis Garcia, Ernie Pyle Middle School,
Albuquerque Public Schools

Judy Giblin, Lowell Elementary School,
Albuquerque Public Schools

Eloisa Molina-Dodge, Lowell Elementary
School, Albuquerque Public Schools

Debbie Woodward, Gil Sanchez
Elementary School, Belen Public
Schools

Juanita Roberts, Cottonwood Classical
Preparatory School, Albuquerque Public
Schools



Letter to Educators

Dear Teachers,

The following pages provide a curriculum intended for classrooms in grades 4-8. For Spanish-English bilingual classrooms, student materials are provided in both languages. We encourage teachers to use these materials with their students before and after their classes visit Patricia Marks Greenfield's museum exhibit *Weaving Generations Together; Evolving Creativity in the Maya of Chiapas*. Through the activities outlined here, students consider their own lives in relation to those of the Maya people living in Nabenchauk, a Zinacantec Maya community in Chiapas, Mexico and, in the process, discover both similarities and contrasts between the two cultures.

To help you get the most out of visiting the exhibition, this guide offers the following:

- An introduction to the exhibition
- Background information about the Maya (for teachers)
- Pre- and post-visit classroom lessons and extensions
- Spanish and English versions of student materials

In addition, there are two invaluable resources for teachers planning on implementing the exhibit and curriculum in their classroom instruction:

- First is Greenfield's book, *Weaving Generations Together: Evolving Creativity in the Maya of Chiapas* (SAR Press, 2004). The book is the catalogue and blueprint for the exhibition and provides important background for teachers.
- Second is Greenfield's website for the exhibit and accompanying book: <http://weaving-generations.psych.ucla.edu>. For those teachers with access to Promethean Boards, Smart Boards, etc., this website can be quite useful for introducing key ideas, content, and visuals in the exhibit. Certain parts of the website will be referenced in the following activities to provide ideas for how to incorporate it into classroom instruction. The website is also an excellent source of background information for teachers.

We have designed this guide to meet voluntary national education standards. To see how these standards apply, please see page 62.

Lastly, we welcome your feedback and invite you to send us your thoughts and suggestions regarding how to enhance and/or expand this guide. Please send all comments to laii@unm.edu.



Introduction to the Exhibition

The “Weaving Generations Together” exhibition was designed and developed by the University of New Mexico’s Maxwell Museum of Anthropology exhibit and curatorial staff using a collection from researcher and guest curator Patricia Marks Greenfield, based on her work in Chiapas, Mexico, and her book *Weaving Generations Together: Evolving Creativity in the Maya of Chiapas*. The exhibition explores transmission of traditional knowledge and learning through children’s play weaving and apprenticeship in the Maya community of Nabenchauk, in the highlands of Chiapas, Mexico. The exhibition shows an array of colorful and decorative clothing dating from the 1940s to the 2000s including weavings and embroideries made by children in Nabenchauk. Zinacantec Maya people wear traditional clothing today, and the exhibition demonstrates both continuity and change through the expression of weaving and embroidery. Photographs by Lauren Greenfield beautifully capture Maya people in everyday life wearing hand woven garments.

For centuries, the Zinacantec Maya women of Mexico have woven and embroidered textiles that express

their social and aesthetic values and embody their roles as mothers and daughters. The book, which serves as a catalogue of the exhibition, boasts more than two hundred striking and detailed photographs of Zinacantec textiles and their makers. This innovative study provides a rare long-term examination of the cognitive and socialization process involved in transmitting weaving knowledge across two generations. Author Patricia Marks Greenfield first visited the village of Nabenchauk in 1969 and 1970. Her return in 1991 and regular visits through 2003 enabled her to combine a scholarly study of the impact of growing commercialization and globalization on textile design and sales, creativity, cognitive development, and female socialization with poignant personal reflections on mother-daughter relationships, social change, and collaboration.

Greenfield’s collection of data and range of approaches make this book a major contribution to studies of cognition and socialization, the life cycles of material culture, and the anthropology of the Maya. *Weaving Generations Together* will appeal to both the academic specialists and anyone who admires Maya weaving and culture.



Greenfield received her Ph.D. from Harvard University and is currently Distinguished Professor of Psychology at UCLA, where she is a member of the developmental psychology group and founding Director of the FPR-UCLA Center for Culture, Brain, and Development. Her central theoretical and research interest is in the relationship between culture and human development.

Who are the Maya?

The following information is provided as a means to familiarize the teacher with pertinent background information on the Maya. Much of this information is then incorporated into the pre-visit classroom lessons. The background information is not necessarily meant for students, as much of it is not written or formatted in a way in which is easily accessible to students. However, teachers may want to take sections of the background information and share it with their students in a manner that is appropriate for their grade level. Teachers may choose to expand on some of the activities provided in the curriculum by including more of the content from the background information.

The Maya

The Maya are an indigenous group of people living in areas of what are now southern Mexico, Guatemala, Honduras, Belize, and El Salvador, which comprises most of what is called Mesoamerica. The Maya have been practicing their culture for over four thousand years. The oldest excavated Maya settlement is found in Cuello, Belize and dates to 2500 BC. They built a major civilization that reached its peak in the 9th century AD, producing magnificent ceremonial centers with pyramids, sophisticated mathematics that includes the understanding and use of zero, several complex calendars, and a written hieroglyphic language.

The Maya highlands in the southern part of their geographic range are characterized by mountains, lakes and pine forests. The Northern lowlands contain dense tropical forests. During their formative period, 1550-100 BC, small settlements of farmers cultivated corn out of the limestone soil in the lowlands of the Yucatán, in the raised fields along flooding tropical rivers and on the steep mountain slopes of Guatemala and Chiapas. Subsistence agriculture still practiced today in some areas, produces corn, beans, and squash that remain a part of the daily diet.



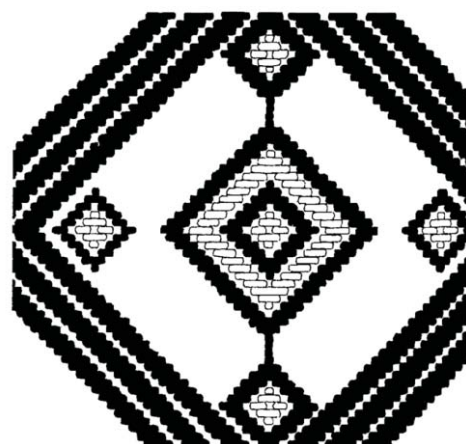
Maxwell Museum of Anthropology
Part 4: Teachers Curriculum

The Maya today are unified as a culture by sharing similar belief systems and customs. Numbering over six million people, together they speak more than thirty Maya languages in different parts of Mesoamerica. Incorporating Christianity into their ancient indigenous belief systems after European contact, they practice a syncretistic religion. The Maya cosmology still consists of a three tiered view of the universe with a centered sacred tree rooted in the underworld. This tree divides Earth from heaven and creates sacred space. The tree also provides a path to the underworld where their ancestors live. From this central point, four cardinal directions radiate.

Symbolically, the design of the universe is sometimes woven into Maya textiles. The universe design shows a diamond that represents the path of the sun in its daily journey across the sky.

Other symbols also tell the narrative of the creation story as outlined in the sacred text, the Popol Vuh. Both the presence and placement of these symbols have significance to the wearer. In the case of a woman's blouse, called a *huipil* in Spanish, the wearer herself is placed in the center of the universe, positioning her in both time and space within the cosmos and her community.

Weaving and wearing traditional clothing is a custom that has been practiced continually for over a thousand years. Designs are specific to each community and it is possible to identify which community the wearer comes from based upon clothing design. Weavers get inspiration for designs from nature, objects from everyday life, beliefs, their families and communities, as well as the world at large. Commercialization and globalization have influenced innovations in creativity in recent times.



The universe design: the four small diamonds indicate the cardinal directions; a narrow line connects east, at the top, and west, at the bottom, to show the path of the sun



History of the Maya

Anthropologists and historians classify the history of the Maya before European contact into four main periods.

The Formative or Pre-Classic Period (from 1550-100 BC) was characterized by subsistence farming among small settlements of people. Although in contact with other groups living in Mesoamerica at the time, such as the Olmecs along the Gulf coast and the Mixtecs of Oaxaca, the Maya people avoided trade with these outsiders. Around 100 BC, Maya culture and society underwent significant changes.

During the Proto-Classic Period (from 100 BC – 200 AD), large urban centers developed ruled by powerful elites and the Maya adopted ideas from neighboring groups previously ignored. As a result, sites such as El Mirador in Guatemala were built in a single generation under the leadership of complex governments, and they developed calendars and hieroglyphic writing to express and record their own history and culture.

The third period of pre-Columbian Maya history, the Classic Period (from 200-900 AD), is a time when the Maya civilization achieved its cultural and artistic peak. Sites such as Tikal in Guatemala, Palenque in Chiapas and Copan in

Honduras were the center of large city-states, characterized by great pyramids, temples, and tombs, furnished with carved stone monuments called stele depicting lavishly costumed rulers performing ceremonial rites. Their astronomical, agricultural and ritual calendars dictated events of everyday and ceremonial life. Skilled artists created painted pottery, painted walls, carved stone reliefs, elaborate jewelry, and detailed textiles. Politically, the Maya were never unified, existing rather as independent militaristic states.

Around 900 AD, the Classic Period civilization began to collapse. Reasons to explain the downfall are as varied as warfare, unsustainable resource management, overpopulation and distrust of leadership. Whatever the cause, a mass exodus of people from the population centers occurred, and the cities of the lowlands never recovered.

The Maya civilization was both unsettled and reshaped during the post-Classic Period (900-1521 AD) by the Petén Maya of Tabasco, along with the peoples of central Mexico. Maya culture and society was further impacted by the arrival of the Spanish in 1521. Today, the Maya exist as a vibrant and dynamic culture, continuing to practice ancient traditions while adapting to modern changes.



Classroom curriculum: Pre-visit Activities

Lesson 1: Constructing Identi-tees

Objectives

Students will determine where present day Maya live, discuss Maya life style and dress and receive an introduction to the exhibit.

Materials

- Map of North America
- Map handouts for each student
- Colored pencils, pens or crayons
- Maya country flash cards
- Blank t-shirt handout on heavy paper
- Teacher's favorite t-shirt sampler

Process:

1. Distribute the map handouts to each student and Maya country flash cards to groups of students. As each group reads the flash cards to the class, each student will identify the country on their map and color it in with a unique color.

Explain that the exhibition they will visit features the Maya, who originate from these countries.

2. Explain to the class that they will be visiting the exhibition, "Weaving Generations Together," and briefly relate its themes as described above. Use the exhibit website as well, to introduce the exhibit and themes and show traditional clothing from the exhibition.

3. As an introduction to their homework assignment, explain to the students that they will be examining different ways to express individual and group identity by considering the clothing that a person wears. Consider discussing how some people choose their clothing, while others do not choose because they have their choices structured by external conditions (culture, tradition, regulations, economic conditions, etc.)

4. Using your favorite t-shirt and picture, explain to the class why it is your favorite and what that says about you as an individual. Tell the story behind your t-shirt and how you identify with it.



5. Ask the students to think about their favorite t-shirt and to wear it or bring it in the day you plan to do activity 2.

6. At home, students are to draw, color, and cut out with as much detail as possible their favorite t-shirt (or make one up if they do not have a favorite) on heavy paper using the outline found on page 46. Students must choose an appropriate t-shirt conforming to the school's dress code. Instruct students to write their names on the back side of the paper before turning in the drawings.

Expansion Activity

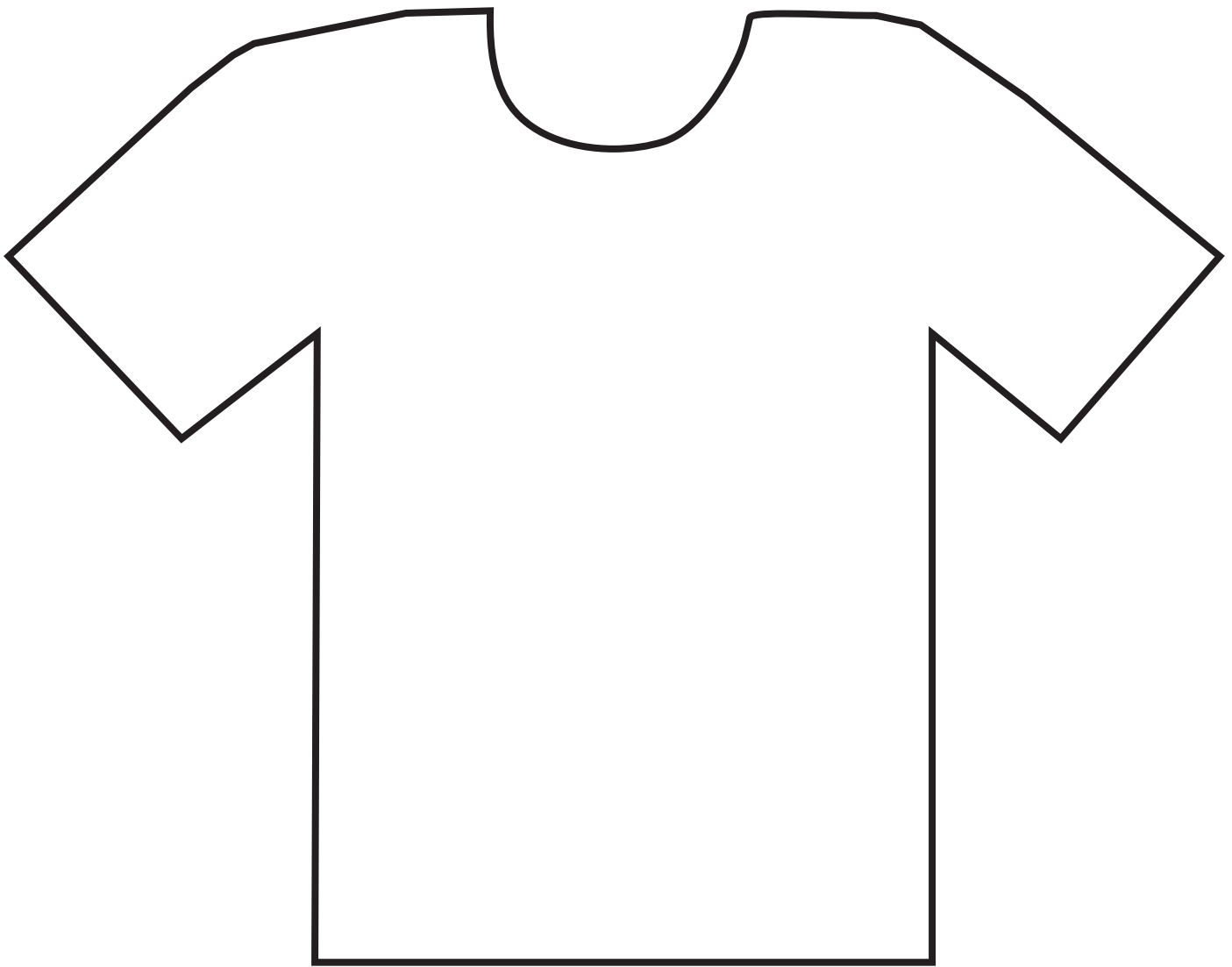
Use Google Earth to introduce the Maya to your class. The coordinates 16° 45' 34.11"N, 92° 43' 17.88"W will take you to Zinacantán Center. Explore the city and countryside, clicking on any available pictures to see what it is like where the people live and work, what their clothing looks like and other features. The coordinates 16° 44' 04.89" N, 92° 46' 48.52" W will take you to Nabenchauk the site where the exhibition materials were collected.



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This is my favorite t-shirt / Esta es mi camiseta favorita



Please put your name in the back
Por favor pon tu nombre atrás



Maxwell Museum of Anthropology
Weaving Generations Together: Educators' Guide

Maya Geography Cards

Use these Maya country flash cards to introduce a geography lesson on the countries of the world where Maya people originated and continue to live. You can divide your class up into 5 groups of about equal size. Have them read the cards together and then decide what information the group will report out on to the class. You can use the outline maps to help you complete the North American map. Depending on the grade level of the students, try these activities or come up with some of your own.

1. For younger students, color the countries in a master map for the

students to use to find the countries shown on their cards and then fill in their own maps.

2. For older students, have groups find the countries on their maps using the outline map and then report to the other groups where the country is located using directional vocabulary. For example, "Belize is located east of Guatemala and south of Mexico on the Caribbean Sea." Be sure to point out where Chiapas, Mexico is and reiterate that that is where the Maya people featured in the exhibition live. Perhaps as an extension, have students design a flag for a fictitious country. They can then think about and write what the colors and symbols stand for.

BELIZE

Population-300,000 (mid-2011)

Capital-Belmopan

Official Language-English, other languages spoken are Spanish and Kriol

Currency-Belize dollar

Ethnic groups- Mestizo, Kriol, Spanish, Maya and Garifuna

Head of Government-Prime Minister

Colonization-1638 English seamen were shipwrecked and over 150 years established settlements

Independence-from the United Kingdom on September 21, 1981



Fun Facts

- The form of government is a Constitutional Monarchy.
- The Gibnut rodent in Belize is commonly used in cooking.
- The national flower is the black orchid.
- The national bird is the Keel Billed Toucan.
- The national animal is the Baird's Tapir.



Imports and Exports

Imports-machinery and transport equipment, manufactured goods, fuels, chemicals, food, beverages, tobacco, pharmaceuticals

Exports-sugar, bananas, citrus, clothing, fish products, wood, crude oil and molasses

EL SALVADOR



Population-6,200,000 (mid-2011)

Capital-San Salvador

Languages-Spanish, Mayan and Nahuatl

Currency-US Dollar

Ethnic groups-Mestizo, White and a tiny percent of Native American

Head of Government-President

Colonization-1524 by Spain

Independence-from Spain on September 15, 1821, from Greater Republic of Central America on November 13, 1898



Fun Facts

- Motto- "God, unity, freedom"
- Flag-blue means unity, white means peace
- El Salvador lies along the Pacific Ring of Fire. As a result, it experiences significant tectonic activity such as frequent earthquakes and volcanoes.
- Santa Anna Volcano is El Salvador's most active volcano.

Imports and Exports

Imports-raw materials such as thread, consumer goods, capital goods, fuel, foodstuffs and petroleum

Exports-coffee, shrimp, textiles, sugar, chemicals, electricity

GUATEMALA



Population-14,700,000 (mid-2011)

Capital-Guatemala City

Languages-Spanish, 21 Mayan languages, Amerindian and Xinka

Currency-Quetzal

Ethnic groups-Mestizo, European, K'iche, Kaqchikel, Mam, Q'eqchi, Mayan, indigenous non-Mayan

Head of Government-President

Colonization- by the Spanish, started 1519

Independence from Spain-September 15, 1821



Imports and Exports

Imports-fuels, machinery, transport equipment, construction materials, grain, fertilizers and electricity

Exports-sugar, coffee, fruits and vegetables, petroleum and clothing

Fun Facts

- Volcano Pacaya last erupted in May 2010.
- Guatemala means "The Land of Trees."
- Motto- "Land of the Eternal Spring"

HONDURAS

Population-7,800,000 (mid-2011)

Capital-Tegucigalpa

Languages-Spanish, English, Garifuna, Miskito and other indigenous languages

Currency - Lempira

Ethnic groups-Mestizo, Amerindian, Black and White

Head of Government-President

Colonization-1524

Independence-from Spain on September 15, 1821, from First Mexican Empire on July 1, 1823



Fun Facts

- Motto-"Free, Sovereign and Independent"
- The flag of Honduras is composed of 3 equal horizontal stripes. The upper and lower ones are blue and represent the Caribbean Sea and Pacific Ocean. The white central stripe contains five blue stars. They represent the five states of the Central American Union. The middle star represents Honduras, located in the center of the Central American Union.
- The national bird is the Scarlet Macaw.

Imports and Exports

Imports-machinery and transport equipment, industrial raw materials, chemical products, fuels and food-stuff

Exports-agricultural commodities like coffee and bananas

MEXICO

Population-114,800,000 (mid-2011)

Capital- Mexico City

Language-Spanish, Nahuatl, Yukatek Maya and Zapotec languages

Currency-Peso

Ethnic Groups-Mestizo 70%, White 15%, Indigenous 9.8%, Other 1%

Head of Government-President

Spanish conquest of the Aztec Empire began in February 1519 with Hernán Cortéz.

Independence-declared September 16, 1810



Fun Facts

- Chocolate originates from early Maya culture. The name comes from a Nahuatl word *xocolatl*.
- Mexico is divided into 31 states.
- Mexico experiences frequent earthquakes.
- There are 50 species of hummingbirds that call Mexico home.
- Of the 3 colors on the Mexican flag, green represents hope and victory, white is for purity and red is for the bloodshed.

Imports and Exports

Imports-vehicles and vehicle parts, electronic machinery and equipment, copper and copper products

Exports-petroleum, natural gas, salt, agricultural products

Lesson 2: Researching Identi-tees

Objectives

Students will determine the association between identity and clothing.

Materials and preparations

- Hang a clothes line and clothes pins in the classroom
- Copy interview questions

Process:

1. As students arrive, hang up the paper t-shirts randomly on the clothes line with the clothes pins.
2. Prepare the class for interviews by dividing the students up into pairs and distributing the interview questions.
3. Instruct students that the activity will be about researching identities, asking each other to explore why a given t-shirt is considered a favorite piece of clothing.
4. Have each pair conduct the interview so that each student asks and answers every question on the interview page.

5. After a set time has elapsed and everyone has completed the interview, ask that each interviewer share what their interviewee said during the interview. If time allows, encourage the class to then guess which hanging t-shirt belongs to the interviewee.

6. To conclude, have a brief class discussion of what “identity” is and how do we visually represent it? How does clothing represent an individual’s different aspects of identity? Remind the students to keep these concepts in mind when they visit the exhibition “Weaving Generations Together.”

7. As a second homework assignment, students will use the interview questions as a guide to help them write a paragraph or two on why this is their favorite t-shirt.

- a. Teachers need to implement the writing process where the students proofread/edit their work over a period of days until a final product is produced.
- b. The teacher can call on volunteers to read the final product to the class. In order to have all students share and read their paragraph, you may have to do two 20 minute sessions. Have other students try to guess the readers t-shirt based on the description written.

Possible interview questions for students' favorite t-shirts and for homework.

- 1) Explain why this is your favorite t-shirt. / Explica porqué es esta tu camiseta favorita.

- 2) Where did you get this t-shirt? / ¿En dónde conseguiste esta camiseta?

- 3) Was it a gift? Was it a hand me down? From whom? / ¿Fue un regalo? ¿Te la heredaron? ¿De quién?

- 4) Is there a story behind this shirt? / ¿Hay alguna historia relacionada a tu camiseta?

- 5) What is your favorite part of the shirt? (words, pictures) Why? / ¿Cuál es tu parte favorita de la camiseta? (palabras, imágenes) ¿Porqué?



Museum Visit

Teacher's can schedule a guided visit of the exhibition if available or use the self-guided activities available with this curriculum (Page 64).

Classroom curriculum: Post-visit Activities

Lesson 3: Categorizing Identi-tees

Objectives

Students will:

- reflect on their experience at the museum.
- learn how to analyze and categorize data and apply their findings to the construction of identity.

Materials

- Lined paper and pencils with erasers
- Graphic organizers for each group
- Pre-cut butcher paper for class graphic organizer (2' x 3')
- Markers

Process:

1. Provide lined paper and a writing implement to each child. Ask them to write up to one page about what they liked and/or learned from visiting the exhibition. Give them time to read over and edit what they have written. Have a few children (or whole class) read aloud what they wrote. The writing could also be homework the night of the visit.
2. Next, discuss designs seen on the clothing in the exhibit. Discuss similarities and differences seen in motifs, colors, patterns, etc. Explain that these are qualities that can be described but not measured.
3. Assemble the students into groups of about 4-5 students each and explain to them they will examine the similarities and differences of the t-shirts hanging on the clothesline.
4. Explain to the students that each group should take several minutes to observe the t-shirts, and then should prepare a list of the similarities and differences.
5. Instruct each group to use a graph, web, or list (your choice as the teacher) to categorize the similarities and differences. For example, categories could be background color, pictures or messages on the shirts, etc. depending on their observations of similarities and differences.
6. After sufficient time has elapsed (probably 20-30 minutes), reconvene the class together.



7. Then, ask each group to present on 1-2 categories of data that they uncovered as they categorized the t-shirts. Instruct groups that they cannot repeat categories that have been previously shared by another group.

8. As each group shares their information, enter the data on a class graphic organizer, samples of which can be found on pages 55-57. At this point you can start to quantify numbers of shirts that have various designs (qualities) in preparation for the next activity.

Expansion Activity

After students have shared their data as a class, re-divide the class into their previous groups. Each group will work together to count, tabulate, and determine the percentages of motifs, colors, patterns, etc. within the different categories of information. If time allows, instruct students to present their findings as either pie charts or bar graphs.



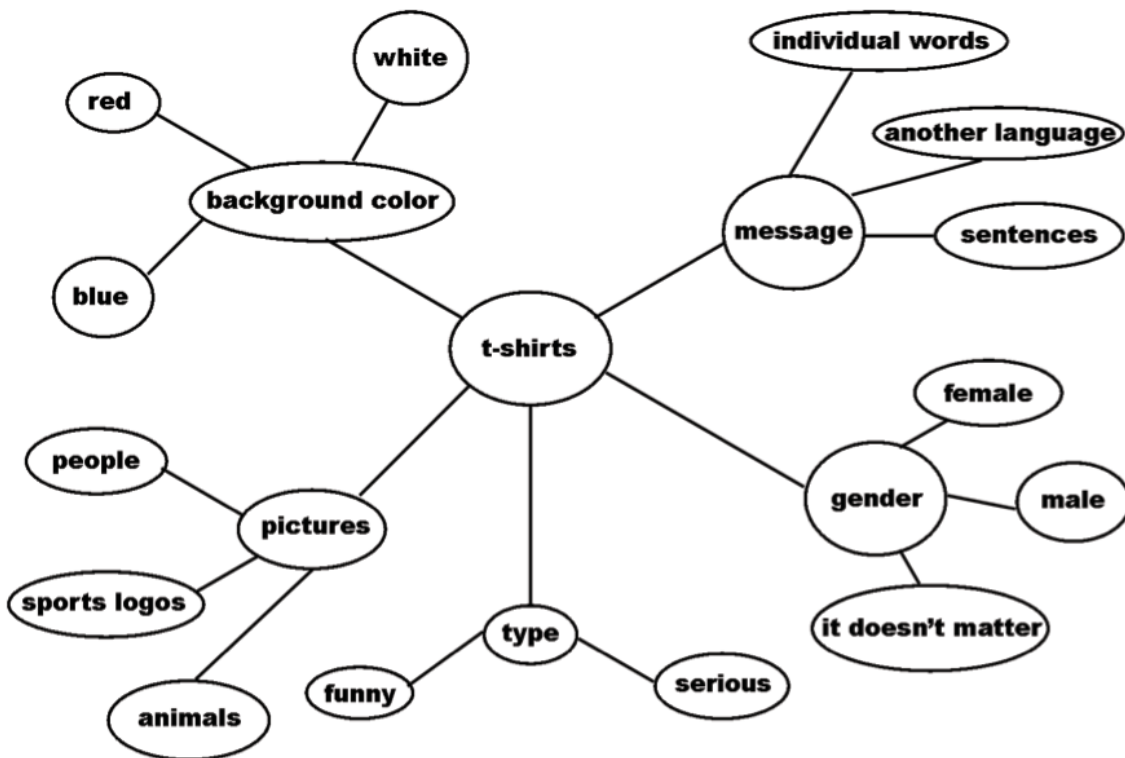
Maxwell Museum of Anthropology
Part 4: Teachers Curriculum

Graphic organizer samples

Categorize Favorite T-shirt Characteristics

11											
10											
9											
8											
7											
6											
5											
4											
3											
2											
1											
	purple	yellow	white	individual words	sentences	animals	people	sports	boy	girl	either

group names:



Maxwell Museum of Anthropology
Weaving Generations Together: Educators Guide

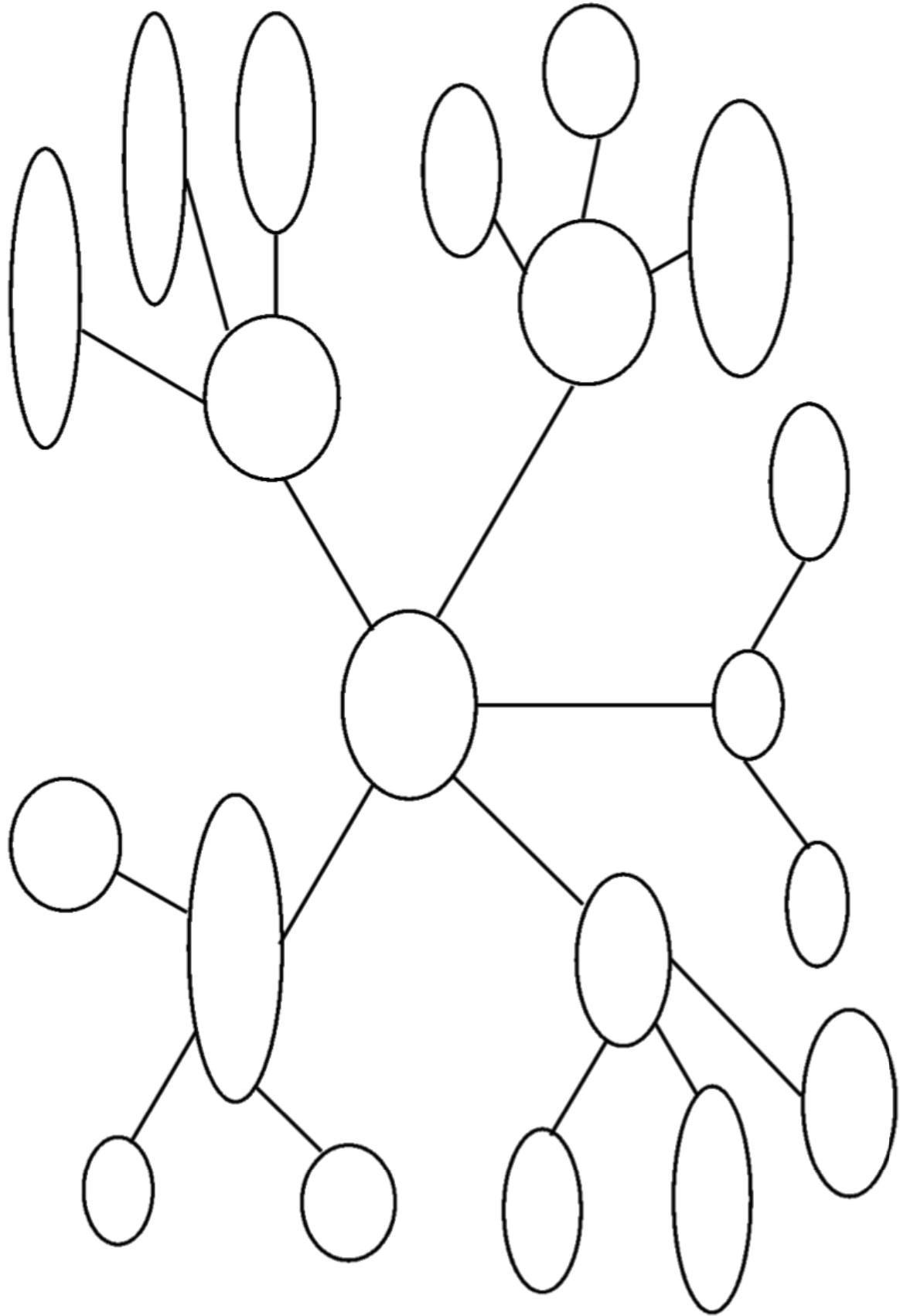
Categorize Favorite T-shirt Characteristics

11												
10												
9												
8												
7												
6												
5												
4												
3												
2												
1												

group names:



Maxwell Museum of Anthropology
Part 4: Teachers Curriculum



Lesson 4: Community Identi-tees

Objectives

Students will begin to discuss community identity and its relationship to individual identity.

Materials

- Butcher paper
- Markers

Process:

1. Explain to students that this exercise will involve constructing t-shirts that represent their classroom identities.
2. Instruct students to divide into small working groups.
3. Provide each group with butcher paper and markers, asking them to work together to create a t-shirt that represents the class identity. Using the class graphic organizer from the "Categorizing Identities" activity, the four most popular designs should be used as "rules" that students must follow.
4. Once sufficient time has elapsed (perhaps even a complete class period), reconvene the class and ask each group to pin their t-shirt illustration on the clothesline.

5. Once all of the community t-shirts are hung, instruct each group to briefly explain the meaning behind their illustration.

6. Discuss the differences between the individual t-shirts and the classroom t-shirts, using the opportunity to compare the results to the exhibit's examples of clothing from the Maya community of Zinacantán. Encourage discussion about what it means to operate within a community's "rules." Questions to consider include the following: Is individual identity and expression still possible? Can you have a community identity that is different than an individual's identity? Can you have multiple identities?

Expansion Activity

Provide the student groups with a set amount of butcher paper and ask them to measure, arrange, and draw the maximum possible number of t-shirts that will fit on the paper. You could add the challenge of producing a specific number of sizes as well. For older students, instruct them determine a cost and selling price for each size shirt. They can then calculate the price generated from the set of shirts they can make and which arrangement would be most profitable. Use this exercise as a way to discuss market economics and the role of producers, consumers, production cost, selling price, and profit.

Glossary

Backstrap loom: a simple and mobile type of loom consisting of sticks, rope, and a strap that is worn around the weaver's waist

Chiapas: the southernmost state of Mexico

Civilization: a society with a relatively complex level of cultural and technological development

Community: people with common interests living in a particular area

Cosmology: a worldview that deals with the origin, structure, and space-time relationships of the universe

Culture: the customary beliefs, social forms, values, and material traits of a particular group of people

Huipil: Spanish word for a blouse made and worn by Maya women made from a woven rectangle folded into a square and usually stitched at the sides. The Tzotzil word is k'u.

Identity: the distinguishing character of personality of an individual (or group)

Indigenous: originating in and characteristic of a particular region or country

Logo: a letter, symbol, or sign used to represent an entire word or social group

Maya: a member of a group of indigenous peoples chiefly of Southern Mexico, Belize, Guatemala, Honduras and El Salvador whose languages are Mayan

Mesoamerica: a geographical area roughly contiguous with the modern nations of Mexico, Guatemala, Honduras, Belize, and El Salvador

Symbols: something used for or regarded as representing something else: a material object representing something, often something immaterial: emblem, token or sign

Textile: any cloth or goods produced by weaving, knitting or felting

Tradition: the handing down of statements, beliefs, legends, customs, information, etc., from generation to generation, especially by word of mouth or by practice

Weaving: a textile, woven cloth

Zinacantán (the adjective is Zinacantec): a small county in Chiapas, Mexico, consisting of several small hamlets



Education Standards

This curriculum guide has been linked to U.S. national education standards as they are provided online by Education World, an organization which works to present “the objectives of the voluntary National Education standards for the major subject areas as a means for educators to stay abreast of the current efforts being made in the area of National Standards” (“National Standards”). For more information about Education World’s presentation of voluntary national standards, please visit their website at <http://www.educationworld.com/standards/national/>.

National Standards

Language Arts – English

Grades K-12

Communication Skills

- Students adjust their use of spoken, written, and visual language (e.g., conventions, style, and vocabulary) to communicate effectively with a variety of audiences and for different purposes.

Communication Strategies

- Students employ a wide range of strategies as they write and use different writing process elements

appropriately to communicate with different audiences for a variety of purposes.

Multicultural Understanding

- Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

Applying Language Skills

- Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning enjoyment, persuasion, and the exchange of information).

Sciences

Grades K-8

Science as Inquiry

- Students should develop abilities necessary to do scientific inquiry.
- Students should develop understanding about scientific inquiry.

Social Sciences – Geography

Grades K-12

The World in Spatial Terms

- The students should understand how



*Maxwell Museum of Anthropology
Part 4: Teachers Curriculum*

to use maps and other geographic representation, tools, and technologies to acquire, process, and report information from a spatial perspective.

- Students should understand how to use mental maps to organize information about people, places, and environments in a spatial context.
- Students should understand how to analyze the spatial organization of people, places, and environments on Earth's surface.

Places and Regions

- Students should understand how culture and experience influence people's perceptions of places and regions.

Human Systems

- Students should understand the characteristic, distribution, and complexity of Earth's cultural mosaics.

Social Sciences – U.S. History

Grades K-4

The History of Peoples of Many Cultures around the World

- Student understands selected attributes and historical developments of societies in Africa, the Americas, Asia, and Europe.

Fine Arts – Visual Arts

Grades K-4

Understanding and Applying Media, Techniques, and Processes

- Students use different media, techniques, and processes to communicate ideas, experiences, and stories.

Using Knowledge of Structures and Functions

- Students use visual structures and functions of art to communicate ideas.

Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

- Students select and use subject matter, symbols, and ideas to communicate meaning.

Understanding the Visual Arts in relation to History and Cultures

- Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

Reflecting Upon and Assessing the Characteristics and Merits of Their Work and the Work of Others

- Students describe how people's experiences influence the development of specific artworks.
- Students understand there are different responses to specific artworks.



*Maxwell Museum of Anthropology
Weaving Generations Together: Educators Guide*

Making Connections between Visual Arts and Other Disciplines

- Students identify connections between the visual arts and other disciplines in the curriculum.

Fine Arts – Visual Arts

Grades 5-8

Understanding and Applying Media, Techniques, and Processes

- Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

Using Knowledge of Structures and Functions

- Students select and use the qualities of structures and functions of art to improve communication of their ideas.

Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

- Students use subjects, themes, and symbols that demonstrate knowledge of contexts, value, and aesthetics that communicate intended meaning in artworks.

Making Connections between Visual Arts and Other Disciplines

- Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.

	Language Arts - English Grades K-12	Science - Grades K-8	Social Sciences - Geography Grades K-12	Social Sciences - U.S. History Grades K-4	Fine Arts - Grades K-4	Fine Arts - Grades 5-8
Lesson 1	●		●	●	●	●
Extension			●			
Lesson 2	●				●	●
Lesson 3	●	●			●	●
Extension		●				
Lesson 4	●				●	●
Extension		●				



References

Art to Go Teacher's Guide, Cleveland Museum of Art

Florida Museum of Natural History (n.d.). Images of the Maya [exhibit website]. Retrieved September 6, 2011, from <http://www.flmnh.ufl.edu/maya/default.htm>.

Greenfield, P.M. (2004). *Weaving Generations Together: Evolving Creativity in the Maya of Chiapas*. Santa Fe: SAR Press.

Morris, W.F. & Foxx, J.J. (2000). *Living Maya*. New York, NY; Harry N. Abrams.

Geography fun fact card references

http://www.prb.org/pdf11/2011population-data-sheet_eng.pdf
-population

<http://www.state.gov/>
-country profiles

<http://www.economywatch.com/>
-imports and exports

<http://www.enchantedlearning.com/geography/outlinemaps/>
-outline maps

http://en.wikipedia.org/wiki/Main_Page
-flags
-other information



Part 5: Self-guided Visit Activities

Preparation and Use

The following booklets are to be printed two-sided, arranged numerically and folded in half. Students can use these when visiting each section of the exhibition. Students can use pencils to answer the questions and for their designs and decorations. Artwork can be colored back at the classroom if desired.



Weaving Generations Together

Self-guided
visit activities

Grades: K-4

Name: _____

Date: _____



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Education Division

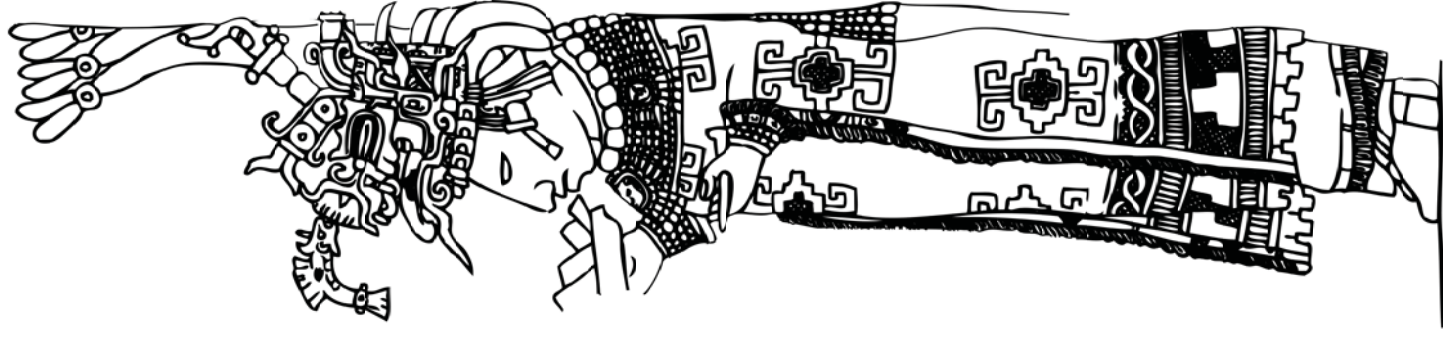
505-277-2924

<http://maxwellmuseum.unm.edu>

Text by Amy Grochowski

Illustrations on pages 4-11 by Mary Sundstrom

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<http://m-useumvictoria.com.au/melbournmuseum/whatson/event/?event=562625>

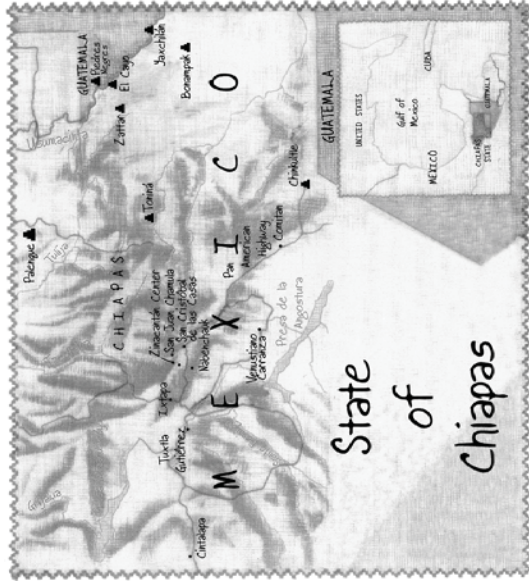


Section 1

The Global Marketplace

Find the Map

The photographs and clothing in the exhibition all come from the village of Nabenchauk in Chiapas, Mexico. Circle Nabenchauk on this map.



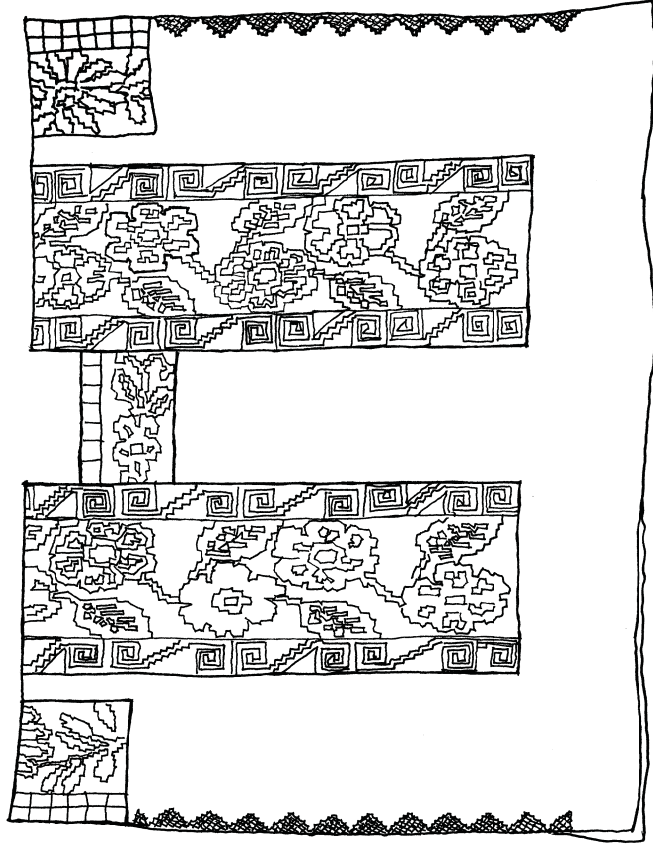
Look For and Find

The people live in the mountains of Chiapas.

Find photographs in the exhibition that show:

- mountains
- rivers
- forests
- flowers
- people at the market
- two boys throwing a spider
- a family all together
- a child watching TV

Sometimes resources from outside communities are used to decorate clothing. Paper patterns were used to make the decorations for this blouse (*huipil*).



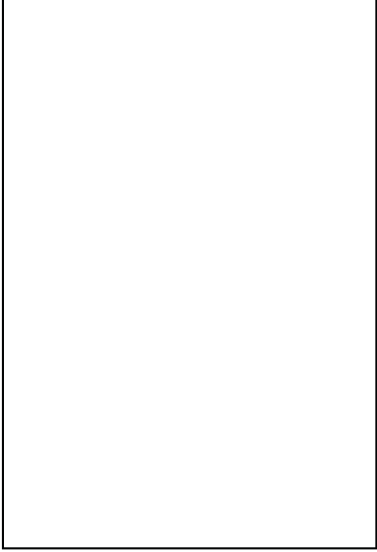
Find this *huipil* in the exhibition. Match the flow-ers on the blouse with the paper patterns. Hint: count the petals!

Section 4

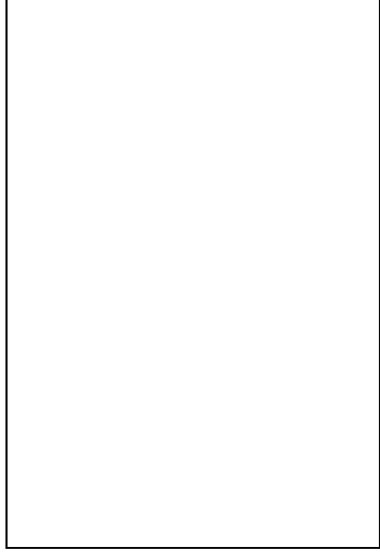
Look for and find photographs of:

- A family preparing flowers for sale
- A girl in a field picking flowers
- A market for tourists in Nabenchauk

Weavers sometimes make small items to sell to tourists at the market. Find the pillowcase and purse. Draw them below.



pillowcase



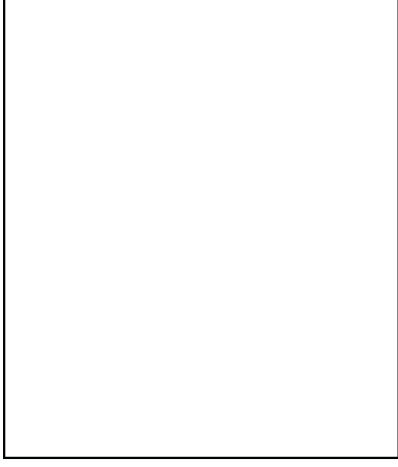
purse

Learning About the Maya and Maya Clothing

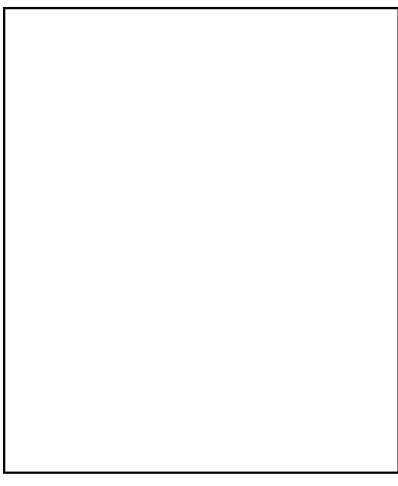
Find and Draw

The color, style and design of the clothing you see are made and worn by the people of Zinacantán.

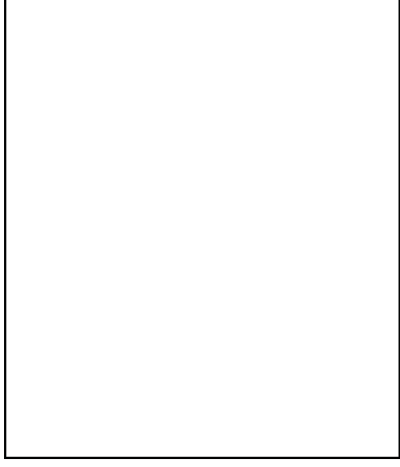
Find a boy's **poncho**.
Draw it here.



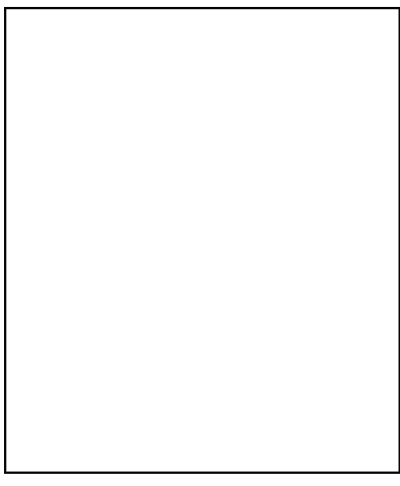
Find a woman's **blouse**.
Draw it here.



Find a girl's **shawl**.
Draw it here.



Find a man's **hat**.
Draw it here.

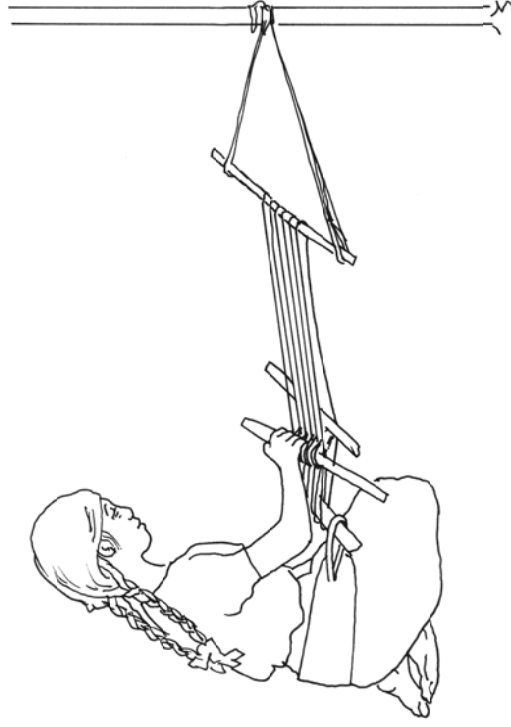


Section 2

Look For and Find

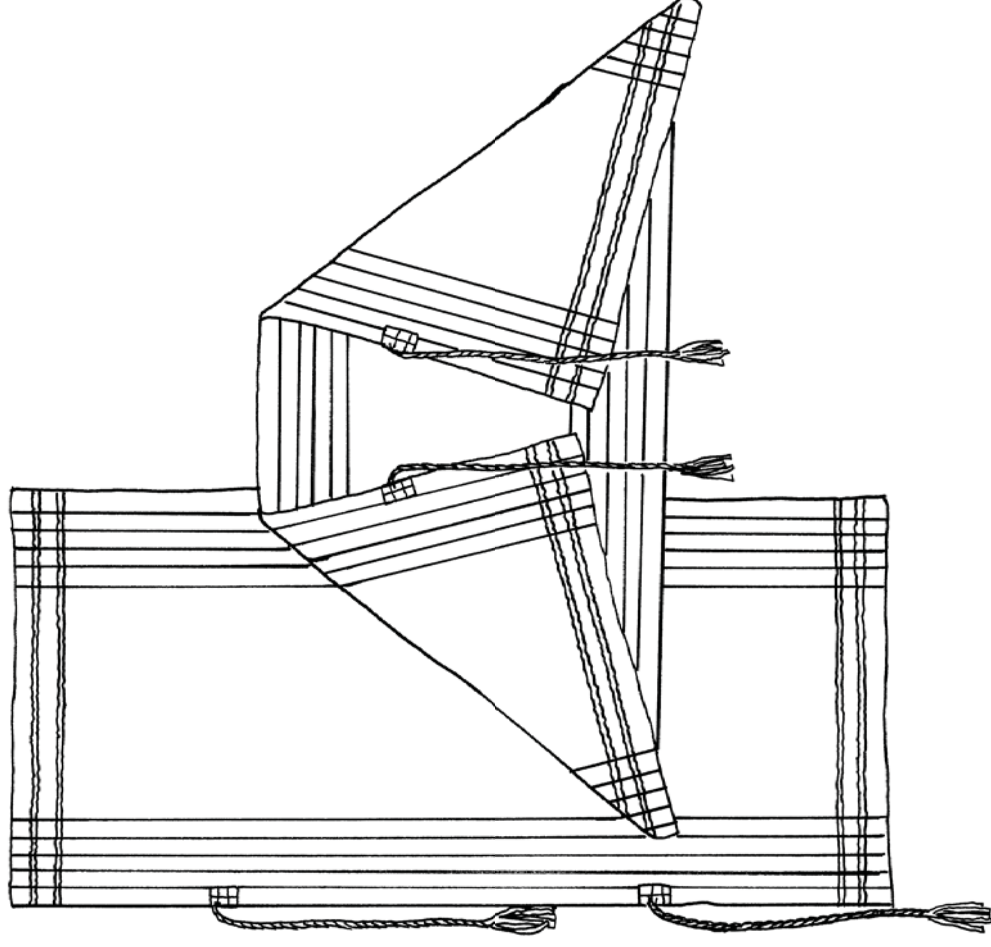
Girls learn how to weave when they are very young. As in weaving, they kneel and move their body by doing many chores. Find photographs of people doing these chores:

- a woman making tortillas
- a girl washing clothes
- a mother changing her baby
- a girl weaving on a loom



Find the backstrap loom. Try it on like the girl in the picture.

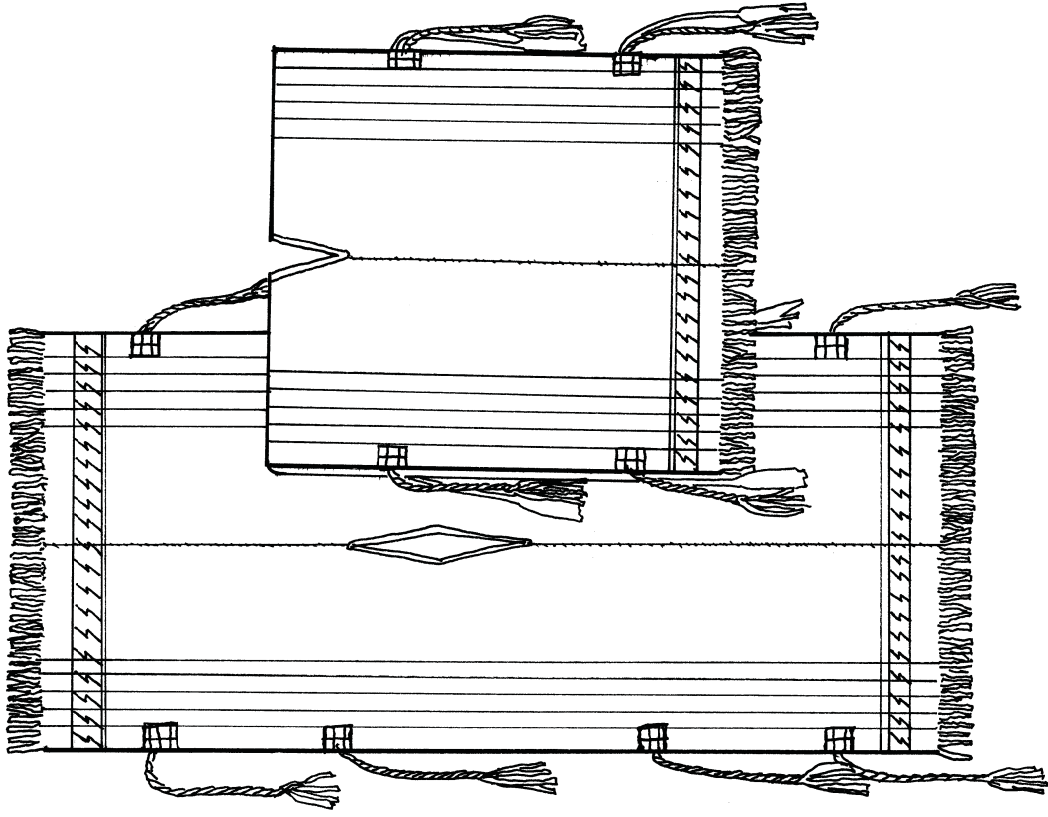
Comparing Ponchos and Shawls



Shawls are woven like a long rectangle. They are worn over the shoulders and tied at the chest. Pretend you are putting on a shawl. Don't forget to tie the tassels!

Find your favorite shawl in the exhibition. Draw the designs you see on to the one above!

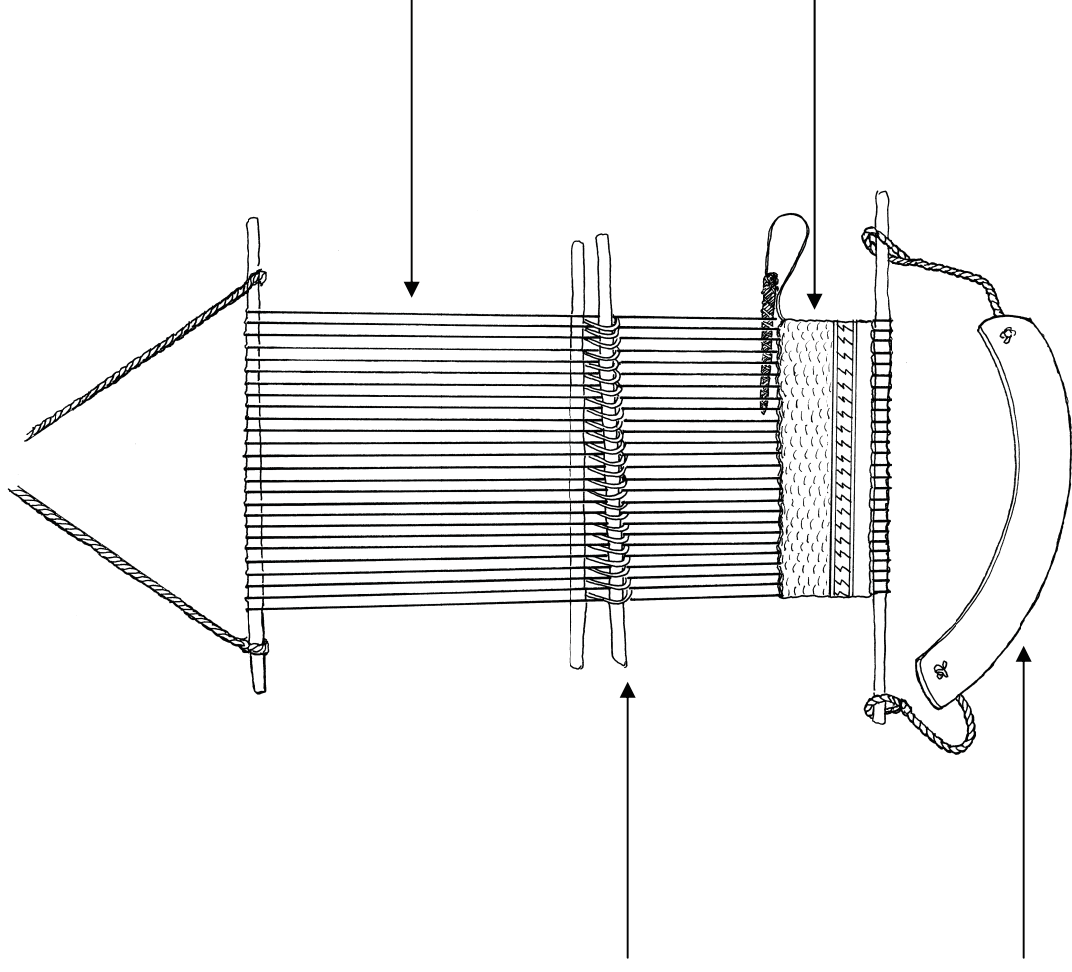
Section 3



Ponchos are woven like a long rectangle. They are worn over the head and tied under the arms. Pretend you are putting on a poncho. Don't forget to tie the tassels!

Find your favorite poncho in the exhibition. Draw the designs you see on to the one above!

Learning How to Weave

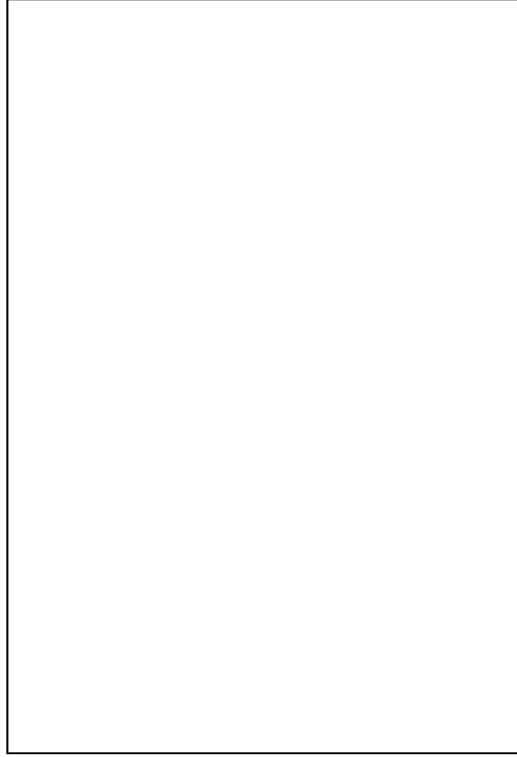


Find the drawing of the backstrap loom. Use it to label the parts of this one.

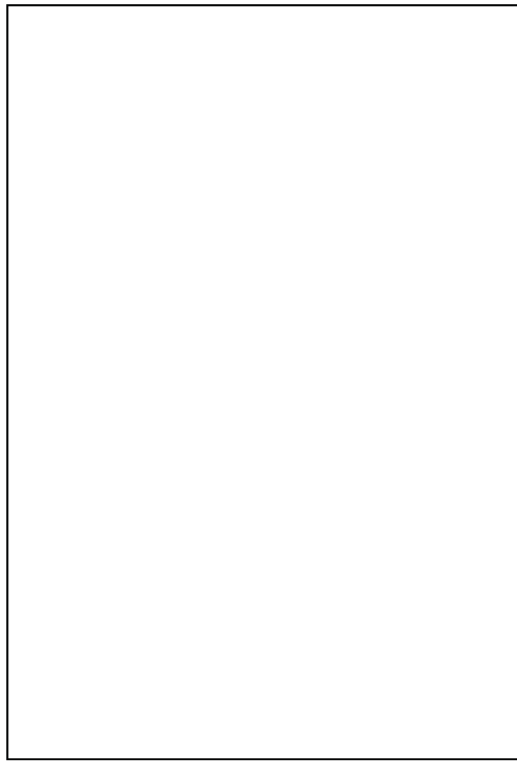
Section 3

Where Designs Come From

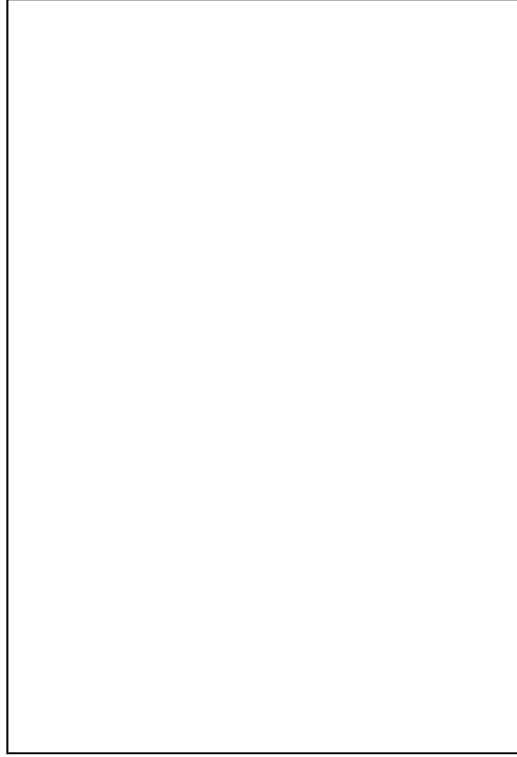
Maya weavers get ideas for decorating their clothing from many sources. Nature and life, their family and community, and the world at large give weavers many ideas. Find the following decorations on the clothing. Draw at least 2 of the designs.



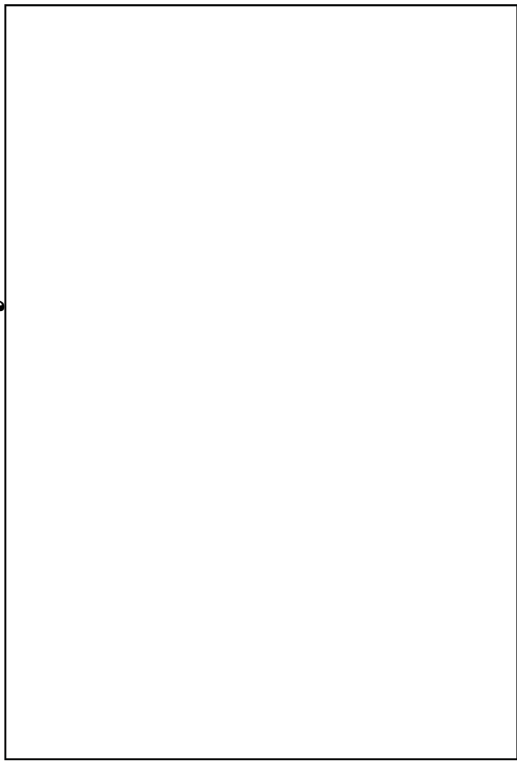
Bird



Butterfly



Cat



Flower

Weaving Generations Together

Self-guided
visit activities

Grades: 5-8

Name: _____

Date: _____

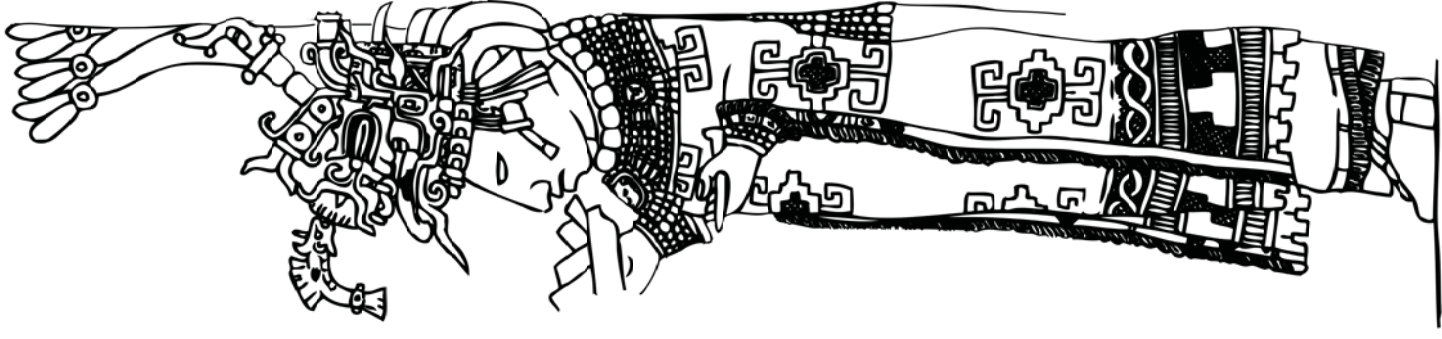


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ixchel image modified from Dr. Peter Mathews' drawing of Bonampak Stela 2.
<http://m+useumvictoria.com.au/melbournmuseum/whatson/event/?event=562625>



Section 1

Find the Map

The photographs and clothing in the exhibition all come from the village of Nabenchauk in Chiapas, Mexico. Circle **Nabenchauk** on this map.



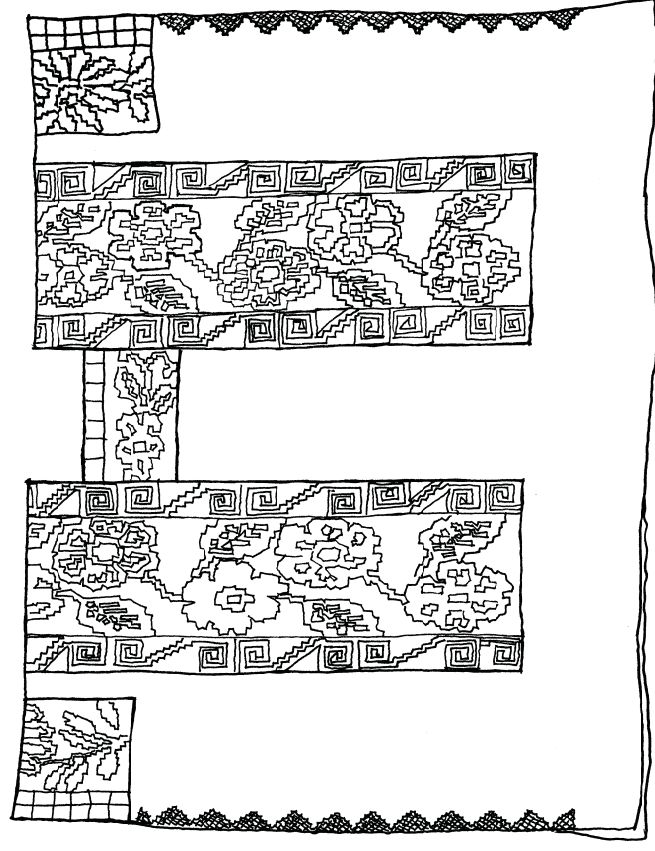
Look for and Find

The people live in the mountains of Chiapas. Find photographs in the exhibition that show:

- mountains
- rivers
- forests
- flowers
- people at the market
- two boys throwing a spider
- a family all together
- a child watching TV

The Global Marketplace

Sometimes resources from outside communities are used to decorate clothing. Paper patterns were used to make the decorations for this blouse (*huipil*).



Find this *huipil* in the exhibition. Match the flow-ers on the blouse with the paper patterns. Hint: count the petals!

Section 4

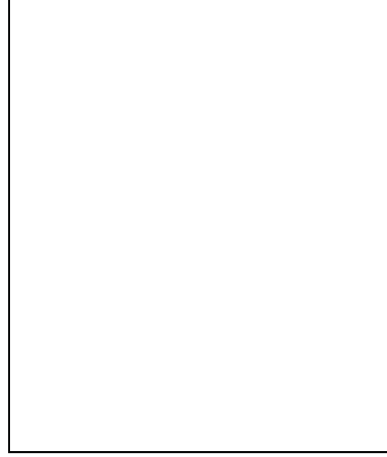
Look for and Find

A family preparing flowers for sale
Where do you think the weavers got design ideas for the clothing they are wearing?

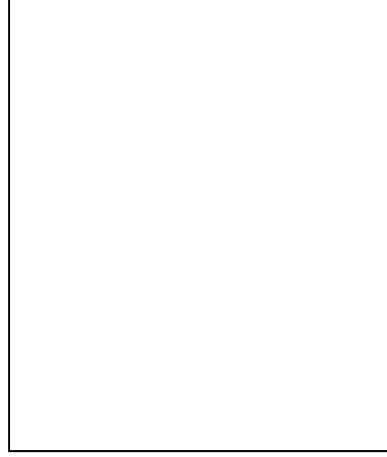
A girl in a field picking flowers
What will she do with these flowers?

A market for tourists in Nabenchauk
What is the woman selling? Hint: look at the display to your left.

Weavers often make small items to be sold at market to tourists. Find two of these items, a pillowcase and a purse, and draw them below.



Pillowcase



Purse

Learning About the Maya and Maya Clothing

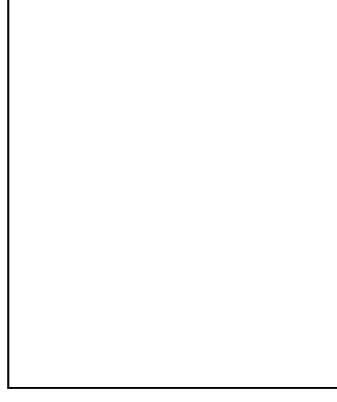
Find and Draw

The clothing style in the exhibition is unique to the people of Zinacantán. This gives them a sense of cultural identity with others in their community. Find each of the clothes listed below and draw them. Write the Spanish name below.

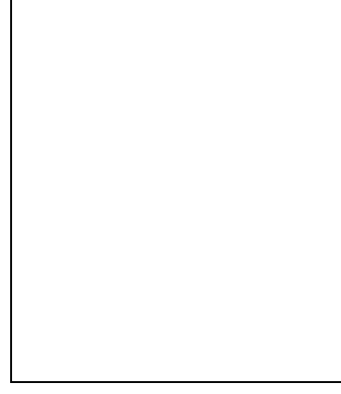
a boy's **poncho**



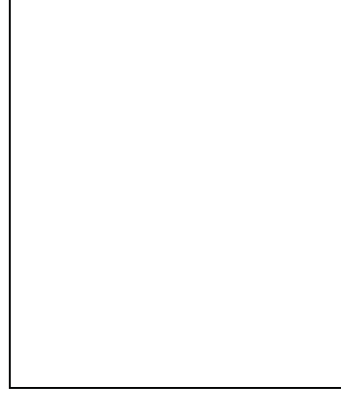
a woman's **blouse**



a girl's **shawl**



a man's **hat**

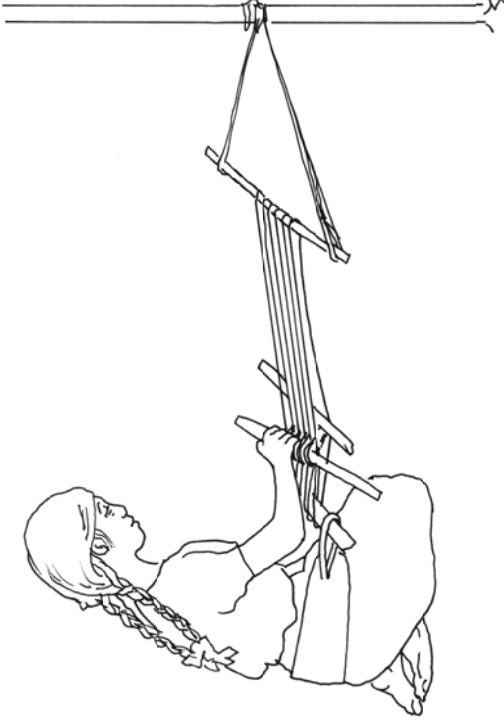


Section 2

Look For and Find

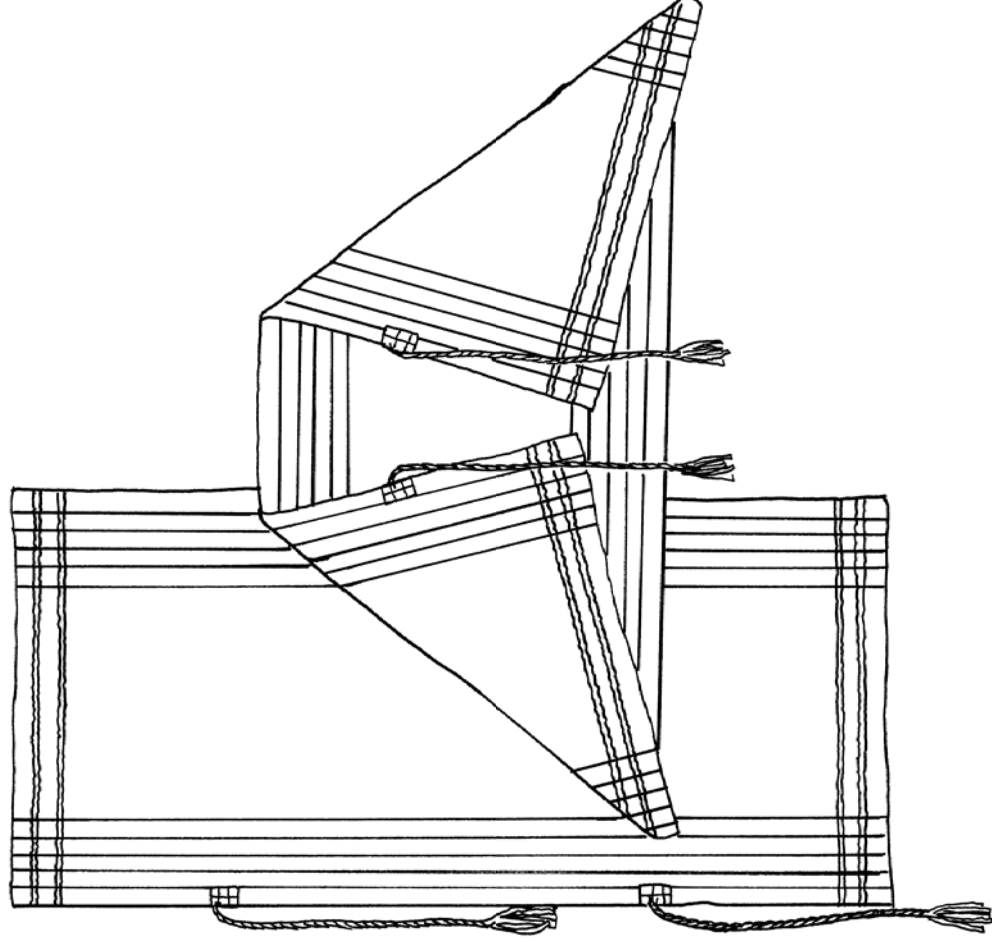
Girls learn how to weave from a very young age. As in weaving, they kneel and move their body by doing many chores. Find the photographs in the exhibition of people doing chores:

- a woman making tortillas
- a girl washing clothes
- a mother changing her baby
- a girl weaving on a loom



Find the backstrap loom in the exhibition. Try it on like the girl pictured here.

Comparing Ponchos and Shawls

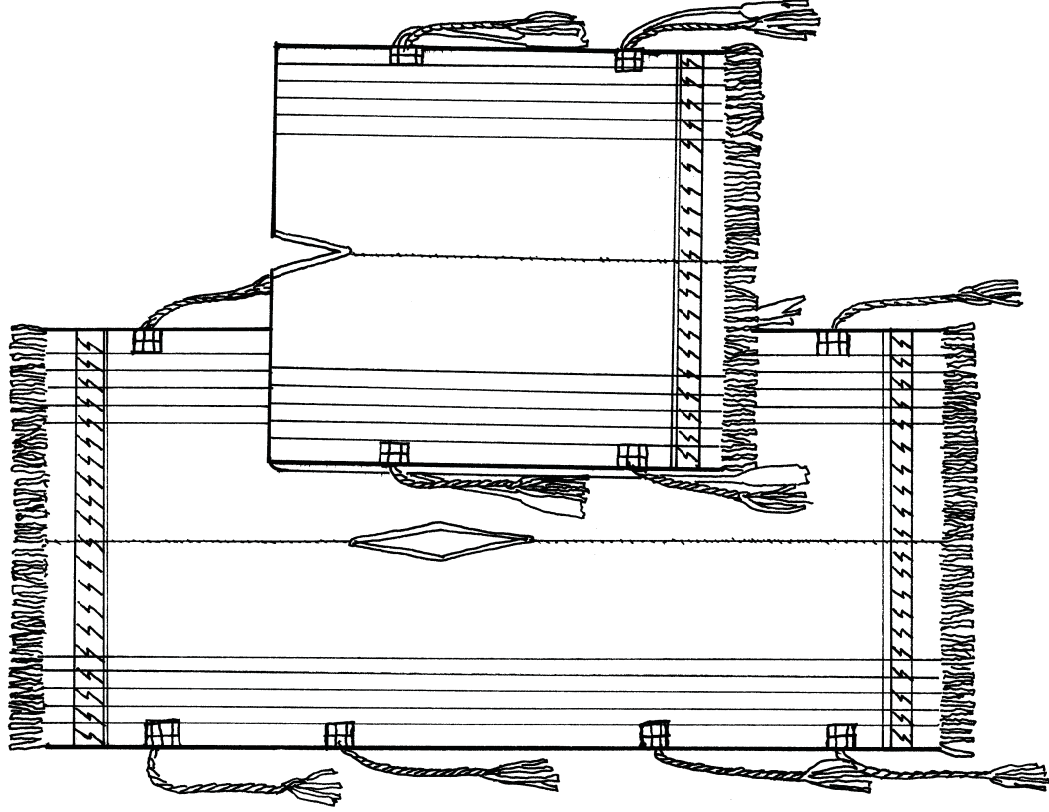


Shawls are woven like a long rectangle. They are worn over the shoulders and tied at the chest. Pretend you are putting on a shawl. Don't forget to tie the tassels!

Find your favorite shawl in the exhibition. Draw the designs you see on to the one above!

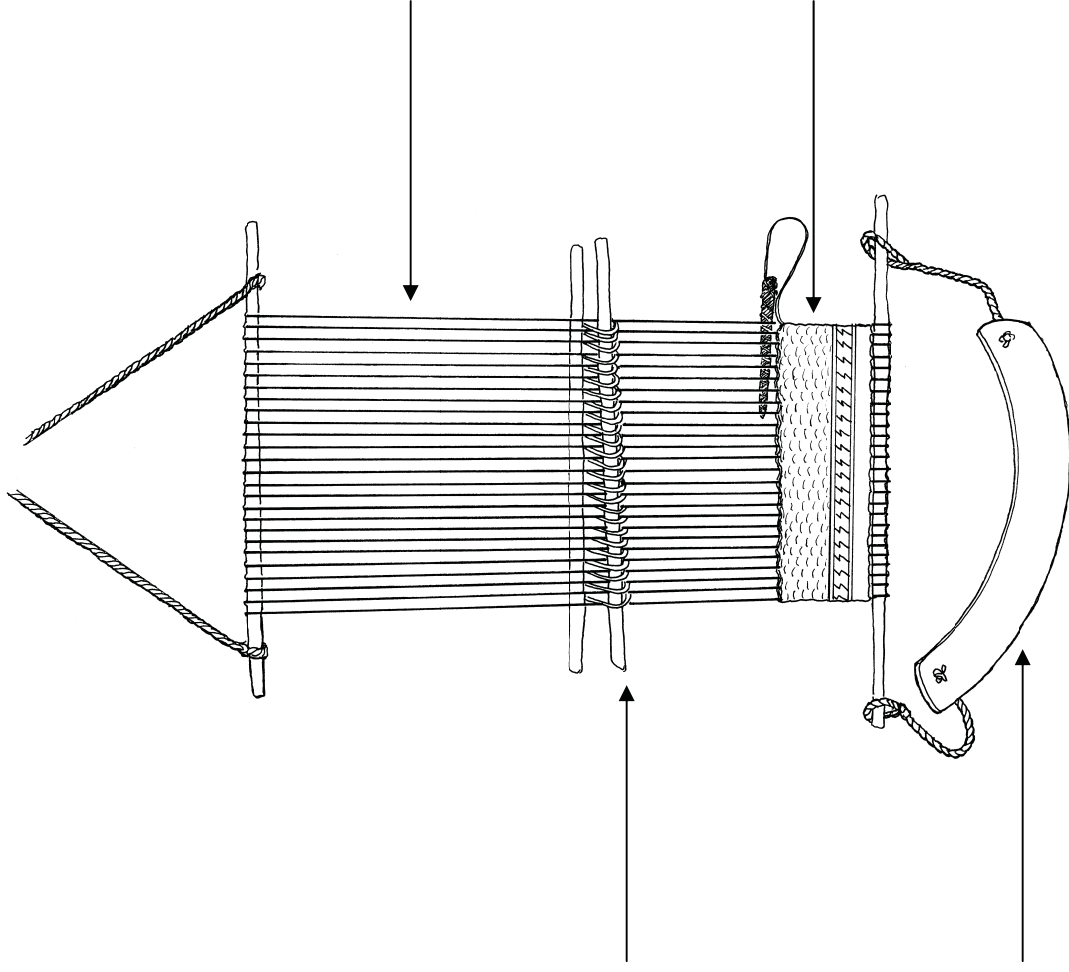
Section 3

Learning How to Weave



Ponchos are woven like a long rectangle. They are worn over the head and tied under the arms. Pretend you are putting on a poncho. Don't forget to tie the tassels!

Find your favorite poncho in the exhibition. Draw the designs you see on to the one above!

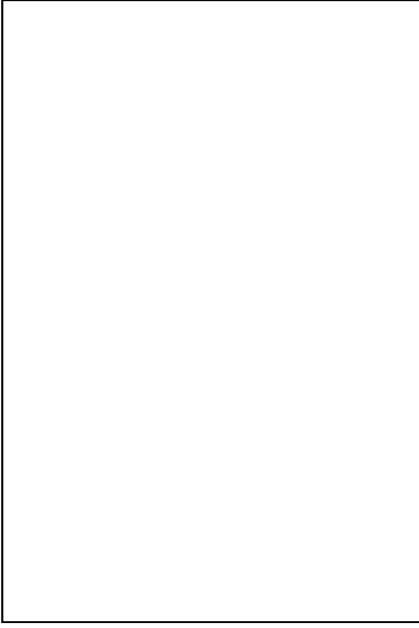


Find the drawing of the backstrap loom in the exhibition. Use it to label the parts of this one.

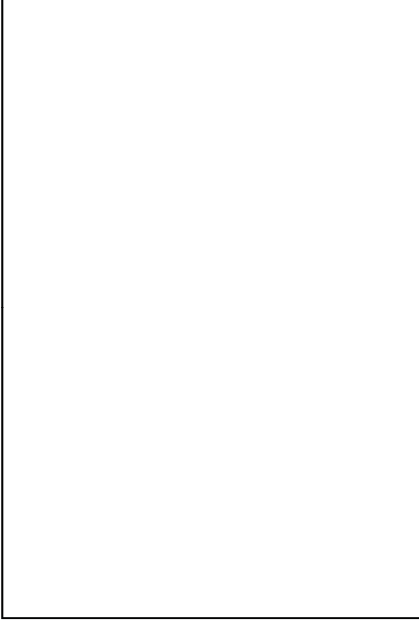
Section 3

Where Designs Come From

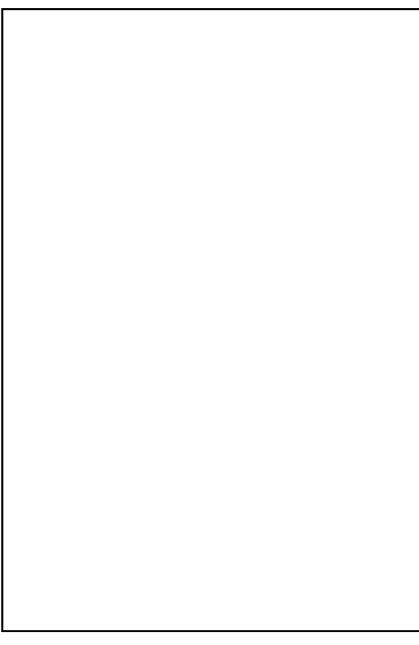
Maya weavers get ideas for decorating their clothing from many sources. For example, nature and life, their family and community, and the world at large give weavers many ideas. Find the following decorations on the clothing in the exhibition. Draw at least 3 of the designs.



Bird



Butterfly



Cat



Flower



Geometric design
(such as an *octagon*
or eight-sided shape)



Mountain design

Resources

The catalogue for the exhibition and the key resource is:

Greenfield, P. (2004) *Weaving Generations Together: Evolving Creativity in the Maya of Chiapas*. Santa Fe, NM: SAR Press.

Books about Maya Weaving

Altman, P. & West, C.D. (1992). *Threads of Identity Maya Costume of the 1960's in Highland Guatemala*. Los Angeles, CA: Fowler Museum of Cultural History, University of California.

Foxx, J.J. (Photographer) & Schevill, M.B. (Editor) (1997). *The Maya Textile Tradition*. New York, NY: Harry N. Abrams.

Morris, Jr., Walter F. (1987). *Living Maya*. New York, NY: Harry N. Abrams.

Scheville, M.B. & Lutz, C.H. (1993). *Maya Textiles of Guatemala/The Gustavus A. Eisen Collection, 1902: The Hearst Museum of Anthropology, the University of California at Berkeley*. Berkeley, CA: University of California.

Children's Books

Albert, Burton. 1996. *Journey of the Nightly Jaguar*. New York: Atheneum Books for Young Readers.

Aliki, 1976. *Corn is Maize, the Gift of the Indians*. New York: Harper & Row, Publishers, Inc.

Braman, Arlette. 2003. *Secrets of Ancient Cultures: The Maya, Activities and Crafts from a Mysterious Land*. San Francisco: Jossey- Bass.

Coulter, Laurie. 2001. *Secrets in Stone, All About Maya Hieroglyphs*. Boston: Little, Brown and Company.

Crandell, Rachel. 2002. *Hands of the Maya, Villagers at Work and Play*. New York: Henry Holt and Company.

Dupre, Judith. 1993. *The Mouse Bride, A Mayan Folk Tale*. New York: Alfred A. Knopf, Inc.

Gerson, Mary-Joan. 1995. *People of the Corn, A Mayan Story*. New York: Little, Brown and Company.

Lourie, Peter. 2001. *The Mystery of the Maya, Uncovering the Lost City of Palenque*. Honesdale: Boyds Mills Press, Inc.

Lowery, Linda and Keep, Richard. *The Chocolate Tree, A Mayan Folktale*. Minneapolis: Millbrook Press.



Sola, Michele. 1997. *Angela Weaves a Dream, The Story of a Young Maya Artist*. New York: Hyperion Books for Children.

Stalcup, Ann. 1999. *Mayan Weaving: A Living Tradition*. New York: Power Kids Press.

Wisniewski, David. 1991. *Rain Player*. New York: Clarion Books.

Weaving Generations website

<http://weaving-generations.psych.ucla.edu>

Online Clothing, Textiles and Weaving Resources

Endangered Threads Documentaries

<http://www.endangeredthreads.org/what.htm>

“Endangered Threads Documentaries” goal is to produce educational documentaries recording endangered indigenous art forms, especially those in imminent threat of disappearing due to global economic expansion and the resulting homogenization of cultures. In addition to creating documentaries, this company also provides a map-based online photo anthology that guides users through different place-based images and information.

Florida Museum of Natural History – “Images of the Maya”

<http://www.flmnh.ufl.edu/maya/>

“Images of the Maya” features traditional woven textiles from the highlands of Chiapas. Jeffrey J. Foxx's award winning photographs place Maya textiles in the context of daily and ceremonial life. Together these provide a rich visual portrayal of the Maya living in Chiapas, Mexico.

Sam Noble Museum of Natural History – “The Fabric of Mayan Life: An Exhibit of Textiles”

<http://www.snomnh.ou.edu/collections-research/cr-sub/ethnology/mayan/Home.html>

This “online exhibit” of the Sam Noble Oklahoma Museum of Natural History’s collection of Maya textiles will point out some of the various messages that Maya clothing communicates. It provides clear illustrations of Guatemalan weaving techniques, tools, and products.

Online Maya Culture Resources

Chabot Space & Science Center (2011). Tales of the Maya Skies: El Universo Maya: Yok’ Ol Kaab Mayaa’.

<http://chabotspace.org/tales-of-the-maya-skies.htm>

This is an educational site that supports a traveling planetarium exhibit. The website and planetarium exhibit inspire and educate through their description “of the Maya’s accurate



astronomical achievements and how astronomy connected them to the Universe.”

Davis, D. (2010). *Introducing the Ancient Maya to the Classroom – Classroom Activities Packet*. New Orleans, LA: Roger Thayer Stone Center for Latin American Studies, Tulane University.

<http://stonecenter.tulane.edu/articles/detail/722/Introducing-the-Ancient-Maya-to-the-Classroom>

This is a free curriculum that facilitates teaching about the ancient Maya.

Foundation for the Advancement of Mesoamerican Studies, Inc. (FAMSI).

<http://www.famsi.org>

The Foundation (FAMSI) was created in 1993 to foster increased understanding of ancient Mesoamerican cultures. Relevant disciplines include anthropology, archaeology, art history, epigraphy, ethnography, ethnohistory, linguistics, and related fields. The FAMSI website provides extensive resources that can support teaching about Mesoamerica.

General Websites:

<http://www.snomnh.ou.edu/collections-research/cr-sub/ethnology/mayan/Collection/Collection.html>

<http://www.smm.org/sln/ma/chiapas.html#maya>

<http://backstrapweaving.wordpress.com/2010/03/12/backstrap-weaving-more-mysterious-sticks-and-beautiful-braids/>



*Maxwell Museum of Anthropology
Weaving Generations Together: Educators Guide*

The Educators Resource Guide was compiled and created through collaboration with:



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** Ixchel image modified from Dr. Peter Mathews' drawing of Bonampak Stela 2.
<http://m+useumvictoria.com.au/melbournmuseum/whatson/event/?event=562625>