

[Ruchi Pathak]

Organization Age Group - Manav Gulzar 16-21 years	
CONCEPTUAL FRAMEWORK	
Unit Title: Connecting Dots	
Unit Concept: <i>Art is a universal subject that can be potentially used to connect dots, here the dots being stepping stones to a well-rounded career path. Art beyond art's sake; art as a tool of financial support for the underprivileged.</i>	
Lesson Title: The Fourth Dot (Translation)	
Lesson Concept: It is very important for art to translate into meaning; something worthwhile especially for a community where art is a luxury. Art is a powerful tool to build narratives that reach people while still being able to act as a tool of financial support.	
Lesson Objectives/ Student Learner Outcomes	Evaluation Criteria/Evidence of Success
<ol style="list-style-type: none"> Understand the position of traditional textile art/craft (tie and dye) techniques in the current trends of trade. <i>Connecting, Responding</i> Learn the technique and skill of pattern making through experimentation on conventional tie and dye practice. <i>Creating</i> Understanding how entrepreneurship informs a successful art/craft venture. <i>Connecting</i> Exhibit and sell the final products while analyzing consumer interaction. Learning the art of marketing, sales and story-telling. <i>Presenting, Responding</i> 	<ol style="list-style-type: none"> Peer discussion and dialogue exhibit the understanding of past, present and future of folk art/craft. Participants' exploration of tie and dye art and its use in creating various products exhibits skills and creativity. Responding to the presentation and participation in discussion afterwards exudes understanding of the subject. Participants narratives of their personal journeys through this program and interaction with customers are important to evaluate their presentation, communication and marketing skills.
Assessment Strategies:	
<ol style="list-style-type: none"> Observation of group discussions. Observation and conversation with artists while they are working. Videography of their creative process. Documentation of the artists' interaction with the guest artist entrepreneur Photo documentation and videography of the display, followed by a peer review (general feedback group discussion) 	

Visual References/Precedents



Grassroots by Anita Dongre
Sun-Glow gown



Amrich Design
Leheriya/Shibori patterning



Lakme Fashion Week
Leheriya Skirt



Bandhej
Leheriya Skirt



Tapestry (interior textiles)



Fashion accessories



Safa/traditional accessories



Bags

Vocabulary:

રંગ: A dye is a natural or synthetic substance used to add a color to or change the color of something. Dyeing is the application of dyes or pigments on textile materials such as fibers, yarns, and fabrics with the objective of achieving color with desired fastness.^[1] Dyeing is normally done in a special solution containing dyes and particular chemical material. Dye molecules are fixed to the fiber by absorption, diffusion, or bonding with temperature and time being key controlling factors. The bond between dye molecule and fiber may be strong or weak, depending on the dye used.

ગાંઠ: A fastening made by tying a piece of string, rope, or something similar.

લેહરિયા: Leheriya is a traditional style of tie dye practiced in Rajasthan and North Gujarat, India that results in brightly colored cloth with distinctive patterns. The technique gets its name from the Rajasthani word for wave because the dyeing technique is often used to produce complex wave patterns. Leheriya is distinguished by the natural, ripple effect in mesmerizing colours, using a colour resist dyeing technique.

બંધેજ/બંધણી: Bandhej, also known as Bandhani, is a tie and dye method practiced mainly in states of Gujarat, Rajasthan and parts of Uttar Pradesh. The word Bandhani is derived from a Sanskrit word *Bandaw* which means "to tie". Bandhani is truly an art that involves dyeing a fabric tied tightly with a thread at several points, producing a variety of patterns.

ADVANCED PREPARATION	
Universal Design (Modifications): Some students may need help with translation/vocabulary. They would be provided with support in terms of communication.	
Instructional Support Materials: <ol style="list-style-type: none"> 1. Laptop preloaded with presentation and references 2. Screen 3. DSLR camera 4. Video camera 5. Phone for audio recordings 6. Supporting readings, books and visual references 7. Music 8. All supply materials will be required for demo 	Supplies: <ol style="list-style-type: none"> 1. 100% cotton fabric 2. Muslin fabric (for experimentation) 3. Chiffon fabric 4. Dyes 5. Clippers 6. Thread, thin jute ropes and rubber bands 7. Newspapers (as many as possible) 8. Cardboards (as required) 9. Scissors/fabric shears (5-10) 10. Water buckets 11. Gloves/aprons
Safety Procedures: <ul style="list-style-type: none"> • Be careful while using scissors/shears and cutters • Most dyes will be permanent so despite aprons, preferably wear old clothes 	Classroom Arrangement: <ul style="list-style-type: none"> • Session 1: First part of the session includes a presentation and demo where all artists will be sitting facing the screen. Everyone will come together and sit in a circle for the discussion. It is important for all to be able to see each other for an effective dialogue. The rest of the session will take place in the textiles workshop at NID. • Following sessions: All the following sessions that involve the making process would preferably be conducted in the central courtyard as long as the weather permits. • Final session: The session will be on the site of the exhibition.
Sources: <ul style="list-style-type: none"> • https://www.utsavpedia.com/motifs-embroideries/bandhej-bandhani/ • https://www.india1001.com/blogs/1001_crafts/6568211-the-traditional-art-of-bandhini-and-leheriya • https://indianbijou.wordpress.com/2016/05/07/lehariya-art-of-tie-dye/ • https://www.iicd.ac.in/bandhani-indian-tie-dye-technique-started/ • http://qaatha.com/tying-a-knot-to-tradition/ • https://strandofsilk.com/india-journey/gujarat-rajasthan/bandhani-leheriya-print-tie-and-dye/history/tie-and-dye-history • https://www.bandhej.com/about-us • https://www.onecommunityglobal.org/arts-and-trades/ • https://www.onecommunityglobal.org/community-lesson-plan/ • https://study.com/academy/topic/community-lesson-plans.html 	

LEARNING PLAN	
Stage 1: Motivation	<p><u>Session 1: Visual Presentation and Field Visit (3 hours)</u></p> <ul style="list-style-type: none"> • First half hour introduction to concept • Next 30 minutes discussion • Rest of the session would be a field visit: 30 minutes demo/1 hour workshop/30 minutes dialogue <ul style="list-style-type: none"> • Materials required <ol style="list-style-type: none"> 1. Laptop/smartphone 2. Reference books 3. Sample pieces (tie and dye products and merchandise) • The schedule <ol style="list-style-type: none"> 1. Introduction to history of tie and die, and pattern making 2. Presentation of relevance of tie and dye techniques in modern product, fashion and textile industry 3. Visit to the National Institute of Design (NID) to understand tie and dying in the context of modern design 4. There would be a demonstration of the tie and dye technique followed by a short workshop 5. The session will end with a discussion on the future of this traditional art (specifically in context of career scope) • Essential Questions: <ol style="list-style-type: none"> 1. How did folk arts come into being? How has the tie and dye technique evolved over time? 2. What place and importance does traditional art hold in the current work dynamics? 3. What is the scope of tie and dye in the future of arts and design?
Stage 2: Exploration	<p><u>Session 2: The making (3 hours)</u></p> <ul style="list-style-type: none"> • 10 minute introductory session • 30-40 minutes of exploration • Rest of the session is spent in the making process <ul style="list-style-type: none"> • Materials Required <ol style="list-style-type: none"> 1. Pen/pencil and paper 2. Fabrics 3. Dyes 4. Cardboards 5. Rope/thread/rubber band 6. Gloves and aprons • The schedule <ol style="list-style-type: none"> 1. A brief review of the process of tie and dye technique 2. All the artists spend some time exploring the various tie and dye techniques including shibori, bandhej and leheriya. 3. The experimentations are primarily done to understand how different tying techniques create variations in negative spaces forming a variety of patterns. 4. Once comfortable and acquainted with the technique, the artists spend time tying and dying the fabrics. • Essential questions: <ol style="list-style-type: none"> 1. What is the scope of experimentation in the tie and dye technique? 2. What tools could inform the artist's personal creative process? 3. What role do colors and negative spaces play in pattern making? <p><u>Session 3: Some more making from the Entrepreneurial angle (3 hours)</u></p> <ul style="list-style-type: none"> • A guest lecture/presentation followed by discussion 1 hour

	<ul style="list-style-type: none"> • 30 minutes discussion on products for the exhibit • The rest of the class spent in planning the creative process <ul style="list-style-type: none"> • Materials Required <ol style="list-style-type: none"> 1. Pen/pencil and paper 2. Fabrics 3. Dyes 4. Cardboards 5. Rope/thread/rubber band 6. Gloves and aprons <ul style="list-style-type: none"> • The schedule <ol style="list-style-type: none"> 1. A presentation and talk on entrepreneurship in traditional textiles by Archana Shah, founder CEO of Bandhej and author of Shifting Sands 2. A 20-30 minute discussion with her 3. A 30 minute group discussion on the future and outcome of this workshop. The products will be exhibited and then set up for sale at Vibrant Gujarat Summit 2019. 4. The rest of the session will involve planning and mapping products and the processes towards the exhibit. <ul style="list-style-type: none"> • Essential Questions: <ol style="list-style-type: none"> 1. What are the dynamics of entrepreneurship and art making process? 2. What are the variable factors to consider when making commercial art/craft? 3. What role does marketing and collaboration play in a successful art/craft venture? <p><u>The next 2 (3 hour) sessions will be spent on synthesizing the products for the exhibition.</u></p>
Stage 3: Reflection	<p><u>Final Session: The exhibit</u></p> <ul style="list-style-type: none"> • The schedule: <ol style="list-style-type: none"> 1. Arrive 2 hours prior the exhibition commencement to set-up 2. Set up the display exhibit in the stall space (this space is a hybrid where organization display products, interact with consumers and also sell artwork) 3. Exhibition will likely last all day 4. Wrap up with a final word amongst the entire group over a dinner celebration <ul style="list-style-type: none"> • Essential Questions: <ol style="list-style-type: none"> 1. How do you think this experience has changed of view of traditional arts? 2. How do you feel about pursuing arts/craft as a career? 3. Where do you see yourself in the future of arts? 4. What would be your next step towards stepping forward into the world of traditional arts/crafts?