

National Curriculum for

FINE ARTS

Grades IX-X and XI-XII

2009



**GOVERNMENT OF PAKISTAN
MINISTRY OF EDUCATION
ISLAMABAD**

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Section 1: Introduction

Preface

Art plays a valued role in creating cultures and in building civilizations. The art form of a nation with its historic developments plays a vital role in the future development of its culture by promoting and unifying human values against the backdrop of a global image, thus helping in understanding diverse social and cultural setups.

Art is a universal language for all civilizations; art is acquiring of a unique skill of understanding a symbol system that is used to communicate ideas and feelings and to explore different ways of expressing oneself and the world. It engages the conscious and the subconscious of individuals and makes them aware of their surroundings.

Education in art provides pupils the basic training in visual education as it stresses upon enhancing their creative thinking and polishing their expression, thus exposing them to new ways of thinking. It is, therefore, accepted that arts education with its true understanding is as important a field of education as humanities or sciences.

The subject of Fine Arts as an elective has not been given its due status due to constraints in funding for infrastructure and materials. Moreover, Teacher Training in this area is almost non-existent. This has led to deterioration in the quality of art education; moreover, students consider it an easy option and a filler to complete the number of required electives. This document aims at giving the subject of Fine Arts its due status as the document stresses upon enhancement of the skills and creativity of students leading them to higher order thinking. The proposed framework on which the curriculum has been formulated involves students in a particular set of processes, influences and meanings, providing a connection between generations, adding fresh angles of vision, offering original interpretations of familiar ideas, while constantly challenging the ability to imagine new solutions to old problems. The curriculum is flexible and open to individual ideas and is also flexible in utilization of available facilities.

The curriculum for Fine Arts, grades XI and XII as an elective subject provides a foundation for students in all available fields of Arts and Design and makes them self-reliant in learning through observation and practice of important life skills by following a sequential and comprehensive program of studies, and through personal experiences in life. Emphasis has been placed on processes along with the product; hence, skills are strengthened providing a base to experiment with different ideas and developing concepts.

This curriculum is designed to provide a sound foundation for majority of students who are new to Fine Arts; although students equipped with prior foundation in art related studies at the secondary level also take up this subject; therefore, some similarities exist between the content of curriculums of Art and Model Drawing and Fine Arts. However, this curriculum acknowledges the higher cognitive ability of students at the higher secondary level; it provides them opportunities to hone their aesthetic experiences and express their interpretation in original ways. A new approach has been adopted to study Art History through Art Appreciation, tracing development of different Art forms belonging to different world cultures. Furthermore; knowledge of Art Appreciation and its application to Art History will enable students to form their own views about art forms that have different aesthetic and cultural values, hence, respect and accept them.

This evolving document will be refined and improved as our knowledge of how learning of Art can be made more effective is enhanced, and new objectives are added to make it beneficial to students. More over, the teachers will benefit by having an opportunity to refine their instruction and understanding by developing a more comprehensive and coherent approach.

This document serves as a guide for its various stakeholders including teachers, assessors, textbook writers and those interested in seeing art education flourish in our society.

A glossary explaining technical art vocabulary is given at the end of the document.

For better outreach, this curriculum document will also be translated in Urdu.

1.1: Statement of Philosophy

Art education should benefit both students and society; therefore, the objective is to enable students to communicate, evaluate and present their surrounding through their artwork by understanding and relating to their cultural and social existence and in understanding diverse social and cultural setups.

Furthermore, art education develops the essential qualities of teamwork, collaboration, flexibility, appreciation and respect for others' ideas and personal expressions and the ability to solve real life problems. It contributes immensely to the thinking process; it is therefore recommended that every student should have access to knowledge and understanding of Arts.

1.2: Overview of the Fine Arts curriculum

The curriculum combines Fine Art and Applied Art for a comprehensive approach and application putting equal emphasis on both. In this curriculum, four domains and a total of fifteen standards have been identified. First two domains deal with materials, processes along with context and concepts aiding creative expression. Third domain provides an insight into different cultures and civilization, thereby, strengthening students' knowledge and concept of their own cultural ties and influences. Third and fourth domains have an overarching role over the first two domains and on the personality development and work discipline of students.

Domains of Fine Arts curriculum

In this curriculum, four domains and a total of fifteen standards have been identified:

- Domain 1: Essentials of Art
- Domain 2: Creativity and artistic expressions
- Domain 3: Art Appreciation
- Domain 4: Life Skills through Art Education

All major skills required in the domains are first introduced, explained and then reinforced through practical activities. These activities are to be incorporated in a spiral progression catering to the progressive cognitive development of students and ultimately, culminating in the higher order abilities of reasoning, problem- solving, critical analysis and creativity.

Section 2: Domains, Standards, Benchmarks and Student Learning Outcomes

Domain: A domain represents a key learning area.

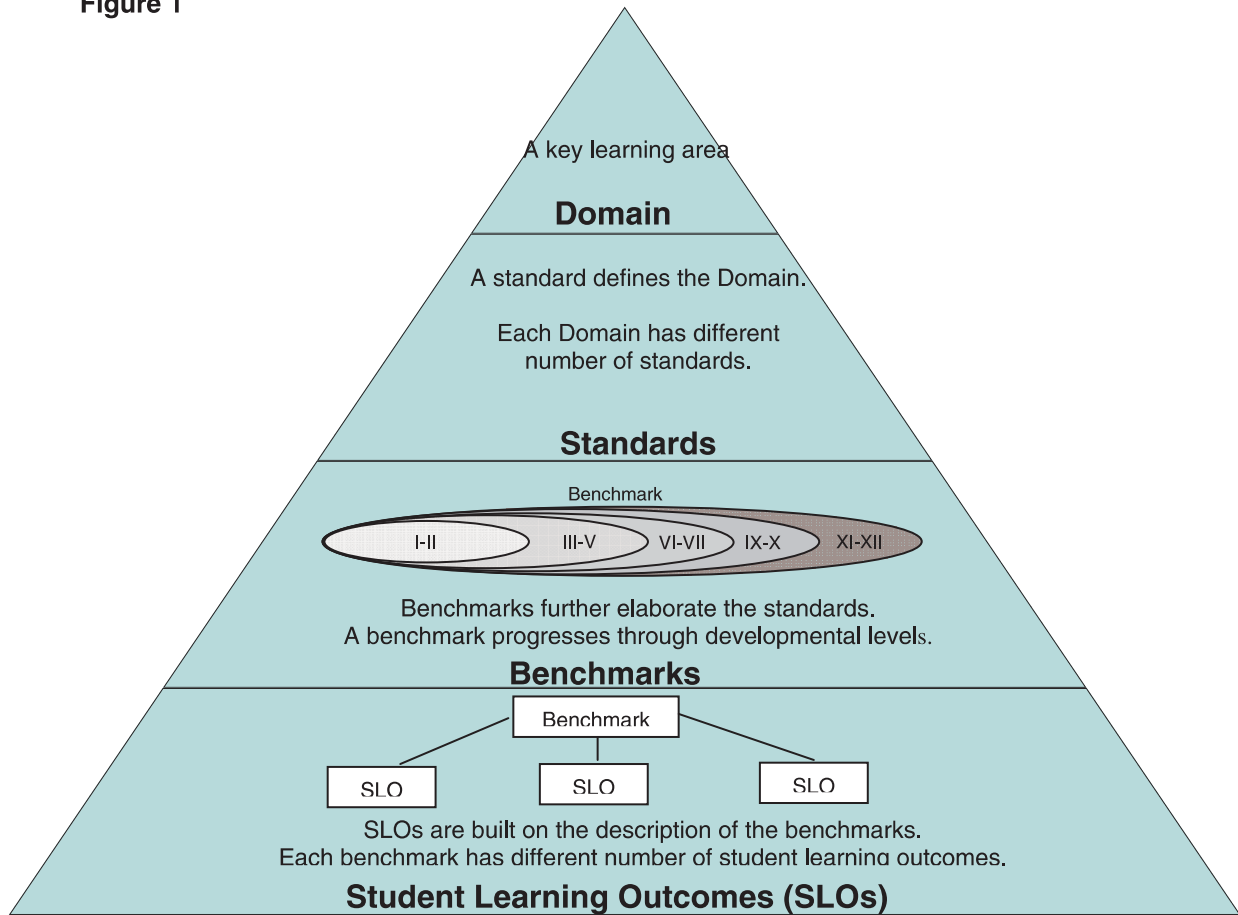
Standards: These define the domain by specifying broadly, the knowledge, skills and attitudes that students will acquire, should know and be able to do in a particular key learning area during the Higher Secondary school developmental level; grades XI and XII.

Benchmarks: The benchmarks further elaborate the standards, indicating what students will accomplish at the end of each grade or developmental level in order to meet the standard. In this curriculum document, benchmarks for each grade of the Higher Secondary developmental level, that is, grades XI and XII have been given. Therefore, for the clarity and understanding of teachers, assessors and textbook writers, benchmarks at each grade provide at a glance, the continuum of the learning process of knowledge, skills and attitudes relevant to the subject of Fine Arts, e.g. benchmarks for Grade XI define what the students will be able to do by the end of Grade XI in order to meet the standard.

Student Learning Outcomes (SLOs): These are built on the descriptions of the benchmarks; and describe how students will accomplish the benchmark in order to meet the standard at the end of grades XI and XII. Most student learning outcomes progress and develop across grades XI and XII, where each skill is revisited, revised and reinforced. It is important to remember that learning outcomes within a domain or across domains overlap and are interrelated; progress towards one outcome is often dependant upon progress towards another. Cumulative student learning outcomes for a particular academic year specify what the students will be able to do at the end of the academic year. The outcomes are realistic, observable, achievable and measurable. Some of the student learning outcomes might not be testable in the examinations but considering their importance these have been incorporated and are to be tested during formative assessment in the classroom.

The learning outcomes of the Fine Arts key learning areas contribute significantly to lifelong learning along with acquisition of drawing skills. The aim is to help students achieve these outcomes through observation, extended engagement and interaction with Nature and surroundings, and by developing their faculties of observation, critique, verbal and graphic communication and the ability to use task time management. To attain a spiral build-up, all the elements in each standard are introduced, focused, revisited, revised and reinforced.

Figure 1



In this document, Domains, Standards, Benchmarks and Student Learning Outcomes are coded for easy use.

D	Domain
D1---D4	Subsequent number of Domains
S	Standard
S1---S4	Subsequent number of Standards in each Domain
BM	Benchmark
BM1....3	Subsequent number of Benchmarks at each developmental level
SLO	Student Learning Outcome

2.1: Domains and Standards in Fine Arts

D1: Essentials of Art

S1: Materials, tools, mediums, techniques and digital technology

S2: Observation and Perception skills

S3; Art vocabulary

D2: Creativity and Artistic Expression

S1: Art as Fine Art and Applied Art /Craft

S2: Elements of Art and Principles of Design

S3: Production of various 2D and 3D forms of Art

S4: Execution of subject matter

D3: Art Appreciation

S1: Contribution of artists to society through Art

S2: Process of Art Appreciation

S3: Insight into Art History through Art Appreciation

S4: Development of Art in Pakistan

D4: Life Skills through Art Education

S1: Time Management skills

S2: Presentation and Exhibition skills

S3: Self- awareness as independent learners

S4: Awareness to possible careers

The order in which the standards are listed does not indicate the importance of the standard. All standards are equally important as most of these have an overarching influence on other standards; and are to be taught separately or with other standards, and their instruction is to be carried out across the curriculum according to purpose and need.

2.2: Standard Focus

	Domain 1 Essentials of Art	Domain 2 Creativity and Artistic Expressions	Domain 3 Art Appreciation	Domain 4 Life Skills through Art Education
Standard 1	Materials, tools, mediums, techniques and digital technology	Art as Fine Art and Applied Art /Craft	Contribution of artists to society through Art	Time Management skills
Standard 2	Observation and Perception skills	Elements of Art and Principles of Design	Process of Art Appreciation	Presentation and Exhibition skills
Standard 3	Art vocabulary	Production of various 2D and 3D forms of Art	Insight into Art History through Art Appreciation	Self-awareness as independent learners
Standard 4		Execution of subject matter	Development of Art in Pakistan	Awareness to possible careers

2.3: Summary of Domains and Standards

	Domain	Standards
1	Essentials of Art	Standard 1: All students will aptly and safely use with responsibility, materials, tools, mediums, techniques and digital technology related to Art. Standard 2: All students will apply Observation and Perceptions skills as a means of enquiry and decision-making to produce artistic expression. Standard 3: All students will proficiently use art vocabulary to articulate artistic concepts both verbally and in writing.
2	Creativity and Artistic expressions	Standard 1: All students will comprehend that fields of Art; Fine Art and Applied Art/Craft are interlinked and clear distinctions are not possible. Standard 2: All students will demonstrate clear/lucid understanding and skillful application of Elements of Art and Principles of Design. Standard 3: All students will exhibit requisite proficiency in producing various 2D and 3D forms of Fine Art and Applied Art/Craft to express thoughts and experiences innovatively. Standard 4: All students will study, observe and depict subject matter creatively using Elements of Art and Principles of Design through skillful manipulation of 2D and 3D Art forms.
3	Art Appreciation	Standard 1: All students will appreciate contribution of artists who through their artworks perceive the world creatively by visually recording events and their surroundings. Standard 2: All students will apply knowledge of Art Appreciation to appreciate and critique a given artwork including own and peers'. Standard 3: All students will combine the operations of Art History and Art Appreciation to trace and appreciate development of different forms of Art through the study of listed landmark art works. Standard 4: All students will observe and analyze influences of culture, history, contemporary issues and personal expression on artworks of prominent Pakistani artists to trace development of Art in Pakistan.
4	Life Skills through Art Education	Standard 1: All students will exhibit awareness of, and practice Task- Time Management skills through completion of work in time. Standard 2: All students will present and exhibit selected work in a versatile display. Standard 3: All students will become independent learners exhibiting critical thinking skills and qualities of tolerance and appreciation for others. Standard 4: All students will develop awareness to possible career options available in fields of Fine Art and Applied Art/Craft.

2.4: Rationale for Domains and Standards

D1: Essentials of Art

S1 Materials, tools, mediums, techniques and digital technology

S2 Observation and Perception skills

S3 Art vocabulary

Standard 1: All students will aptly and safely use with responsibility, materials, tools, mediums, techniques and digital technology related to Art.

This standard introduces student to the material/ medium and tools required for Artwork. It is important to let students explore the full potential of the material/ medium and tools by experimenting with them to find their innovative uses. Digital technology in the form of digital cameras and computers has been introduced to develop familiarity with the new sources of expression in art and to be used as a research aid for assignments. Moreover, practising proper procedures for efficient and effective use of medium is promoted.

This standard also draws the attention of the students towards the care they must exhibit in usage of art material/ medium and tools. They should know how to use all art materials economically to avoid wastage, and to store away all remaining materials carefully for reuse and easy access. This demands proper planning and a display of responsibility from students under the guidance of the teacher, thus enabling them to apply these skills in their future academic and practical lives.

Standard 2: All students will apply Observation and Perception skills as a means of enquiry and decision-making to produce artistic expression.

Observation is an essential tool for any artwork; however, observation is an acquired skill that separates an artist from other people as this skill is developed through constant practice. Observation is directly affected by our five senses; observation combined with perception enables students to transfer images and concepts into a visual form, and to translate meaning in the image drawn. This standard aims to develop and reinforce proficiency in observation by creating interest and enhanced understanding of surroundings leading to receptive skill formation. The students, through their own vision of perception, are taken through a conscious journey of looking, observing, understanding, relating and then evaluating subject matter or work done by them and by others.

Standard 3: All students will proficiently use art vocabulary to articulate artistic concepts, both verbally and in writing.

The formation of artistic concepts can be either literal or very abstract. Meaning is derived from a set of symbols that are used to express the deeper relationship between self and the image. Words that refer to the elements and principles, methods, techniques and styles and the various ways in which these are communicated, are components of art vocabulary. Requisite and relevant vocabulary related to Art is needed to understand, express, appreciate or criticize work done by self or by others. This standard is concerned with encouraging students to acquire proper Art vocabulary by indulging in relevant discussions with their peer, teachers and other artists for communication of ideas, thoughts and views through verbal and written expression.

D2: Creativity and Artistic Expression

S1 Art as Fine Art and Applied Art /Craft

S2 Elements of Art and Principles of Design

S3 Production of various 2D and 3D forms of Art

S4 Execution of subject matter

Standard 1: All students will comprehend that fields of Art; Fine art and Applied art/Craft are interlinked and clear distinctions are not possible

This standard gives students an opportunity to view Art as a collective process. The term Art is used as an umbrella term to encompass the fields of Fine Art and Applied Art/Craft. Art described as “the product of human activity” knows no boundaries. Although Fine Art and Applied Art/Craft have separate entities, both support and complement each other and are therefore inseparable. Students develop a better understanding of the value and purpose of Fine Art and Applied Art/Craft. Craft is introduced under Applied Art giving it its due respect by recognizing it as work of Art and not as product of a mere acquired skill.

Standard 2: All students will demonstrate clear/ lucid understanding and skillful application of Elements of Art and Principles of Design.

The Elements of Art are used as tools for visual expression while the Principles of Design are the rules applied in using these tools. All Art forms are developed and organized through the Elements of Art and Principles of Design as building blocks for a composition to generate unique, complex or elaborate ideas. It is impressed upon the students that Elements of Art provide a structure for a composition where as Principles of Design are applied to the structure to make an effective composition in communicating possibilities of visual arts. This standard expects students to achieve a higher level of unity in their composition through skillful execution of Elements of Art and Principles of Design. By providing a complete understanding and application of principles in their daily life, students are encouraged to enhance their aesthetic judgment.

Standard 3: All students will exhibit requisite proficiency in producing various 2D and 3D forms of Fine Art and Applied Art/Craft to express thoughts and experiences innovatively.

Art (Fine Art and Applied Art/Craft) can be expressed in many forms. Impression of a subject/ concept can be achieved through line, colour, texture and form and can be visually presented on any two- dimensional surface or in a three- dimensional space. An illusion of space and depth can be created on a 2D surface by skillful execution of Elements of Art and Principles of Design. This standard provides in the students’ minds, an effective and clear understanding of 2D and 3D space, as 2D forms and 3D forms of Art and Design have been separated and both are executed in their own characteristic ways.

Standard 4: All students will study, observe and depict subject matter creatively using Elements of Art and Principles of Design through skillful manipulation of 2D and 3D Art forms.

A clear understanding of creativity as a process of mental capacity to generate new and original ideas has been provided. It is essential for students to explore their creative impulses while

working on given problems where references are used as a source of inspiration rather than imitation. Students are encouraged to experiment and explore several choices before selecting one through generating many ideas; by trying unusual combinations; by making connections to previous knowledge through brainstorming; before using references of the same problems addressed by different artists, and by using references only to further improve and overcome compositional challenges presented by the subject matter. Importance has been placed on the execution of the subject matter rather than the subject itself. Thus, this standard encourages students to develop and present their own interpretation of the same subject matter.

Domain 3: Art Appreciation

S1 Contribution of artists to society through Art

S2 Process of Art Appreciation

S3 Insight into Art History through Art Appreciation

S4 Development of Art in Pakistan

Standard1: All students will appreciate contribution of artists who through their artworks perceive the world creatively by visually recording events and their surroundings.

Fine Art and Applied Art/Craft concepts are revisited here for a better understanding of meaning, purpose and relationship of art and artists and their contribution to society. Students will relate to contemporary societal practices and issues addressed by artists and how these artists transform different ideas, themes and feelings into visible tangible forms. Focus is on close coordination between practical and theoretical areas of the curriculum where one complements the other by giving knowledge and background to the students to explore and experiment.

Standard 2: All students will apply knowledge of Art Appreciation to appreciate and critique own and peers' work.

Appreciation and critique involves personal judgment which is developed by various impressions made on our perception by different influences that shape our personality. Our likes and dislikes are linked to how we perceive things after initially analyzing and interpreting them in our own ways. Emphasis has been placed on students to evaluate ideas, thoughts and feelings involved in the production of art work through proper understanding of art in its social and cultural context; and to appreciate that the value and importance attached to an artwork is due to the contribution it makes to the world we live in. This standard enables students to communicate confidently, the logic behind their conceptual development. Students are expected to adopt a positive attitude while appreciating and accepting criticism to improve their own understanding of different points of view.

Standard 3: All students will combine the operations of Art History and Art Appreciation to trace and appreciate development of different forms of Art through the study of listed landmark art works.

Different civilizations around the world develop simultaneously, aiding and influencing the development of other civilizations along the way. This forms a connection between different societies and cultures of the world. Study of these cultures through their arts and crafts presents an insight into the different types of people forming a society. Hence, students become aware of

how Art shapes a society and vice versa. Students are able to comprehend and appreciate the thought process involved in the formation of a certain art form in the context of a civilization at a particular time. A link is provided between the Eastern and Western, Ancient and Classical art through a journey in time. In addition, importance has been placed on how Islamic doctrine and philosophy has influenced the production of art in areas dominated by the Muslims, in particular the Indian subcontinent as it shares the same basic features that influenced contemporary art practices.

Standard 4: All students will observe and analyze influences of culture, history, contemporary issues and personal expression on artworks of prominent Pakistani artists to trace development of Art in Pakistan.

Art in Pakistan speaks clearly of all the influences on it through time. In addition, the era of British rule left its impressions on our society which also influenced artistic development. After Independence, Pakistani Masters addressed a host of issues relating to the Pakistani society in various forms of art. In this standard, students through research, gain awareness of the influences on the contemporary Art in Pakistan and how Pakistani artists of national, international and provincial stature have addressed contemporary issues.

Domain 4: Life Skills through Art Education

S1 Time Management skills

S2 Presentation and exhibition skills

S3 Self- awareness as independent learners

S4 Awareness to possible careers

Standard 1: All students will exhibit awareness of, and practice Task-Time Management skills through completion of work in time.

This standard encourages students to learn and apply Time Management skills by dividing and allocating time to each slot of every task/assignment. Students will learn to organize themselves in limited time enabling them to emphasize on the process by completing assignment step by step without ignoring any part of the given assignment. The practice of time management will gradually inculcate discipline in their personalities which will help them in their professional lives.

Standard 2: All students will present and exhibit selected work in a versatile display.

Art forms communicate ideas, feelings, emotions and concepts when presented. The purpose of any artwork may be described by the meaning that the viewer interprets. Space enhances visual and esthetic appeal of an artwork. The practice of selection of work and exhibition helps students to understand and organize their space and surface. It also gives students an opportunity to scrutinize their artwork, thereby selecting works that best communicate and represent them.

Standard 3: All students will become independent learners exhibiting critical thinking skills and qualities of tolerance and appreciation for others.

Having acquired the knowledge of, and familiarity with the materials, mediums, vocabulary, Elements of Art and Principles of Design; and having developed a sense of critical analysis, the

students must be able to express themselves uniquely. Weighing the value of the work through analysis, description, interpretation and evaluation, students engage in problem solving activities; both simple and complex. Problem- solving is an enrichment of any art education programme. Importance is given to students' ability to achieve self-awareness as independent learners in the entire process of creating and appreciating. Not all problems may have available solutions; yet, when students are involved in the exploration of an acceptable alternate way out, it will generate initiative, creativity and self-responsibility leading to aesthetic satisfaction.

Standard 4: All students will exhibit awareness to possible career options available in fields of Fine Art and Applied Art/Craft.

This standard focuses on familiarizing students with the available careers in Fine Art and Applied Art/Craft in order to be able to make choices for further studies in art. It will also help students explore and find uses for art in various academic disciplines or relate their study of Art to others. On the other hand, this standard will enable a majority of students, who are not able to continue their education, explore art related job opportunities and thus become useful members of society.

2.5: Benchmark Focus

D1	Essentials of Art	D2	Creativity and Artistic Expressions	D3	Art Appreciation	D4	Life Skills through Art Education
S1	Materials, tools, mediums techniques and digital technology	S1	Art as Fine Art and Applied Art/Craft	S1	Contribution of artists to society	S1	Time Management skills
BM1	Application of materials and tools	BM1	Relationship between Fine Art and Applied Art	BM1	Contributions of artists to society through Art	BM1	Task- time management
BM2	Medium and techniques						
BM3	Use and storage of materials, tools and Medium						
S2	Observation and Perception skills	S2	Elements of Art and Principles of Design	S2	Process of Art Appreciation	S2	Presentation and Exhibition skills
BM1	Combining observation and perception	BM1	Elements of Art	BM1	Art Appreciation through analysis, interpretation and evaluation	BM1	Selection of work using Art Appreciation
		BM2	Principles of Design			BM2	Aesthetic exhibition of work in allocated space
S3	Art vocabulary	S3	Production of various 2D and 3D forms of Art	S3	Insight into Art History through Art Appreciation	S3	Self awareness as independent learners
BM1	Use of related concise art vocabulary	BM1	Comprehension of 2D and 3D art forms	BM1	-Development of forms of art in different civilizations through listed artworks (grade xi) -Development of Muslim art in the sub-continent through listed artworks (grade xii)	BM1	Developing critical thinking and team work spirit qualities

		BM2	Innovative execution of 2D and 3D art forms.				
		S4	Creative execution of subject matter	S4	Art in Pakistan	S4	Awareness to possible careers
		BM1	Creative Process	BM1	Development of Art in Pakistan	BM1	Awareness to various possible art- related career opportunities
		BM2	Selection, interpretation and execution of subject matter.				

2.6: Domains, Standards and Benchmarks; overview

Domain 1: Essentials of Art		
Standard1: All students will aptly and safely use with responsibility, materials, tools, mediums, techniques and digital technology related to Art.		
	Grade XI	Grade XII
Benchmark1	Identify and be able to use with developing proficiency, materials and tools: paper, sketchbook, pencil, sharpener/sandpaper, cutters/craft knife and scissors, eraser, adhesives/glue, palette, water container, drawing board, T- bars, set-squares, tape/tacks and brushes; Digital Technology; digital cameras (photography) as tools for art work.	Use proficiently, materials and tools: paper, sketchbook, pencil, sharpener/sandpaper, cutters/craft knife and scissors, eraser, adhesives/glue, palette, water container, drawing board, T- bar, set-squares, tape/tacks and brushes; Digital Technology; digital cameras (photography) and computers as tools for art work.
Benchmark2	Understand, differentiate between and use appropriately various mediums; pencil, pencil colours/aquarelle pencils, pen and ink/markers, pastels (oil and dry), poster colours/gouache, water colours. Explore and utilize various techniques appropriate to the medium to develop an individual style.	Use appropriately various mediums; pencil, pencil colours/aquarelle pencils, pen and ink/markers, pastels (oil and dry), poster colours/gouache, water colours plasticine, clay and mixed media. Explore and utilize various techniques appropriate to the medium, to refine an individual style.
Benchmark3	Demonstrate with responsibility, the economical safe use and storage of materials tools and mediums related to 2D and 3D Art.	Demonstrate with responsibility, the economical safe use and storage of materials tools and mediums related to 2D and 3D Art.
Standard 2: All students will apply observation skill as a means of enquiry and decision-making to produce artistic expression.		
Benchmark1	Comprehend that drawing a subject involves combining one's perception with observation. Apply the five steps through which observation is translated into one's perception.	Combine perception with observation to draw a subject applying knowledge of the five steps through which observation is translated into one's perception.
Standard 3: All students will proficiently use art vocabulary to articulate artistic concepts both verbally and in writing.		
Benchmark1	Use with developing proficiency, relevant art vocabulary wherever required.	Use with proficiency, relevant art vocabulary wherever required.
Domain 2 Creativity and Artistic Expression		
Standard 1: All students will comprehend that fields of Art; Fine Art and Applied Art/Craft are interlinked and clear distinctions are not possible.		
Benchmark1	Comprehend that art varies in content, intention and context. Comprehend the 2D and 3D forms of	Further explore 2D and 3D forms of art; Fine Art and Applied Art/Craft to observe that art varies in content, intention and

	art; Fine Art and Applied Art/Craft; know they are closely linked. Identify the effect of technology on Fine Art and Applied Art/Craft.	context; yet are closely linked. Observe the effect of technology on Fine Art and Applied Art/Craft.
Standard 2: All students will demonstrate clear/lucid understanding and skillful application of Elements of Art and Principles of Design.		
Benchmark1	Know the visual Elements of Art; line, shape/form, space, colour, value and texture. Demonstrate ability to combine Elements of Art for effective communication of ideas.	Apply Principles of Design innovatively in the production of an art work.
Benchmark2	Comprehend the Principles of Design; Balance, Repetition, Contrast, Movement, Emphasis, Perspective and Composition as the choice and arrangement of Elements of Art used according to one's artistic intentions. Apply Principles of Design innovatively to determine their effectiveness in an art work.	Apply Principles of Design innovatively in the production of an art work.
Standard 3: All students will exhibit requisite proficiency in producing various 2D and 3D forms of Fine Art and Applied Art/Craft to express thoughts and experiences innovatively.		
Benchmark1	Comprehend 2D and 3D art forms. Observe that through various forms of Art, artists give visible form to their ideas and feelings.	Comprehend 2D and 3D art forms. Observe that through various forms of Art, artists give visible form to their ideas and feelings.
Benchmark2	Produce 2D Art forms; Drawing and Sketching, Painting, Lettering (Calligraphy), Letterhead/ Logo, Digital Technology and 3D Art forms; Paper sculpture; Origami and Papier Mache'.	Produce 2D Art forms, Drawing and sketching, Painting, Lettering (Calligraphy), Poster, Illustration, Textile, Digital Technology and 3D Art forms; Pottery (Ceramics) and Sculpture.
Standard 4: All students will study, observe and depict subject matter creatively using Elements of Art and Principles of Design through skillful manipulation of 2D and 3D Art forms.		
Benchmark1	Comprehend and apply the creative process to generate and develop ideas and personal style in depicting subject matter.	Apply the creative process to generate and develop ideas and personal style in depicting subject matter.
Benchmark2	Comprehend, select, interpret and execute subject matter; Still life (common objects), Landscapes (local surroundings), in interesting 2D and 3D compositions.	Select, interpret and execute subject matter; Still life (common objects), Landscapes (local surroundings), Portrait and Life Drawing in interesting 2D and 3D compositions.

Domain 3 Art Appreciation		
Standard 1: All students will appreciate contribution of artists who through their artworks perceive the world creatively by visually recording events and their surroundings.		
Benchmark1	Apply acquired knowledge of Art and its various disciplines to understand the world in a more creative manner by appreciating the contribution of artists to a society.	Continue to apply acquired knowledge of Art and its various disciplines to understand the world in a more creative manner by appreciating the contribution of artists to a society.
Standard 2: All students will apply knowledge of Art Appreciation to appreciate and critique a given artwork including own and peers’.		
Benchmark1	Comprehend Art Appreciation by analyzing, interpreting and evaluating listed works of art including own and peers’. Use critique to further develop and improve own work.	Continue to apply the process of Art Appreciation to critique and appreciate given works of art including own and peers’. Use critique to further develop and improve own work.
Standard 3: All students will combine the operations of Art History and Art Appreciation to trace and appreciate development of different forms of Art through the study of listed landmark art works.		
Benchmark1	Comprehend that Art History helps in understanding different cultures and societies by tracing the development of different forms of art through the study of listed landmark art works in ancient civilizations.	Use acquired knowledge of Art History and Art Appreciation to trace the development of different forms of Muslim Art and Architecture in the Indian Subcontinent through the study of listed landmark art works of selected periods.
Standard 4: All students will observe and analyze influences of culture, history, contemporary issues and personal expression on artworks of prominent Pakistani artists to trace development of Art in Pakistan.		
Benchmark1		Track development of Art in Pakistan through works of old masters and modern prominent Pakistani artists. Identify a contemporary issue that has been addressed by contemporary artists in a research report.
Domain 4: Life Skills through Art Education		
Standard 1: All students will exhibit awareness of, and practice Task- Time Management skills through completion of work in time.		
Benchmark1	Break assignments into components and allocate time for each in order to complete work in given time.	Break assignments into components and allocate time for each in order to complete work in given time.
Standard 2: All students will present and exhibit selected work in a versatile display.		
Benchmark1	Use acquired knowledge of Art Appreciation to assess and select work that best communicates ideas and gives evidence of refined skill.	Use acquired knowledge of Art Appreciation to assess and select work that best communicates ideas and gives evidence of refined skill.

Benchmark2	Understand that presentation of an artwork influences viewers' opinion/perception. Check selected work; rectify and add final detailing before appropriate presentation of 2D and 3D art work. Plan, prepare, and present artworks aesthetically for personal growth and for future guidance.	Check selected work; rectify and add final detailing before appropriate presentation of 2D and 3D art work.
Benchmark3	Comprehend that an artwork's appearance can be enhanced by careful placemen in an exhibition. Arrange works for an over all aesthetic appeal.	Enhance an artwork's appearance by careful placemen in an exhibition. Arrange works for an over all aesthetic appeal.
Standard 3: All students will become independent learners exhibiting critical thinking skills and qualities of tolerance and appreciation for others.		
Benchmark1	Demonstrate ability of critical thinking skills in problem solving. Develop team work spirit by cooperating with others when working in a group.	Use critical thinking skills. Practise team work spirit by cooperating with others when working in a group.
Standard 4: All students will develop awareness to possible career options available in fields of Fine Art and Applied Art Art/Craft.		
Benchmark1	Explore various possible career options in the field of Art.	Continue to explore various possible career options in the field of Art.

2.7: Content Areas; overview

Practical work	
Grade XI	Grade XII
<p>2D; Fine Art</p> <p>Drawing/Sketching:</p> <ul style="list-style-type: none"> ➤ Still Life ➤ Landscape <p><i>Technique: As per requirement</i></p> <p><i>Medium :Paper, Lead and Colour Pencil, Markers, Pen and Ink</i></p> <p>Painting:</p> <ul style="list-style-type: none"> ➤ Still Life ➤ Colour wheel <p><i>Technique: As per requirement</i></p> <p><i>Medium: Pencil, Pencil colours/Aquarelle pencil, Paper, Pen and Ink/Markers and Poster colour/Gouache</i></p> <p>2D; Applied Art</p> <ul style="list-style-type: none"> ➤ Art of lettering (Calligraphy) <p><i>Technique: Exploring the nib</i></p> <p><i>Medium: Pen and Ink</i></p> <ul style="list-style-type: none"> ➤ Letterhead/ Logo <p><i>Technique: As per requirement</i></p> <p><i>Medium: As per choice</i></p> <ul style="list-style-type: none"> ➤ Repeat Pattern <p><i>Technique: As per requirement</i></p> <p><i>Medium: Poster Colours/Gouache</i></p> <ul style="list-style-type: none"> ➤ Surface embellishment <p><i>Technique: As per requirement for any 2D/3D art</i></p> <p><i>Medium: As per choice</i></p> <p>Digital Technology</p> <p>Computer Arts (ClipArt and other soft wares for Compositional Awareness)</p> <p><i>Technique: Computer arts</i></p> <p><i>Medium: Computer</i></p> <p>Photography (Data Collection for Compositional Awareness)</p> <p><i>Technique: Still photography</i></p> <p><i>Medium: Available camera</i></p>	<p>2D; Fine Art</p> <p>Drawing/Sketching:</p> <ul style="list-style-type: none"> ➤ Portrait ➤ Life Drawing <p><i>Technique: As per requirement</i></p> <p><i>Medium: Paper, Lead and Colour Pencil, Pen and Ink, Markers and Pastels</i></p> <p>Painting:</p> <ul style="list-style-type: none"> ➤ Landscape ➤ Portrait <p><i>Technique: As per requirement</i></p> <p><i>Medium: Pencil, Pencil colours/Aquarelle pencil, Pen and Ink/Markers, Pastels, Water Colour and Mixed media</i></p> <p>2D; Applied Art</p> <ul style="list-style-type: none"> ➤ Illustration ➤ Poster <p><i>Technique: Drawing and Calligraphy</i></p> <p><i>Medium: Water Colour, Pen and Ink and Mixed media</i></p> <ul style="list-style-type: none"> ➤ Weaving <p><i>Technique: knotting, off loom weave</i></p> <p><i>Medium: Thread, wool</i></p> <p>Digital Technology</p> <ul style="list-style-type: none"> ➤ Computer Arts (ClipArt and other soft wares for Compositional Awareness) <p><i>Technique: Computer arts</i></p> <p><i>Medium: Computer</i></p> <ul style="list-style-type: none"> ➤ Photography (Data Collection for Compositional Awareness) <p><i>Technique: Still photography</i></p> <p><i>Medium: Available camera</i></p>

<p>3D; Applied Art Paper Sculpture</p> <ul style="list-style-type: none"> ➤ Origami ➤ Papier Mache' ➤ <p><i>Technique: Constructive/ Additive; Paper Folding, Paper molding</i> <i>Medium: Paper,</i> <i>Tools: as per requirement</i></p>	<p>3D; Applied Art</p> <ul style="list-style-type: none"> ➤ Ceramics <p><i>Technique: Pinch, Coil or slab method</i> <i>Medium: Clay</i></p> <p>3D; Fine Art Sculpture</p> <p>Sculpture in Round (Basic geometrical shapes and its composition)</p> <p><i>Technique: Additive/Constructive</i> <i>Mediums: Plasticine (for key models), Clay</i> <i>Tools: as per requirement</i></p>
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2.8: Art History; overview

GRADE XI	GRADE XII
<ul style="list-style-type: none"> ➤ Prehistoric Ancient Art ➤ Mesopotamian Civilization -Babylon (1837- 567 BC) Listed Art Works <ul style="list-style-type: none"> ✓ Hanging Gardens ✓ Comprehend that the Hanging gardens are a form of Ziggurat -Assyrian 1365- 605 BC Listed Art Works <ul style="list-style-type: none"> ✓ Human-headed winged lion (Lamassu), 883–859 B.C ✓ Ishtar Gate ➤ Egyptian Civilization Listed Art Works <ul style="list-style-type: none"> ✓ Great Pyramid of Kufu ✓ Ramses II (new kingdom) ✓ Tutenkhamun Mask from mummy case, gold inlaid with enamel and semi precious stones, 1340 BC ✓ Narmer Palette 3000 BC ✓ Papyrus from Book of the Dead; e.g. Kha and his wife before Osiris 1400 BC ➤ Indus Valley Art; 4,000 – 1,800 BC - Mohenjo Daro ,Harappa Listed Art Works <ul style="list-style-type: none"> ✓ Great Bath ✓ Unicorn seal, bull seal, yogi seal ✓ King Priest Bust, Limestone ✓ Dancing girl, bronze ✓ Toys: Bullock cart, animal shaped whistles. ✓ Domestic painted pottery (one example) ➤ Buddhist Art -The Mauryan Empire 321-233 BC Listed Art Works <ul style="list-style-type: none"> ✓ Ashoka Rock Edict,Shahbaz Garhi 257 C BC ✓ Lion Capital Pillar, Polished sandstone, 250 BC ✓ The Great Stupa of Sanchi 3rd C BC ✓ Gandhara and Kushan School - 1s-3rd century AD 	<ul style="list-style-type: none"> ➤ Art of the Islamic World Listed Art Works <ul style="list-style-type: none"> ✓ Alhambra Mosque and Palace in Spain ✓ Blue Mosque in Turkey ✓ Ibn-e-Tulun Mosque, Cairo, Egypt. ➤ Influence of art from the Islamic world on the culture and art of the subcontinent through the trade routes: <ul style="list-style-type: none"> -Silk route -Incense route ➤ Arab influence on the culture of the subcontinent ➤ Turko- Persian influence on Art and culture of the subcontinent: <ul style="list-style-type: none"> -The Sultanate Period Listed Art Works <ul style="list-style-type: none"> Architecture <ul style="list-style-type: none"> ✓ Qutub minar,Dehli ✓ Shah Rukh-e-alam mausoleum, Multan -Mughal Period 1526 – 1857 Listed Art Works (Architecture and Miniature Paintings) <ul style="list-style-type: none"> Architecture <ul style="list-style-type: none"> ✓ Lahore Fort ,Lahore ✓ Shalimar Gardens ,Lahore ✓ Taj Mahal ,Agra ✓ The Badshahi Mosque, Lahore Miniature Paintings or the Art of the Book Miniature Paintings from: <ul style="list-style-type: none"> ✓ Akbar Nama; Mughal Elephants in Battle c.1595-1600Jahangir Nama; Jahangir holding a globe, 1614-1618. ✓ Squirrels in a Plane Tree 1605-6 ✓ Badsha Nama; Shah Jahan receives his three eldest sons and Asif Khan during his accession ceremonies, Agra, Diwan-i-Amm, 1628.

<p>➤ Classical Art -Greek Civilization Listed Art Works</p> <ul style="list-style-type: none"> ✓ Corinthian black figure amphora with animal friezes. Greece, 625-600BC. ✓ (Myron, Discobolus (Discus Thrower). Roman copy of original Greek sculpture in bronze. ✓ Parthenon ✓ Amphitheatre (Delphi) <p>-Roman Civilization Listed Art Works</p> <ul style="list-style-type: none"> ✓ Portrait of Augustus as general from Prima Porta, Italy; early 1st century of a bronze original of ca.20BCE, marble; Rome. ✓ Colosseum, Rome, Italy; 70-80 BCE 	<p>➤ Colonial period ➤ Art in Pakistan <i>(Note: Other artists of prominence may be included)</i></p> <p>-Old Masters of Pakistan</p> <ul style="list-style-type: none"> ❖ Ustad Allah Baksh ❖ Abdur Rehman Chughtai ❖ Haji Sharif, ❖ Zainul Abideen ❖ Sadeqain ❖ Shakir Ali, ❖ Anna Molka Ahmed <p>-Modern artists of Pakistan</p> <ul style="list-style-type: none"> ❖ Zahoor-ul Akhlaq ❖ Shahid Sajjad ❖ Jamil Naqsh ❖ Rabia Zuberi ❖ Bashir Mirza ❖ Ismail Guljee ❖ Fayzee Rahmani ❖ A.R. Nagori ❖ Gul Muhammad Khatri, <p>-Any two contemporary Pakistani artists of national, provincial and international stature maybe included.</p>
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Section 3: Student Learning Outcomes

<p>Domain 1: Essentials of Art Standard 1: All students will aptly and safely use with responsibility, materials, tools, mediums, techniques and digital technology related to Art.</p>	
<p>Grade XI</p>	<p>Grade XII</p>
<p>Benchmark1: Identify and be able to use with developing proficiency, materials and tools: paper, sketchbook, pencil, sharpener/sandpaper, cutters/craft knife and adhesives/glue, palette, water container, Tee bar, set-squares, tape/tacks and brushes; Digital Technology; digital cameras (photography) as tools for art work.</p>	<p>Benchmark1: Use proficiently, materials and tools: paper, sketchbook, pencil, sharpener/sandpaper, cutters/craft knife and scissors, eraser, adhesives/glue, palette, water container, drawing board, Tee bar, set-squares, tape/tacks and brushes; Digital Technology; digital cameras (photography) and computers as tools for art work.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p>	
<p>Materials and Tools</p> <ul style="list-style-type: none"> • Identify and use materials and tools: paper, sketch book, pencil, sharpener/sandpaper, cutters/craft knife and scissors, eraser adhesives/glue, palette, water containers, drawing board, Tee bars, set-squares, tape/tacks and brushes 	
<p>Paper</p> <ul style="list-style-type: none"> • Familiarize themselves with different types of paper : <ul style="list-style-type: none"> ○ Know different characteristics of a variety of paper; absorbencies, texture, grammage, colour and size ○ Observe that paper characteristics influence drawing and the way different mediums respond to it • Identify the two sides of paper and select accordingly • Use recycled paper such as newspaper, cartons, corrugated sheets, used paper sheets, wherever possible • Use above knowledge to select and use paper according to assignment 	
<p>Materials and Tools</p> <ul style="list-style-type: none"> • Use proficiently, materials and tools: paper, sketch book, pencil, sharpener/sandpaper, cutters/craft knife and scissors, eraser, adhesives/glue, palette, water containers, drawing boards, Tee bars, set-squares, tape/tacks and brushes 	
<p>Paper</p> <ul style="list-style-type: none"> • Select and use paper including recycled paper applying acquired knowledge according to required assignment 	

<p>Sketchbook</p> <ul style="list-style-type: none"> • Know sketchbook is a readily available supply of drawing paper bound in the convenient form of a book • Understand that certain paper characteristics are more desirable for use with certain mediums; select sketch book accordingly • Use a sketchbook to: <ul style="list-style-type: none"> ○ observe and document surroundings in the form of images; ○ develop compositional ideas or work on options for design; ○ enter conscious development of concept/ idea and technical skill of the medium recording change in style; ○ record notes and art vocabulary relevant to assignment • Use above knowledge to make sketchbook themselves from a variety of used and unused paper utilizing its appropriate side 	<p>Sketchbook</p> <ul style="list-style-type: none"> • Use a sketchbook applying acquired knowledge according to required assignment
<p>Pencil</p> <ul style="list-style-type: none"> • Select, hold, and use a range of HB pencils of appropriate grade mark according to required assignment <ul style="list-style-type: none"> ○ Familiarize themselves with, and know properties of different grade marks of pencils; H, HB, B, F • Make required pencil point and use according to assignments • Practise drawing grip of pencil to allow making a variety of movements (wrist, elbow and whole arm) • Keep hands off paper to avoid smudging drawings <p>Sharpeners and sandpaper</p> <ul style="list-style-type: none"> • Select and use quality sharpener • Know sandpaper comes in numbered sizes; Know that 00 size has the finest grain 	<p>Pencil</p> <ul style="list-style-type: none"> • Select, hold, and use a range of HB pencils of appropriate grade mark with proficiency according to required assignment • Grip drawing pencil proficiently to allow making a variety of movements (wrist, elbow and whole arm) <p>Sharpeners and sandpaper</p> <ul style="list-style-type: none"> • Select and use a quality sharpener and sandpaper according to required assignment

<ul style="list-style-type: none"> Select and use sandpaper to make pencil points and for smoothing out rough edges of one's 3-D work <p>Cutter/craft knife and scissors</p> <ul style="list-style-type: none"> Practise different ways in which a cutter/craft knife may be used to cut paper, or to make different pencil points Use sharp scissors according to required assignment <p>Erasers</p> <ul style="list-style-type: none"> Differentiate between hard and soft erasers Select eraser of right abrasive quality to avoid damaging paper Use a clean and dry brush or cloth to remove eraser crumbs Clean eraser before use on a clean sheet of paper to avoid smears Use eraser to remove construction lines, or to soften lines for visual effects <p>Adhesives/glues</p> <ul style="list-style-type: none"> Know adhesive/glues are used to bond items Explore a variety of adhesives with different properties available in the market; the properties vary due to the solvent present in them Use good quality water soluble glue for paper, wherever required Make and use glues made from flour and gum Arabic wherever required <p>Palette</p> <ul style="list-style-type: none"> Explore a variety of palette available in the market made from a variety of materials in a variety of shapes Select palette according to the medium for which it is to be used: <ul style="list-style-type: none"> Know small wellled palette is suitable for mixing and storing a wide range of colours (water based 	<p>Cutter/craft knife and scissors</p> <ul style="list-style-type: none"> Use cutter, sharp craft knife or scissors with care using acquired knowledge, according to required assignment to cut paper, or to make different pencil points <p>Erasers</p> <ul style="list-style-type: none"> Practise use of eraser using acquired knowledge, according to required assignment Use an eraser to create highlights in a pencil, charcoal, conte or dry pastel drawing <p>Adhesives/glues</p> <ul style="list-style-type: none"> Select adhesive after reading its label and use according to assignment Make and use glues made from flour and gum Arabic wherever required <p>Palette</p> <ul style="list-style-type: none"> Arrange colours in a systematic way on a palette for efficiency in mixing using prior knowledge Use alternatives
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<p>mediums)</p> <ul style="list-style-type: none"> • Store remaining colour on the palette in a dust free area or cover with a plastic wrap for reuse • Demonstrate ability to arrange colour in a systematic way on a palette for efficiency in mixing • Use preferably, a white palette to enhance the tones and hues of colours • Know and use alternatives • Clean palette before starting new assignment <p>Water containers</p> <ul style="list-style-type: none"> • Choose stable based clean containers of adequate size. • Clean containers after use <p>Drawing Board</p> <ul style="list-style-type: none"> • Check and select quality drawing board of required size with smooth surface for maximum utility • Practice correct use of drawing board for 2D art work and for stretching paper for watercolor assignments <p>T- Bar/Setsquares</p> <ul style="list-style-type: none"> • Identify and select quality T -Bar and Setsquares • Practise use of T- bar and Setsquares on drawing board to align paper properly and to draw straight lines <p>Fixative</p> <ul style="list-style-type: none"> • Use fixative to secure pigments of soft mediums that tend to rub off, appear dull or are smudged when touched • Maintain appropriate distance while applying fixative to an artwork in a well-ventilated area • Know and use local alternatives <p>Tacks/tape/board clips</p> <ul style="list-style-type: none"> • Select and use the right option of tape, board clips, and tacks according to assignment 	<p>Water containers</p> <ul style="list-style-type: none"> • Use stable based clean containers of adequate size according to assignment <p>Drawing Board</p> <ul style="list-style-type: none"> • Practice correct use of drawing board <p>T- Bar/Setsquares</p> <ul style="list-style-type: none"> • Use T- bar and Setsquares according to assignments <p>Fixative</p> <ul style="list-style-type: none"> • Practise careful application of fixative to secure pigments of soft mediums that tend to rub off or are smudged when touched • Use local alternatives <p>Tacks/tape/board clips</p> <ul style="list-style-type: none"> • Select and use the right option of tape, board clips, and tacks according to assignment
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<ul style="list-style-type: none"> ○ Use tapes with natural adhesives to avoid spoiling paper when stored for a longer period <p>Brushes</p> <ul style="list-style-type: none"> ● Identify type, size, shape and style of brushes; these may vary slightly from manufacturer to manufacturer ● Differentiate between natural and synthetic bristles of a paint brush <ul style="list-style-type: none"> ○ Use short handled and natural hair brushes for watercolor or ink painting and long handled and synthetic hair brushes for oil or acrylic paint ● Use different numbered brushes (000 to 20) for different assignments ● Experiment applying different strokes produced by a brush with the same number, or brushes with different numbers 	<p>Brushes</p> <ul style="list-style-type: none"> ● Select and use the right type and number of brush according to assignment ● Explore and use other innovative available alternative applicators ● Observe and record the effects created by other innovative applicators in own work
<p>Digital technology</p> <ul style="list-style-type: none"> ● Know the term 'digital technology' refers to the use of electronic media ● Familiarize themselves with and use cameras (digital) as tools for art work <p>Other Tools</p> <ul style="list-style-type: none"> ● Explore various other tools including innovative ones according to selected medium and assignment 	<p>Digital technology</p> <ul style="list-style-type: none"> ● Use cameras (digital) and computers as tools for art work ● Know and use basic graphic soft wares (wherever computers are available) for computer arts <p>Other Tools</p> <ul style="list-style-type: none"> ● Explore various other tools including innovative ones according to selected medium and assignment ● Understand that sculpture materials and tools vary according to the technique opted for. Use accordingly
<p>Benchmark 2: Understand, differentiate between and use appropriately various mediums; pencil, pencil colours/aquarelle pencils, pen and ink/markers, pastels (oil and dry), poster colours/gouache, water colours plasticine, colours/gouache, water colours. Explore and utilize various techniques appropriate to the medium to develop an individual style.</p>	<p>Benchmark 2: Use appropriately various mediums; pencil, pencil colours/aquarelle pencils, pen and ink/markers, pastels (oil and dry), poster colours/gouache, water colours plasticine, clay and mixed media. Explore and utilize various techniques appropriate to the medium, to refine an individual style.</p>

Student Learning Outcomes

<p>Medium</p> <ul style="list-style-type: none"> • Know the various mediums; pencil, pencil colours/aquarelle pencils, pen and ink, pastels, poster colour/gouache, water colour • Differentiate between mediums; explore possibilities that each medium offers • Choose appropriate paper (texture and colour) for the medium of choice • Experiment with the potential of selected medium and develop innovative uses for unconventional applications in own work 	<ul style="list-style-type: none"> • Apply prior knowledge to use various mediums; pencil, pencil colours, pastels, pen and ink, poster colour/gouache, water colour • Use new mediums, Clay and Plasticine innovatively and with developing proficiency • Experiment with the potential of selected medium and develop innovative uses for unconventional applications in own work
<p>Pencil</p> <ul style="list-style-type: none"> • Understand that pencil is the most versatile medium; a good control on pencil reflects one's drawing ability • Know that pencil can represent the most sensitive detail of the subject and at the same time can be bold and direct • Use pencil as a drawing/painting medium in own work 	<p>Pencil</p> <ul style="list-style-type: none"> • Use pencil proficiently and sensitively for detailed drawing assignments • Practice a variety of shading techniques with different pencils and find the one that best conveys one's personal style
<p>Pencil Colours</p> <ul style="list-style-type: none"> • Know that pencil colours have all the properties of a lead pencil • Explore the different varieties and brands of colour pencils; select accordingly • Know colour pencils are surface mixable; achieve mixing on a workable surface and not on a palette • Use a limited palette (range of colours) for more efficient use and for understanding of colour mixing in own work • Explore experiment and use colour mixing and colour combination by applying lighter layer upon darker layer <ul style="list-style-type: none"> ○ Experiment with the same group of colours in another sequence for different results • Use coloured pencils for studies about colour, and work in the finest details 	<p>Pencil Colours</p> <ul style="list-style-type: none"> • Apply knowledge acquired earlier of pencil colours in mixed media drawing and painting • Observe work done in pencil colours by peers, seniors and other artists

<ul style="list-style-type: none"> • Use different rendering techniques. Observe the results • Observe work done in pencil colours by peers, seniors and other artists <p>Aquarelle Pencils</p> <ul style="list-style-type: none"> • Know Aquarelle pencils are the same as ordinary pencil colours with an added advantage that areas worked upon with them can be wetted and transformed into a wash • Demonstrate ability to use Aquarelle pencils according to assignment • Observe work done in Aquarelle pencils by peers, seniors and other artists <p>Pen and Ink</p> <ul style="list-style-type: none"> • Know Pen and Ink: <ul style="list-style-type: none"> ○ refers to a technique of drawing or writing, in which ink is applied to a surface using a pen or other applicators; ○ is a direct medium; therefore, it requires confidence and gives plenty of scope for individual expression; ○ is waterproof and can be used with watercolor 	<p>Aquarelle Pencils</p> <ul style="list-style-type: none"> • Use Aquarelle pencils according to assignment • Observe work done in Aquarelle pencils by peers, seniors and other artists <p>Pen and Ink</p> <ul style="list-style-type: none"> • Use Pen and Ink including markers as an effective tool in mixed media paintings that reflect personal expression. • Observe work done in Pen and Ink by peers, seniors and other artists • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique
<p>Pens</p> <p>Technical drawing pen and dip pen</p> <ul style="list-style-type: none"> • Demonstrate ability to differentiate between technical drawing pens and dip pens and markers: <ul style="list-style-type: none"> ○ Know technical drawing pens are not suitable for artwork as they make unvarying marks and give a mechanical effect ○ Know buying a refillable drawing pen with interchangeable nibs is economical • Identify different 'pen points' and select according to assignment: <ul style="list-style-type: none"> ○ Know that flexibility of the nib will respond in creating thick or thin lines 	

- Use above knowledge to explore and experiment with different dip and technical pens on different types of paper to produce different lines. Observe the effects produced.
- Explore and experiment with a variety of materials like bamboo, quill, reed or any other pointed instrument that can be used as dip pens
- Experiment with a variety of rendering techniques using Pen and Ink in own work and explore the same in others' artwork
- Remove unwanted marks by using either gouache (Poster colour) to white out or by carefully using a sharp knife to scrape marks off the paper

Marker

- Identify, select and use different types of markers:
 - as a drawing tool to create bold drawings;
 - as a good tool for pottery;
 - in order to build confidence in line drawing;
 - to improve hand eye coordination

Inks

- Familiarize themselves with the variety of available inks
- Know the uses of different inks
- Know inks stain paper permanently
- Use distilled water to dilute inks
- Demonstrate ability to use and control Pen and Ink as a medium for sketches, or for finished works of art that reflect personal expression
- Use Pen and Ink to make drawings and paintings
- Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique
- Observe work done in inks by peers, seniors and other artists; evaluate all

<p>Pastels</p> <ul style="list-style-type: none"> • Understand pastels are very suitable for broad and bold work without fine details • Familiarize themselves with pastels available in varying degrees of hardness • Differentiate between dry and oil pastels • Select and use heavy, textured surface/paper for pastel work • Observe pastels are surface mixable or mixed when applied; achieve mixing through: <ul style="list-style-type: none"> ○ hatching strokes; ○ rubbing colours together while drawing; ○ using paper stump for soft pastels; ○ applying a wash of turpentine for oil pastels • Explore experiment and use other innovative techniques of colour mixing with pastels in own work • Practice different ways to protect work done in pastels • Use pastels to make drawings and paintings that reflect personal expression • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Observe work done in pastels by peers, seniors and other artists 	<p>Pastels</p> <ul style="list-style-type: none"> • Use pastels with proficiency to make drawings in mixed media and to express personal style • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Observe work done in pastels by peers, seniors and other artists; evaluate all
<p>Gouache/Poster colour</p> <ul style="list-style-type: none"> • Understand that gouache/poster colour is desirable for its speed and durability • Differentiate between gouache/poster colour and watercolor: <ul style="list-style-type: none"> ○ Observe that gouache/poster colour is heavier and more opaque with greater reflective qualities as compared to watercolor ○ Observe gouache/poster colour generally dries to a different value than it appears when wet (lighter 	<p>Gouache/Poster colour</p> <ul style="list-style-type: none"> • Explore and practice various other applications for gouache/poster colour • Use gouache/poster colour to make drawings and mixed media paintings that reflect personal expression • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Observe work done in gouache/poster colour by peers, seniors and other artists; evaluate all

<p>tones generally dry darker, while darker tones tend to dry lighter), which can make it difficult to match colours over multiple painting sessions</p> <ul style="list-style-type: none"> • Make enough paint that would not run out during an unfinished assignment • Use gouache/poster colour in a colour wheel and in posters, or to decorate craft such as Papier Mache' • Know that gouache/poster colour is used as a media of visual expression in other forms of 2D art e.g. miniature painting • Observe work done in gouache/poster colour by peers, seniors and other artists to refine own skill and technique 	<p>Water colour</p> <ul style="list-style-type: none"> • Recognize and understand watercolor as a studio medium for its lack of odor, ease of cleaning up, portability and quick drying • Know and observe that water colour is worked in the manner similar to sketching by simplifying form through direct and bold strokes that make suggestions of light and shade • Observe transparency is a characteristic of watercolor and luminosity (brightness, sparkle, freshness, and clarity of colour) depends upon colour of the worked surface • Use a limited colour palette to maintain freshness and brilliance of colours: <ul style="list-style-type: none"> ○ Observe that mixing more than three colours can result in a muddy, unacceptable colour • Thin paint before application • Use the white of paper, wherever required, as the only white in transparent watercolor • Maintain high quality value differences and colour clarity using prior knowledge • Find innovative applications for water colour in
<p>Water colour</p> <ul style="list-style-type: none"> • Continue to find innovative applications for water colour in experimental approaches or when mixed with other materials • Maintain a high quality of value differences and colour clarity • Use different water colour techniques proficiently • Continue to explore, experiment and apply different watercolor techniques to get desired results • Further identify and study how other artists have worked in water colour in order to refine own skill and technique • Produce artwork in water colour to communicate ideas • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists • Compare own work with that of peers and others; evaluate all <p>Plasticine</p> <ul style="list-style-type: none"> • Differentiate between Plasticine and Clay • Use plasticine for small-scale work/given assignments • Heat gently or work well with hands to improve the 	

<p>experimental approaches or when mixed with other materials</p> <ul style="list-style-type: none"> • Demonstrate ability to explore, experiment and use different water colour techniques for desired results: • Washes and glazes • Wet on wet • Dry Brush • Painting light to dark • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Produce artwork in water colour to communicate ideas • Compare own work with that of peers and others 	<p>plasticity of Plasticine</p> <ul style="list-style-type: none"> • Utilize the characteristic of plasticine as a material; it is non-permanent and does not dry out; hence, it can be recycled easily • Model plasticine effectively with tools used for modeling clay • Produce artwork in plasticine to communicate ideas <ul style="list-style-type: none"> ○ Know that plasticine can be worked in minute details • Identify and study how other artists have worked in plasticine in order to refine own skill and technique • Compare own work with that of peers and others; evaluate all <p>Clay</p> <ul style="list-style-type: none"> • Use clay for large or small-scale work, broad or fine detail • Choose and prepare clay according to given assignment: <ul style="list-style-type: none"> ○ Clear and knead clay before use to eliminate air bubbles and lumps, making it smooth and workable ○ Allow clay to dry naturally in order to avoid cracks • Avoid attaching wet clay to a dry piece as it will not hold • Create surface texture in clay models using innovative tools: <ul style="list-style-type: none"> ○ Use simple, household items; kitchen knives, wooden spoons, rolling pins and pen-knife as effective tools to model clay • Use armature support of metal wires and chicken wire mesh for large or open forms • Produce clay work artistically using above knowledge • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc.
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	<p>to study works of other artists and to refine own skill and technique</p> <ul style="list-style-type: none"> • Compare own work with that of peers and others; evaluate all <p>Mixed Media</p> <ul style="list-style-type: none"> • Know that fusion of different mediums and techniques is an inherent characteristic of mixed media • Combine and/or utilize characteristic dissimilarities of different media in mixed media art in order to: <ul style="list-style-type: none"> ○ produce a specific textural effect; ○ to give special expression to a form or idea • Choose and apply materials and mediums to ensure integration in final work <ul style="list-style-type: none"> ○ Use appropriate foundation for layering of different mediums • Plan layering of thick and thin materials carefully • Experiment with possibilities for combining various media • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Compare own work with that of peers and others; evaluate all
<p>Benchmark3: Demonstrate with responsibility, the economical safe use and storage of materials tools and mediums related to 2D and 3D Art.</p>	<p>Benchmark3: Demonstrate with responsibility, the economical safe use and storage of materials tools and mediums related to 2D and 3D Art.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p> <p>Use and Storage</p> <ul style="list-style-type: none"> • Demonstrate ability to arrange and store materials and tools methodically for easy access <ul style="list-style-type: none"> ○ Slot and label for easy access • Store materials according to given instructions 	<p>All students will.....</p> <p>Use and Storage</p> <ul style="list-style-type: none"> • Research, compile and comply with a comprehensive checklist of economical, safe use and storage of materials and tools in addition to the ones given • Continue to demonstrate ability to arrange and store

<ul style="list-style-type: none"> • Store pieces of small and large paper under a straight mattress/portfolio • Protect unfinished/ finished work while storing • Maintain a box/bag for carrying and storing brushes, paints and other tools • Store water- based medium and oil- based medium separately • Avoid storing materials in excess humidity, heat and light as it can spoil materials • Use a variety of available/specialized products designed to clean a specific brush type or medium • Cap all paint tubes and bottles after use 	<p>materials and tools methodically for easy access</p> <ul style="list-style-type: none"> • Demonstrate proper care and storage of paper, water-based and oil- based mediums, and tools for efficient use • Demonstrate care when storing clay used for making ceramic pieces or sculpture • Keep unused clay in its basin where it will stay wet and can be used later • Store sculpture or ceramic piece, covered with a sheet of plastic and a damp cloth after each working session to prevent it from drying out till completion of work
<p>Safety and responsibility</p> <ul style="list-style-type: none"> • Differentiate between toxic and non-toxic materials • Practice care in using drawing and art instruments especially sharp and blunt ones • Ensure protection of furniture fixtures while using sharp tools • Choose well-lit and well-ventilated spots for drawing and art activity • Practise care in handling flour and water mixture for Papier Mache’ as it dries like glue and is impossible to remove from clothes, shoes, and floor • Lay down plastic or an old sheet while working outdoors • Take care so as not to spoil uniform/clothes • Wear a mask wherever required • Research, compile and comply with a comprehensive checklist of economical, safe use and storage of materials and tools in addition to the ones given 	<p>Safety and responsibility</p> <ul style="list-style-type: none"> • Differentiate between toxic and non-toxic materials • Practice care in using drawing and art instruments especially sharp and blunt ones • Choose well-lit and well-ventilated spots for drawing and art activity • Use a firm base for free-standing sculpture to prevent accidents • Show care in handling protruding edges of sculpture • Take care so as not to spoil uniform/clothes

Domain 1: Essentials of Art	
Standard 2: All students will apply Observation and Perception skills as a means of enquiry and decision-making to produce artistic expression.	
Grade XI	Grade XII
<p>Benchmark1: Comprehend that drawing a subject involves combining one's perception with observation. Apply the five steps through which observation is translated into one's perception.</p>	<p>Benchmark1: Combine perception with observation to draw a subject applying knowledge of the five steps through which observation is translated into one's perception.</p>
Student Learning Outcomes	
<p>All students will.....</p> <p>Observation and Perception skills</p> <ul style="list-style-type: none"> • Understand Observation is the key to start work with as it helps improve the understanding of various Elements of Art and Principles of Design • Understand that imagination needs initial discipline of observation; observe different shapes/ forms and subjects • Understand that Perception refers to the impressions which an object or an event produces on the mind through various senses; the intangibles (sound, smell, emotions) affect our perception of the outer world • Know creative impulse is largely based on one's ability to perceive sensitively • Differentiate between perceiving and looking/observing • Comprehend the five steps of perception: <ul style="list-style-type: none"> ○ Looking; ○ Seeing what is looked at; ○ Understanding what one sees; ○ Learning from what one understands; ○ Relating to what one has learned • Explore details while observing Nature and others' work; apply in drawing procedures • Develop understanding of measuring with the eye: <ul style="list-style-type: none"> ○ Train the eye to estimate distance, proportions and angles • Apply visual measurements while drawing vertical and horizontal object in the surroundings: 	<p>All students will.....</p> <p>Observation and Perception skills</p> <ul style="list-style-type: none"> • Exhibit enhanced ability to apply the five steps through which observation is translated to one's perception • Exhibit enhanced ability to apply observation to explore details in Nature, others work and own work and to enter detail in drawing procedures • Use observation skill as a means of enquiry and decision-making • Exhibit enhanced ability to measure with the eye to estimate distance, proportions and angles • Show enhanced ability to evaluate the relative scale of what is seen • Use and apply these observations from different angles to render works in different mediums • Observe that natural forms make an ideal subject matter for analytical studies as they have a variety to explore from • Use thumb method for visual measurement • Use observation drawings to improve hand-eye coordination

	<ul style="list-style-type: none"> ○ Use thumb method for visual measurement ● Know that the human body is used as a standard unit for measurement for large and small objects in a life drawing <ul style="list-style-type: none"> ○ Draw buildings to understand the relationship between proportion and distance with reference to the human body ● Observe that natural forms make an ideal subject matter for analytical studies because they offer a variety to explore from ● Observe the change in the tonal values due to distance, different source of light, at different times of the day and with changing seasons ● Use and apply these observations to render works in different medium ● Use above knowledge of observational drawings to improve hand-eye coordination
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<p>Domain1: Essentials of Art Standard 3: All students will proficiently use art vocabulary to articulate artistic concepts, both verbally and in writing.</p>	
<p>Grade XI</p> <p>Benchmark1: Use with developing proficiency, relevant art vocabulary, wherever required.</p>	<p>Grade XII</p> <p>Benchmark1: Use with proficiency, relevant art vocabulary, wherever required.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p> <ul style="list-style-type: none"> • Understand, select and use correctly with developing proficiency, the related vocabulary appropriately and frequently: <ul style="list-style-type: none"> ○ Regarding tools, processes, and procedures ○ Regarding Elements of Art and Principles of Design ○ According to the dynamics of discussion ○ To discuss how artistic concepts are structured ○ For Art Appreciation and to critique artwork ○ To assess one's own, peers' or any other artwork • Enter all new art vocabulary in a note book/sketch book • Research unfamiliar art vocabulary for correct use • Ask question to clarify meaning of terms which are not clear 	<p>All students will.....</p> <ul style="list-style-type: none"> • Understand, select and use correctly with proficiency, the related vocabulary appropriately and frequently: <ul style="list-style-type: none"> ○ Regarding tools, processes, and procedures ○ Regarding Elements of Art and Principles of Design ○ According to the dynamics of discussion ○ To discuss how artistic concepts are structured ○ For Art Appreciation and to critique artwork ○ To assess one's own, peers' or any other artwork • Enter all new art vocabulary in a note book/sketch book • Research unfamiliar art vocabulary for correct use • Ask question to clarify meaning of terms which are not clear

Domain 2: Creativity and Artistic Expressions	
Standard 1: All students will comprehend that fields of Art; Fine Art and Applied Art/Craft are interlinked and clear distinctions are not possible.	
Grade XI	Grade XII
<p>Benchmark 1: Comprehend that art varies in content, intention and context. Comprehend the 2D and 3D forms of art; Fine Art and Applied Art/Craft; know they are closely linked. Identify the effect of technology on Fine Art and Applied Art/Craft.</p>	<p>Benchmark 1: Further explore 2D and 3D forms of art; Fine Art and Applied Art/Craft to observe that art varies in content, intention and context; yet are closely linked. Observe the effect of technology on Fine Art and Applied Art/Craft.</p>
Student Learning Outcomes	
<p>All students will.....</p> <p>Art</p> <ul style="list-style-type: none"> • Know the varied valid definitions of the term 'Art' • Understand an artwork is normally assessed in quality by: <ul style="list-style-type: none"> ○ the amount of stimulation it brings about; ○ the impact it has on the viewer; ○ the number of people who can relate to it; ○ the degree of appreciation, and the effect or influence it has or has had in the past • Examine the various characteristics that works of art may display: <ul style="list-style-type: none"> ➤ Communication ➤ Function ➤ Intention ➤ Meaning ➤ Ability/skill ➤ Aesthetic values • Comprehend that an overlap exists between Fine Art and Applied Art/ Craft and they are closely linked • Comprehend that relevant skill and efficient use of materials, tools and techniques are required for the production of Fine Art and Applied Art/ Craft • Know Design as a process and a philosophy that improves the function and aesthetic quality of an artwork <ul style="list-style-type: none"> ○ Comprehend that design philosophy applies to all 	<p>All students will.....</p> <p>Fine Art/Applied Art/ Craft</p> <ul style="list-style-type: none"> • Continue to: • Identify through visual examples, various 2D/ 3D forms of Fine Art and Applied Art/Craft • Use prior knowledge, visit local /National art galleries/museums, markets, search through the internet, (if possible) books/magazines etc to study works of other artists/artisans: <ul style="list-style-type: none"> ○ Explore and study how other artists/artisan have applied different / innovative artistic mediums; traditional and mixed introducing new possibilities in their work ○ Develop further understanding of an artists' style as a particular approach in a particular time that personalizes their artwork ○ Observe the contemporary challenges and approach to existing practices and techniques in art including technology. Further explore how these have evolved over time in their present form/shape • Use above knowledge and knowledge of Art Appreciation to critique a 2D or 3D form in Fine Art and Applied art/Craft; and use inspiration to refine own skill and technique

- forms of Fine Art and Applied Art/Craft
- Know Pattern as a decorative 2D design and symbol both in Fine Art and Applied Art/Craft
 - Decorative Arts apply both to 2D and 3D Fine Art and Applied Art/Craft
 - Comprehend the various 2D and 3D forms/fields of Fine Art and Applied Art and Craft:
 - **Fine Art:** Painting, miniature painting, sculpture, printmaking, architecture, literature and Performing arts including dance, theatre, film
 - **Applied Art/ Craft:** Decorative Arts, Architecture, Photography, Graphic Design/Commercial Art, Interior Design, Textiles, Fashion Design, Industrial Design and Ceramics/Pottery
- Traditional Craft:** involving textiles, wood, metal, clay, glass and Transport Decoration (Truck art)

Fine Art

- Know that Fine Art carries 'unique expressions of ideas, beliefs, experiences and feelings presented in well-designed visual forms:
 - 3D art includes Sculpture and Architecture; these are also known as Plastic Arts

Applied Art/ Craft.

- Know that Applied Art/Craft are indigenous in nature reflecting the needs of a particular area:
 - Design and creative ideas are combined and applied to objects of utility
 - They follow a mechanical process bound by rules; the functional aspect dominates the design and choice of material

Craft

- Know Craft are a category of Applied, **Decorative or Ornamental arts**
- Comprehend Craft as:

- a continuation of traditional practices and techniques and of making unique things by hand;
- the imaginative expression of ideas in making functional or decorative objects;
- Experimentation, innovation and change, depending on one's point of view
- Relate to **folk art** as part of Craft and culture
- Know the difference in status of *Ustad* or Master, who innovates, and *Shagird*, who imitates
 - Know that a craft can be considered an artwork when practiced by a recognized Ustad
- Visit local/National art galleries/museums, markets, search through the internet, (if possible) books/magazines etc to study works of other artists/artisans, use inspiration to refine own skill and technique:
 - Identify and study how other artists/artisan have applied different artistic mediums; traditional and mixed
 - Develop understanding of an artist's style as a particular approach in a particular time that personalizes his/her artwork
 - Observe the contemporary challenges and approach to existing practices and techniques in art including technology. Further explore how these have evolved over time in their present form/shape
- Combine above knowledge with knowledge of Art Appreciation to critique a 2D/ 3D form in Fine Art and Applied Art/Craft

Domain 2: Creativity and Artistic Expression	
Standard 2: All students will demonstrate clear/lucid understanding and skillful application of the Elements of Art and Principles of Design.	
Grade XI	Grade XII
<p>Benchmark1: Know the visual Elements of Art; line, shape/form, space, colour, value and texture. Demonstrate ability to combine Elements of Art for effective communication of ideas.</p>	<p>Benchmark1: Demonstrate enhanced ability to combine with proficiency, Elements of Art for effective communication of ideas.</p>
Student Learning Outcomes	
<p>All students will.....</p> <p>Elements of Art</p> <ul style="list-style-type: none"> • Know the visual Elements of Art: <ul style="list-style-type: none"> ➤ Line ➤ Shape/form ➤ Space ➤ Color ➤ Value ➤ Texture <p>Line</p> <ul style="list-style-type: none"> • Know the significance of point/dot • Understand a line is a vital mark used as a means of expression and to communicate ideas • Know line has characteristics, continuity and direction • Differentiate between types of straight, curved, horizontal, vertical, inclined, parallel, intersecting, converging, diverging regular and irregular lines • Distinguish between descriptive and decorative lines • Identify different lines present in Nature, surroundings and in available works of Art: <ul style="list-style-type: none"> ○ Straight, curved, broken, thick, thin, crooked, a combination of any two or more types; ○ Know a contour line shows elevation • Use different types of line to: 	<p>All students will.....</p> <p>Elements of Art</p> <ul style="list-style-type: none"> • Demonstrate ability to proficiently select, combine and use Elements of Art to communicate ideas effectively • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique <p>Line</p> <ul style="list-style-type: none"> • Use different types of line effectively to refine line drawing skill • Compare own work with that of peers and other artists; evaluate all

<ul style="list-style-type: none"> ○ show shapes of objects; ○ give a sense of perspective; ○ create patterns; ○ create texture of the material; ○ suggest darks or lights ● Apply line drawing skills to create drawings, designs and for lettering ● Study the effects produced by drawing a variety of line: <ul style="list-style-type: none"> ○ using different pencil points; ○ applying different hand pressure; ○ varying the size and gaps in a broken line ● Compare own work with that of peers and other artists to refine own skill and technique 	<p style="text-align: center;">Colour</p> <ul style="list-style-type: none"> ● Select and use colours in response to the character of the subject to effectively intensify an emotion or to reflect one's own personal response ● Compare own work with that of peers and other artists; evaluate all
<p style="text-align: center;">Colour</p> <ul style="list-style-type: none"> ● Understand that all colours in Nature are the combination of two or more primary colours ● Identify primary, secondary and tertiary colours in Nature and surroundings ● Sequence colours on a colour wheel: <ul style="list-style-type: none"> ○ Demonstrate ability to mix primary colours in varying proportions to get secondary and tertiary colours ○ Identify complementary, harmonious, contrasting and cool and warm colours ● Understand the effects of light on colours in Nature: <ul style="list-style-type: none"> ○ Observe that the same colour has different hues; ○ Comprehend related vocabulary of colours: tints, tones shades, value and saturation ● Differentiate between natural and arbitrary colours ● Identify and use colours that have importance in our culture and society: <ul style="list-style-type: none"> ○ Recognize local colours as colours that are part of the local culture; ○ Relate to the unique language of colour when conveying messages and depicting ideas in own 	

<p>work</p> <ul style="list-style-type: none"> • Use colour to recreate the feel of a particular time of the day • Select and use warm and cool colours appropriately to create illusion of perspective • Explore and experiment with colour to understand techniques and colour combinations; explore numerous variations possible in one colour • Use the effects of colour combinations in a choice of medium • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study use of colours by other artists • Compare own work with that of peers and other artists to refine own skill and technique <p>Shape/form</p> <ul style="list-style-type: none"> • Identify and distinguish difference between 2D character of shape and 3D character of form • Know and observe that: <ul style="list-style-type: none"> ○ mass and volume are the other terms used for form; ○ shape and form are not interchangeable; ○ illusion of 3D form can be achieved on a 2D surface through structuring a picture plane, by overlapping objects and through contrast of light and shadow • Explore and differentiate between regular and irregular shapes present in Nature and surroundings: <ul style="list-style-type: none"> ○ Observe and differentiate between regular, irregular, geometrical, organic and inorganic shapes; ○ Explore and observe different regular (geometric) shapes; triangle, square, rectangle, circle, oval and ellipse present in Nature, surroundings and available print material; observe similarities and 	<p>Shape/form</p> <ul style="list-style-type: none"> • Continue to explore, identify, observe record and differentiate between more regular and irregular shapes present in Nature and surroundings; draw free hand • Use acquired knowledge to use shape as component of drawing • Compare own work with that of peers and other artists; evaluate all
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<p>differences in these shapes; draw these free hand</p> <ul style="list-style-type: none"> • Use shapes as components of drawing: <ul style="list-style-type: none"> ○ Understand that in a composition, the importance of shape/form is not due to its size • Use positive forms and negative spaces to confirm dimensions of objects placed adjacent to each other in a composition • Understand that light and shadow form shapes: <ul style="list-style-type: none"> ○ Shadows form diffused and recognizable shapes; ○ There are no unresolved areas in a composition; define highlights through shapes ○ Compare own work with that of peers, other artists to refine own skill and technique 	<p>Pattern</p> <ul style="list-style-type: none"> • Know and identify pattern as a decorative 2D design and symbol both in Fine Art and Applied art/Craft • Understand that the objective of pattern designing is to achieve the repetition of a unit/cell without modification and change <ul style="list-style-type: none"> ○ Understand that a unit/cell serves as a template for pattern designing • Differentiate between motif and pattern <ul style="list-style-type: none"> ○ Arrange motifs to make interesting designs • See pattern beyond individual shape: <ul style="list-style-type: none"> ○ Explore patterns created by combination of different shapes; ○ Compose groups of similar and different shapes to create patterns in unique combination through line, colour and shape • Create illusion of bold spaces with large patterns; bring fineness to a space through small patterns • Observe Nature and take inspiration for pattern designs to use in own work
	<p>Pattern</p> <ul style="list-style-type: none"> • Use acquired knowledge to arrange shapes in unique combination to create more patterns • Compare own work with that of peers and other artists; evaluate all

<ul style="list-style-type: none"> • Explore the possibilities of applying repeat patterns on familiar, functional objects • Observe and comprehend examples/samples of repeat patterns of Islamic origin, organic and geometric applied to all art forms • Repeat patterns innovatively: <ul style="list-style-type: none"> ○ Understand the concept and methods of Repeat pattern; ○ Use Knowledge of grids to make repeats • Apply above knowledge in own work; observe the effects produced • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study use of pattern by other artists on 2D/3D art work • Compare own work with that of peers and other artists to refine own skill and technique 	<p style="text-align: center;">Space</p> <ul style="list-style-type: none"> • Understand space is the distance or area between two forms/shapes • Identify depth in space as Perspective • Comprehend and explore negative and positive spaces and observe their relationship in Nature and in works of art • Use 2D and 3D space effectively in own work: <ul style="list-style-type: none"> ○ Assess and use the gaps/spaces in and around the subject to observe details; ○ Divide space into foreground, middle ground and background • Apply above knowledge to own work; observe the effects • Compare own work with that of peers and other artists to refine own skill and technique <p style="text-align: center;">Space</p> <ul style="list-style-type: none"> • Apply concept of 2D and 3D space effectively to own work • Compare own work with that of peers and other artists; evaluate all
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<p>Value</p> <ul style="list-style-type: none"> • Comprehend that value is the relative degrees of lightness and darkness of shade where highlight is the lightest and shadow is the darkest value: <ul style="list-style-type: none"> ○ Analyze and understand the tonal variation produced by different sources and directions of light; ○ Observe that strong darks or shadows are cast by a source of bright light coming from one direction; ○ Observe the change in the value of tones of colour at different times of the day and in different seasons; ○ Observe that the tonal value defines shape, surface texture and depth • Use high contrast in the tonal values for emphasis on a certain object to create interesting compositions • Identify, explore, experiment and use the tonal characteristics of each medium or tool to create various effects and to develop skills in shading • Use above knowledge in own work; observe the effects produced • Compare own work with that of peers and other artists to refine own skill and technique <p>Texture</p> <ul style="list-style-type: none"> • Differentiate between visual/seen and tactile/felt textures: <ul style="list-style-type: none"> ○ See, feel and describe rough/smooth, wet/dry, shiny/matt (dull), slick/sticky, and coarse/porous textures • Observe and study different visual and tactile textures in Nature and share findings with peers • Know the difference between pattern and texture • Know quality and texture of paper affects the created texture in an art work • Practice and demonstrate skill to achieve textural effects 	<p>Value</p> <ul style="list-style-type: none"> • Apply acquired knowledge of value to own work • Compare own work with that of peers and other artists; evaluate all
<p>Texture</p> <ul style="list-style-type: none"> • Continue to: • Observe and study different textures in Nature and share findings with peers • Explore and experiment with innovative ways of creating texture on a 2D or 3D surface • Use texture as a tool to enhance and improve visual effect to convey messages • Compare own work with that of peers and other artists; evaluate all 	

<p>through line, choice of medium and paper, and through different techniques of application of a medium or tool</p> <ul style="list-style-type: none"> • Use texture as a tool to enhance and improve visual effect while conveying messages • Explore and experiment with innovative ways of creating texture on a 2D or 3D surface • Use above knowledge in own work; observe the effects produced • Compare own work with that of peers and other artists to refine own skill and technique 	<p>Benchmark2: Apply Principles of Design innovatively in the production of an art work.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p> <p>Principles of Design</p> <ul style="list-style-type: none"> • Know, understand and apply the Principles of Design <ul style="list-style-type: none"> ➤ Balance ➤ Repetition ➤ Contrast ➤ Movement ➤ Emphasis ➤ Perspective ➤ Composition • Know Principles of Design are certain qualities that are inherent in the choice and arrangement of Elements of Art used in an art work • Understand that consideration of the principles is especially useful in analyzing the ways in which an art work becomes pleasing in formal ways • Apply Principle of Design to any piece that is made; no matter how small, trivial or insignificant • Apply Principles of Design to determine effectiveness in 	<p>All students will.....</p> <p>Principles of Design</p> <ul style="list-style-type: none"> • Use acquired knowledge to proficiently apply Principles of Design; Balance, Repetition, Contrast, Movement, Emphasis, Perspective and Composition to own artwork • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study application of Principles of Design by other artists and to refine own skill and technique

<ul style="list-style-type: none"> conveying a message Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study application of Principles of Design by other artists and to refine own skill and technique <p>Balance</p> <ul style="list-style-type: none"> Familiarize themselves with the types of balance: <ul style="list-style-type: none"> ➤ Symmetrical ➤ Asymmetrical ➤ Radial Comprehend importance of formal and informal balance Create balance through appropriate placement of Elements of Art Create unity in a design through balance between harmony and variety Explore, experiment and apply balance as a Principle of Design to own work Observe and analyze different ways in which others have used balance Compare own work with that of peers and other artists to refine own skill and technique 	<p>Balance</p> <ul style="list-style-type: none"> Continue to explore, experiment and apply balance as a Principle of Design to own work Analyze the different ways in which others have used balance Compare own work with that of peers and other artists; evaluate all
<p>Repetition</p> <ul style="list-style-type: none"> Understand that repetition creates harmony and continuity in a work of art Observe and explore repetition in Nature and its effects Develop and achieve repetition through repeated placement of Elements of Art such as shape, line and colour Understand the different ways in which repetition is used in various forms of art; observe its effects Create rhythm and harmony through repetition of Elements of Art Use above knowledge in own work; observe the effects produced 	<p>Repetition</p> <ul style="list-style-type: none"> Create repetition through skilful manipulate of Elements of Art Continue to explore repetition in Nature and observe its effects Use repetition innovatively in different forms of art Compare own work with that of peers and other artists; evaluate all

<ul style="list-style-type: none"> • Compare own work with that of peers and other artists to refine own skill and technique <p>Contrast</p> <ul style="list-style-type: none"> • Know contrast or variety creates interesting designs • Create contrast through skilful manipulation of different characteristics of line, shape colour, texture and value • Observe the rule of simultaneous contrast on a colour wheel • Use contrasting Elements of Art to create movement • Repeat contrasting Elements of Art to create unity and continuity • Use above knowledge in own work; observe the effects produced • Compare own work with that of peers and other artists to refine own skill and technique <p>Emphasis</p> <ul style="list-style-type: none"> • Know Emphasis is the focal point in an artwork that catches the viewer's attention • Create Emphasis through placement of Elements of Art to: <ul style="list-style-type: none"> ○ create interest; ○ counteract confusion; ○ break monotony. • Study the effect produced on communication of ideas or meaning • Use above knowledge in own work; observe the effects produced • Observe and analyze different ways in which others have used Emphasis in their art work • Compare own work with that of peers and other artists to refine own skill and technique <p>Movement</p> <ul style="list-style-type: none"> • Know Movement is the path that the viewer's eye takes through an artwork allowing the viewer to take interest in 	<p>Contrast</p> <ul style="list-style-type: none"> • Continue to create contrast through skilful manipulation of different characteristics of line, shape colour, texture and value • Continue to repeat contrasting Elements of Art to create unity and continuity • Compare own work with that of peers and other artists; evaluate all <p>Emphasis</p> <ul style="list-style-type: none"> • Continue to: • Create emphasis through colour, texture, size, shape, placement and value in own work • Study the effect of Emphasis on communication of ideas or meaning • Analyze the different ways in which others have used Emphasis • Compare own work with that of peers and other artists; evaluate all <p>Movement</p> <ul style="list-style-type: none"> • Use acquired knowledge to create movement in own work
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<p>the whole work as an integrated piece</p> <ul style="list-style-type: none"> • Use movement to create emphasis and continuity in own work: <ul style="list-style-type: none"> ○ Create movement along lines, edges, shapes and colours; ○ Relate objects and spaces by adding directional lines • Use above knowledge in own work; observe the effects produced. • Compare own work with that of peers and other artists to refine own skill and technique 	<ul style="list-style-type: none"> • Compare own work with that of peers and other artists; evaluate all
<p>Perspective</p> <ul style="list-style-type: none"> • Understand perspective creates the illusion of depth and weight of an object on a 2D surface of an artwork. • Know perspective is along X, Y and Z-axis. • Explore and use the laws of visual perspective. • Apply one point and two point perspective and aerial/atmospheric perspective in own work <ul style="list-style-type: none"> ○ Understand eye level, the actual or imagined: ○ Know eye level is the horizontal line in an artwork which represents the line of vision in relation to the subject ○ Know horizon is always at eye level; the line where the sky meets the ground ○ Know all perspective horizontal lines join at a certain point known as vanishing point; there can be more than one vanishing point in an artwork • Observe that change in size and proportion of objects occurs due to the change in distance between the object and observer • Observe and draw simple and complex forms to demonstrate perspective: <ul style="list-style-type: none"> ○ Create perspective in own work through directional lines, characteristics of line, 	<p>Perspective</p> <ul style="list-style-type: none"> • Use laws of visual perspective proficiently to create perspective through tonal variation, directional lines, proportion, colour and characteristics of line in own work • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Compare own work with that of peers and other artists; evaluate all

<p>proportion, tonal variation and colour</p> <ul style="list-style-type: none"> ○ Create movement and interest through perspective; exaggerate perspective to create emphasis in art works ● Study and observe effectiveness of perspective in landscape studies ● Study different ways in which others have exaggerated perspective in their work ● Use above knowledge in own work; observe the effects produced ● Compare own work with that of peers and other artists to refine own skill and technique <p>Composition</p> <ul style="list-style-type: none"> ● Know composition is: <ul style="list-style-type: none"> ○ the plan, placement or arrangement of the Elements of Art ○ the conscious consideration of size and position of a work ● Analyze the primary elements of composition: <ul style="list-style-type: none"> ○ The area of the picture (picture plane) ○ The perspective, relating to spatial arrangements of objects within a picture to create illusion of 3D on a two-dimensional (2D) surface; ○ The line or direction followed by the viewer's eyes when they observe the image; ○ The value or degree of lightness and darkness used within the picture ● Select and integrate appropriate Elements of Art within the work in challenging ways in order to communicate ideas and feelings with the viewer in such a way that: <ul style="list-style-type: none"> ○ the eye is led around the artwork; ○ the attention is maintained in the picture area; ○ the focus is on a particular point of interest ● Know a focal point is the point of interest in a composition 	<p>Composition</p> <p>Continue to:</p> <ul style="list-style-type: none"> ● Select and integrate appropriate Elements of Art within the work in order to communicate ideas and feelings; ● Explore composition through thumbnail sketches ● Use a view pointer to select subject matter, its size, format and focal point ● Explore and use in own work, the ways in which others have worked with successful compositions ● Compare own work with that of peers and other artists; evaluate all
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	<ul style="list-style-type: none"> • Identify and apply considerations made in a good composition depend on the decision of what not to draw as much as what to draw: <ul style="list-style-type: none"> ○ Justify the reasons for the decisions made regarding a composition; ○ Aim to work on an art piece with awareness of principles of composition • Apply the rule of thirds and the rule of odds • Identify the importance of Format that suits the design in an artwork • Plan drawing size and format before starting: <ul style="list-style-type: none"> ○ Consider the size and shape of paper, and the best way round to use it • Explore the possibilities for a composition with thumbnail sketches • Use a view finder to: <ul style="list-style-type: none"> ○ simplify complicated subjects; ○ select subject matter, its size and focal point; ○ scale subject matter to fit drawing ○ help avoid drawing something that is not of interest; • Design colour compositions giving equal importance to the arrangement of colours • Apply above knowledge to create interesting and challenging compositions • Compare own work with that of peers and other artists to refine own skill and technique
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<p>Domain 2: Creativity and Artistic Expressions Standard 3: All students will exhibit requisite proficiency in producing various 2D and 3D forms of Fine Art and Applied Art/Craft to express thoughts and experiences innovatively.</p>	
<p>Grade XI</p>	<p>Grade XII</p>
<p>Benchmark 1: Comprehend 2D and 3D art forms. Observe that through various forms of Art, artists give visible form to their ideas and feelings.</p>	<p>Benchmark 1: Comprehend 2D and 3D art forms. Observe that through various forms of Art, artists give visible form to their ideas and feelings.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p> <p>2D and 3D forms of Art</p> <ul style="list-style-type: none"> • Understand that forms of Art are either realistic or expressive representation of a subject: <ul style="list-style-type: none"> ○ Know that almost everything that is seen can be divided into basic components of shape and colour • Observe that both realistic and expressive forms use design to organize Elements of Art and Principles of Design: <ul style="list-style-type: none"> ○ Effectively translate meaning, emotions or idea to the viewer through creative transformation of realistic forms • Use recycled material to make 2D and 3D art forms, wherever possible <p>Forms of Art (2D)</p> <ul style="list-style-type: none"> • Observe that all 2D forms: <ul style="list-style-type: none"> ○ comprise basic components; shape, colour, textures and tonal values executed on a flat surface giving an illusion of space; ○ are interrelated and support each other through the basic components <p>Forms of Art (3D)</p> <ul style="list-style-type: none"> • Observe that: <ul style="list-style-type: none"> ○ 3D Art forms comprise basic components; form, texture and the sensory qualities of materials 	<p>All students will.....</p> <p>2D and 3D forms of Art</p> <ul style="list-style-type: none"> • Continue to observe samples of 2D and 3D art forms; continue to observe how both realistic and expressive forms use design and organize Elements of Art and Principles of Design to effectively translate meaning, emotions or idea to the viewer through creative transformation of realistic forms

<p>existing in real space;</p> <ul style="list-style-type: none"> ○ In 3D Art forms, skilful manipulation of light is also used to enhance tonal variation for creating visual effects; ○ 3D Art forms are interrelated and support each other through the basic components 	<p>existing in real space;</p> <ul style="list-style-type: none"> ○ In 3D Art forms, skilful manipulation of light is also used to enhance tonal variation for creating visual effects; ○ 3D Art forms are interrelated and support each other through the basic components
<p>Benchmark 2: Produce 2D Art forms; Drawing and Sketching, Painting, Lettering (Calligraphy), Logo, Digital Technology and 3D Art forms; Paper sculpture; Origami and Papier Mache’.</p>	<p>Benchmark 2: Produce 2D Art forms, Drawing and sketching, Painting, Lettering (Calligraphy), Poster, Illustration, Textile, Digital Technology and 3D Art forms; Pottery (Ceramics) and Sculpture.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p>	
<p>2D Fine Art</p> <p>Drawing and Sketching</p> <ul style="list-style-type: none"> • Know that drawing and sketching are mediums of creative planning • Observe differences between a drawing and a sketch: <ul style="list-style-type: none"> ○ Know a finished drawing is complete and clear in meaning and appearance; whereas, a sketch quickly records the feel of the subject in minimal lines ○ Observe that drawing is often exploratory with considerable emphasis on observation and problem solving; whereas, the major characteristic of a sketch is mere suggestion of visual reality • Know Sketching and Drawing sharpens one’s ability to focus and observe 	<p>2D Fine Art</p> <p>Drawing and Sketching</p> <ul style="list-style-type: none"> • Continue to practise drawing/sketching as one of the mediums of creative planning using acquired knowledge
<p>Drawing</p> <ul style="list-style-type: none"> • Comprehend drawing as a means of making an image using a variety of tools and techniques: <ul style="list-style-type: none"> ○ Use digital technology (cameras) to simulate the effects (wherever facility is available) of common drawing/sketching tools 	<p>Drawing</p> <ul style="list-style-type: none"> • Use drawings as studies of objects, anatomy, principles of proportion, perspective and compositions for own work <ul style="list-style-type: none"> ○ Use studies as a plan to create works of art in 2D and 3D form • Draw with enhanced awareness of three basic structural

<ul style="list-style-type: none"> • Adopt a realistic approach when drawing from close observation for a study • Add shading after negative/ positive and perspective lines are satisfied • Comprehend that drawing complements painting and design, yet each is a separate entity • Make preparatory drawings of objects, anatomy, proportion and perspective for compositions • Draw with awareness of three basic elements of drawing: line, tone, and texture • Identify and use drawing techniques: <ul style="list-style-type: none"> ➢ Line/contour drawing ➢ Gesture drawing ➢ Volume drawing ➢ Tonal drawing ➢ Detailed drawing 	<p>elements of drawing: line, tone and texture</p> <ul style="list-style-type: none"> • Use proficiently, drawing techniques: <ul style="list-style-type: none"> ➢ Line/contour drawing ➢ Gesture drawing ➢ Volume drawing ➢ Tonal drawing ➢ Detailed drawing
<p>Line/Contour drawing</p> <ul style="list-style-type: none"> • Know the line that suggests the form in contour drawing is of primary importance • Make line drawings to simplify subject in lines only • Make contour studies of several objects to understand form <p>Gesture Drawing</p> <ul style="list-style-type: none"> • Comprehend that gesture drawing is made to capture a movement, a motion, or an action by linear suggestion • Observe objects/figures in motion and draw in a simple and direct manner to portray them as an entire whole <p>Volume Drawing</p> <ul style="list-style-type: none"> • Know, practise and use volume drawing to swiftly register the bulkiness or solidity of an object by showing objects through shape/form 	<p>Line/Contour drawing</p> <ul style="list-style-type: none"> • Continue to make contour drawings to understand form and shape of objects in view <p>Gesture Drawing</p> <ul style="list-style-type: none"> • Continue to observe objects/figures in motion, draw in a simple and direct manner to portray them as an entire whole <p>Volume Drawing</p> <ul style="list-style-type: none"> • Continue to use volume drawing to swiftly register the bulkiness or solidity of an object by merely showing objects through shape/form

<p>Tonal Drawing</p> <ul style="list-style-type: none"> • Understand that tonal drawing creates illusion of solidity on a flat surface • Make tonal drawings paying attention to volume of object: <ul style="list-style-type: none"> ○ Show thickness of an object, its roundness, transparency and texture through tonal variation <p>Detailed drawing</p> <ul style="list-style-type: none"> • Observe that detailed drawing sensitively captures all the details of object/scene/people/emotions • Make detailed drawing paying attention to texture, line and background to depict emotions in an image: <ul style="list-style-type: none"> ○ Select something that can be completed within the art lesson/session ○ Combine sensations of touch and sight to perceive and to represent form by sensitive rendering of light and shadow to make drawings of object in view spontaneously and instinctively 	<p>Tonal Drawing</p> <ul style="list-style-type: none"> • Continue to make tonal drawings paying attention to volume of object <p>Detailed drawing</p> <ul style="list-style-type: none"> • Continue to make detailed drawing using acquired knowledge and paying attention to texture, line and background to depict emotions in an image
<p>Painting</p> <ul style="list-style-type: none"> • Understand that painting is the combination of drawing and composition where colour and tone are the essence of painting. • Observe that painting can either be a naturalistic representation or a non-realistic representation of reality • Identify through visuals, the various subject matter in painting: <ul style="list-style-type: none"> ➤ Still life ➤ Landscapes ➤ Portrait ➤ Figure painting • Know the quality of a painting medium influences the artistic expression regardless of its topic, style or range of colour • Define the term 'Style' and what it refers to in painting 	<p>Painting</p> <ul style="list-style-type: none"> • Continue to identify through visuals, a variety of subject matter in painting • Paint proficiently with acquired knowledge of materials, mediums, techniques, and Elements of Art and Principles of Design • Use knowledge of intensity, perception, and representation in painting to communicate ideas • Use acquired knowledge of Art Appreciation to: <ul style="list-style-type: none"> ○ assess paintings; own, peers' and of other artists in different media; ○ understand the expressive and conceptual intention of the painter

<ul style="list-style-type: none"> • Paint with acquired knowledge of materials, mediums, techniques, and Elements of Art and Principles of Design • Use intensity, perception, and representation in painting to communicate ideas • Use acquired knowledge of Art Appreciation to: assess paintings; own, peers' and of other artists in different media; • Understand the expressive and conceptual intention of the painter <p>2D Applied Art Art of lettering (Calligraphy)</p> <ul style="list-style-type: none"> • Understand that the art of lettering (calligraphy) as the art of beautiful writing: • Comprehend that lettering is an extension and reinforcement of line and of line drawing skills. <ul style="list-style-type: none"> ○ Know calligraphy can be the abstract expression of the hand written mark which may or may not supersede the legibility of the letters. • Differentiate between the basic anatomy of the letters of the alphabet written and executed in Urdu, Arabic and English • Identify tools used for lettering (calligraphy) and demonstrate ability to use them effectively: <ul style="list-style-type: none"> ○ Know the difference between the nibs of Urdu and English writing pens ○ Explore the wide variety of marks and the effect of holding a calligraphic pen at different angles • Explore ways in which others have worked with lettering (calligraphy) • Practice and demonstrate ability to use different alphabets; Urdu, Arabic and English convincingly • Explore the increasingly diverse application of lettering (calligraphy) in the fields of Fine Art and Applied Art/Craft 	<p>2D Applied Art Art of lettering (Calligraphy)</p> <ul style="list-style-type: none"> • Continue to explore the increasingly diverse application of lettering (calligraphy) in the fields of Fine Art and Applied Art/Craft • Use acquired knowledge of lettering (calligraphy) in designing posters • Observe how others have applied lettering (calligraphy) in different art forms • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Compare own work with that of peers and other artists; evaluate all
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<ul style="list-style-type: none"> • Use acquired knowledge of calligraphy in designing logos • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Compare own work with that of peers and other artists 	
<p>Letter head /logo</p> <ul style="list-style-type: none"> • Know a letterhead represents a company/ firm/ organization through its stationary • Understand logo is designing the symbol or initials of a company/firm/organization's name to represent it • Comprehend that a good logo should represent the organizational philosophy and relate to the services or product that the company/firm/organization is providing • Understand that in a logo, the emphasis is on simplicity of design • Know logos can be derived from a lettering (calligraphic) style which is further modified to suit the design • Collect enough research material from magazines, books, newspapers and signboards before designing a logo: <ul style="list-style-type: none"> ○ Make a story board using visual data • Use knowledge of compositional laws when designing a logo: <ul style="list-style-type: none"> ○ Know that, colour and form of the letters used are important considerations for symbolic associations ○ Associate the forms of letters in a logo to products or objects for expressing ideas and messages ○ Pay attention to the use of positive and negative shapes as they have an effect on the over all composition and meaning ○ Experiment with different textures, colours and 	<p>Poster</p> <ul style="list-style-type: none"> • Know poster is a combination of an illustration/image and the written font to disseminate ideas or to convey a clear message interestingly • Know the special function and specific objective of a poster to be designed: <ul style="list-style-type: none"> ➤ To announce an event; ➤ To launch or sell a product; ➤ To promote a campaign; ➤ To inculcate an awareness of social values • Ensure that the poster is eye-catching, appealing and convincing in conveying a clear message • Select suitable colour, illustration/image, layout and lettering for a successful poster design: <ul style="list-style-type: none"> ○ Use colours as symbols as they affect human behavior and feelings; ○ Apply the compositional principles in designing a poster layout; ○ Identify the importance of lettering in a poster to convey a feeling or set a mood for the design; ○ Experiment with the size, position and style of lettering and image before selecting the design for the layout in a poster • Know the term caption or slogan and its importance in conveying the message convincingly: <ul style="list-style-type: none"> ○ Select and utilize appropriate caption or a slogan according to the objective • Visit local/National art galleries/museums, search through

<p>forms</p> <ul style="list-style-type: none"> ○ Exhibit skill of using lettering (calligraphy) innovatively to suit the design in a logo. ○ Make numerous sketches to explore possibilities of making the desired logo ● Compare own work with that of peers and other artists to refine own skill and technique 	<p>the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique</p> <ul style="list-style-type: none"> ● Observe posters made by peer and others; compare and evaluate all ● <p>Illustration</p> <ul style="list-style-type: none"> ● Comprehend the difference between an illustration and a painting: <ul style="list-style-type: none"> ○ Understand that illustration carries a narrative character as it provides visual representation of the text ● Ensure to select that portion of the text which best relates content to context in an illustration: <ul style="list-style-type: none"> ○ provides clues to reveal the selected portion of the story/issue/poem/verse; ○ inspires the viewer to feel emotions, ideas and concepts presented in text ● Work out the possible options prior to final drawing ● Apply above knowledge to produce illustrations using pencil, pastels, pen and ink, water colour, gouache or mixed media ● Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique ● Compare own work with that of peers and other artists; evaluate all <p>Textile Design</p> <ul style="list-style-type: none"> ● Understand Textile art as creating textile/ fabric or the creation with textiles ● Identify an assortment of uses for textiles: <ul style="list-style-type: none"> ➤ Clothing ➤ Containers such bags and baskets ➤ Carpeting
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	<ul style="list-style-type: none"> ➤ Upholstered furnishing, window shades and towels ➤ Coverings for all sorts of flat surfaces ➤ Different art forms <ul style="list-style-type: none"> • Familiarize themselves with some of the techniques used in making textiles: <ul style="list-style-type: none"> ➤ Weaving(off loom) ➤ Knotting • Explore and experiment with some of the techniques artists/artisans use in creating innovative works of art using thread and fiber sometimes in combination with paint • Use above knowledge in own work; observe the effects produced • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists/artisans • Compare work with that of peers and other artists; evaluate all
<p>Digital Technology (Wherever available)</p> <ul style="list-style-type: none"> • Know the term digital technology refers to the use of electronic media • Familiarize themselves with various electronic media: television, radio, cameras and computers • Photography • Use photography as a fast means of storing images as one sees them • Understand that intensity of light affects the results of photographs • Use photography for data collection as research material for own work • Take photographs using any available source; mobile phone, web camera, manual and digital cameras • Develop compositional awareness by applying the 	<p>Digital Technology (Wherever available)</p> <ul style="list-style-type: none"> • Use various electronic media: television, radio, cameras and computers as tools of creative expressions <p>Photography</p> <ul style="list-style-type: none"> • Continue to use photography as a fast means of storing images (visual data) as one sees them

<p>principles of composition while taking photographs</p> <p>Computer Art</p> <ul style="list-style-type: none"> • Comprehend that Computer art requires knowledge of computer and soft wares • Use computers for data collection as research material for own work • Explore convergence and conversion of images • Develop compositional awareness by applying the principles of composition using basic computer software <p>3D Applied Art Paper Sculpture Origami</p> <ul style="list-style-type: none"> • Comprehend that Origami represents a unique art form that is related to sculpture (paper sculpture) • Know the terms; crease, fold, mount and valley in relationship to origami in order to facilitate reading diagrams and making models from a book • Identify and use the basic geometric forms that represent certain sets of creases: <ul style="list-style-type: none"> ○ Use various combinations of creases in origami creation • Combine small number of folding techniques in a variety of ways • Use any available paper; loose-leaf paper, typewriting paper, gift-wrapping paper, regular copy paper or any low cost paper: <ul style="list-style-type: none"> ○ Select paper of appropriate colour, thickness and texture according to the specific model; ○ Use thin paper when folding a complex model that has many folds. Use heavy paper when folding a large-scale model • Know and use technique of modular origami to create complex models • Display work in 3D space creating a spatial design 	<p>Computer Art</p> <ul style="list-style-type: none"> • Continue to use computers: • for data collection as research material for own work; • to understand Principles of Design; • to develop compositional awareness by applying the principles of composition using basic computer software • Distort images to create unusual effects <p>3D Applied Art Pottery</p> <ul style="list-style-type: none"> • Understand pottery can be an idea of form follows function and is purposefully designed to be utilitarian; however, it can still be considered a "work of art" • Identify clay types, the wide regional variations in the properties of clay and the limits of the clay being used • Identify the potters tools: <ul style="list-style-type: none"> ➢ Potter's Wheel and Turntable; ➢ Rolling Tools; Roulettes, Slab Rollers, Rolling Pins; ➢ Cutting/Piercing Tools; Knives, Fluting Tools, Wires; ➢ Finishing Tools ;Burnishing Stones, Rasps, Chammois; ➢ Human hands for Pinch, Coil and Slab method. • Demonstrate ability to create an interesting and innovative piece of pottery using Pinch, Coil or Slab method observing required precautions. • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Compare own work with of peers and others; evaluate all
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<ul style="list-style-type: none"> • Find other uses of origami in own work • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Compare own work with that of peers and other origami artists; evaluate all <p>Papier Mache</p> <ul style="list-style-type: none"> • Apply and experiment with different approaches in modeling; use either torn wet newspapers pasted with glue or use pulp made from soaked newspaper mixed with glue/starch/flour • Make large-scale, lightweight work e.g. puppets, masks or other hollow forms in Papier Mache experimenting with different papers and glues to achieve variations and interesting effects: <ul style="list-style-type: none"> ○ Use an armature of a balloon, a chicken wire mesh, or a bunch of cardboard boxes taped together to support the paper sculpture ○ Check the surface for holes between the strips; cover holes with Papier Mache strips and keep the finished surface smooth ○ Apply paper in more than one session for larger projects ○ Keep under consideration, the temperature and paper thickness when assessing drying time ○ Observe change in colour when the paper becomes dry ○ Make the last layer of paper Mache with white paper to ease painting of surface ○ Use any type of paint to decorate Papier Mache sculpture ○ Avoid sloppy wet paint as it softens Papier Mache causing the sculpture to lose its shape; apply only one coat of paint at a time and let dry 	<p style="text-align: center;">3D Fine Art Sculpture</p> <ul style="list-style-type: none"> • Comprehend that sculpture is the representation of natural or imagined forms in three dimensions (3D) • Identify types of sculptures through image or model: <ul style="list-style-type: none"> ➢ Round ➢ Relief • Observe the relationship between materials, textures, scale, location and source of light when making a sculpture • Know the processes involved in making sculpture: <ul style="list-style-type: none"> ➢ Additive ➢ Subtractive ➢ Constructive ➢ Molding and Casting
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<p>completely</p> <ul style="list-style-type: none"> Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique Compare own work with that of peers and other artists; evaluate all <p>Surface embellishment</p> <ul style="list-style-type: none"> Embellish/decorate surface of Papier Mache, ceramics and textiles with wires, threads, paint, buttons, crystals, stones, coloured paper, beads, broken pieces of glass and other innovative materials to suit own design Use surface texture as part of surface embellishment Rectify work before embellishing a piece Compare own work with that of peers; evaluate both 	<ul style="list-style-type: none"> Use Additive (Modeling) and Constructive processes to create interesting sculpture in the Round using Clay, Plasticine, Papier-Mache low-cost, no-cost waste material Use appropriate tools including hand tools proficiently to make sculpture Plan carefully before making a sculpture: <ul style="list-style-type: none"> Make numerous key models as 3D sketches; select one form for final work Move around the form to look at it from different angles Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique Compare own work with that of peers and other artists; evaluate all
<p>Domain 2: Creativity and Artistic Expressions</p> <p>Standard 4: All students will study, observe and depict subject matter creatively using Elements of Art and Principles of Design through skillful manipulation of 2D and 3D Art forms.</p>	
<p style="text-align: center;">Grade XI</p> <p>Benchmark 1: Comprehend and apply the creative process to generate and develop ideas and personal style in depicting subject matter.</p>	
<p style="text-align: center;">Student Learning Outcomes</p> <p>All students will.....</p> <p>Creativity</p> <ul style="list-style-type: none"> Comprehend creativity as the ability to: <ul style="list-style-type: none"> develop an idea based on an original or unconventional approach; solve problems in new ways; come up with new and unusual answers. Comprehend that artistic inspiration is the basis for artistic evolution: <ul style="list-style-type: none"> Observe that inspiration can come from any source <p>All students will.....</p> <p>Creativity</p> <ul style="list-style-type: none"> Continue to build ideas through the process of creative thinking: <ul style="list-style-type: none"> Use content, symbol, meaning, and other untraditional ways of being creative; Generate ideas using imagination through association and experience by exploring possibilities; Facilitate creativity through observational skill and the continual need of finding ways to express 	

<ul style="list-style-type: none"> ○ Stimulate the mind for creativity by taking inspiration from Nature, experiences, event and other sources ○ Understand that making studies of Nature, objects and humans is a way to imitate Nature; ○ Understand that repetition and imitation are important for practice/acquiring of skills but not adequate to promote creativity ● Enhance creativity through a simple process of observation/perception and experience and its application in imagination to develop ideas and personal style: <ul style="list-style-type: none"> ○ Apply observational skills and continue to find ways for expressing what is being observed; ○ Relate experience to those powerful impressions that make individuals different from each other using observation of persons, objects or events ● Use research material, literature, study sketches and visual data to develop and refine ideas before compiling them into a finished piece of work 	<p style="text-align: right;">what is being observed</p> <ul style="list-style-type: none"> ● Demonstrate ability and willingness to transfer own imagination into visual expression ● Explore possibilities by reversing the order of work, changing the medium and the scale by: <ul style="list-style-type: none"> ○ determining what will make a project/assignment successful; ○ collecting examples of others' attempts to solve the same issue; ○ generating as many ideas as possible to satisfy all aspects of work
<p>Benchmark 2: Comprehend, select, interpret and execute subject matter; Still life (common objects), Landscapes (local surroundings) in interesting compositions.</p>	
<p style="text-align: center;">Student Learning Outcomes</p>	
<p>All students will.....</p>	
<p>Subject matter</p>	
<ul style="list-style-type: none"> ● Comprehend that subject matter under consideration to represent or study an object is narrative, a celebration of aesthetic form or an expression of an inner experience. <ul style="list-style-type: none"> ○ Understand that anything can become a subject in order to be represented in any 2D or 3D art form ● Know the four basic categories of subject matter: <ul style="list-style-type: none"> ➤ Still life (objects, natural and man made) ➤ Landscape (local surroundings) ➤ Portrait (faces and expressions of people) 	<ul style="list-style-type: none"> ● Continue to... ● Explore different subject matter in a variety of 2D and 3D art forms

<p>➤ Life Drawing (drawing living things)</p> <p>Still Life</p> <ul style="list-style-type: none"> • Know still life is the depiction/ arrangement of inanimate objects/ subject matter • Know still life helps study shapes • Differentiate between the two categories of still life; natural and man-made • Arrange and draw a variety of objects with different forms, textures and colours to understand compositional laws: <ul style="list-style-type: none"> ○ Measure correct proportions; ○ Make contour studies of several objects in different sizes; ○ Observe how objects within a composition relate to each other through overlapping; ○ Observe how the play of light and shadow creates movement and perspective in a composition; ○ Study and observe different surface textures of objects • Draw and paint still life compositions to communicate ideas • Gradually progress towards more complex compositions. • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Compare own work with that of peers and other artists; evaluate all 	<p>Still Life</p> <ul style="list-style-type: none"> • Continue to... • Observe and study how other artists have used still life to communicate idea • Draw and paint still life to communicate ideas in own work applying acquired knowledge • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Compare own work with that of peers and other artists; evaluate all
<p>Still Life</p> <ul style="list-style-type: none"> • Continue to... • Observe and study how other artists have used still life to communicate idea • Draw and paint still life to communicate ideas in own work applying acquired knowledge • Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique • Compare own work with that of peers and other artists; evaluate all 	<p>Landscape</p> <ul style="list-style-type: none"> • Continue to... • Create landscape in different mediums to study, record and explore Nature expressing own ideas and themes • Identify and study how other artists have created

<p>landscape is to preserve the feel of that particular moment in time</p> <ul style="list-style-type: none"> Analyze and understand linear and aerial perspective in a landscape Study the changes in colours of the objects due to distance, a certain time of the day or change in climate/weather Observe the range in which landscape is represented from naturalistic to clearly expressive Create landscape in different mediums to study, record and explore Nature, expressing own ideas and themes: <ul style="list-style-type: none"> Practise using a view-finder to select the right area of a view Identify components and spatial relationships of the landscape to be drawn Identify the main line of perspective to determine the clear image Note the direction of light, and depict it consistently Explore and show the possibilities of illusion of depth (3D) in landscape by study of lights and darks and through linear perspective Understand that trees offer maximum variation in outline and appearance Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique Compare own work with that of peers and other artists; evaluate all 	<p>Landscape</p> <ul style="list-style-type: none"> Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique Compare own work with that of peers and other artists; evaluate all <p>Portrait</p> <ul style="list-style-type: none"> Know a portrait is representation of a person's face with the intent to display the physical likeness, personality and the expression. Understand the term self-portrait. Observe the structure of the skull : <ul style="list-style-type: none"> Observe line, shape and form of the skull Feel one's own face, noticing the hard parts; the bones, and the soft parts; the hollows Observe facial proportions: <ul style="list-style-type: none"> The eyes are below the center of the vertical dividing line of the face; there is spacing of an eye's length between the two eyes Half-way between the eyes and the chin is the end of the nose Ears occupy the same space on either side of the face and they are the size of the nose The mouth is at least the width of the nose and is nearer to the nose than to the chin Draw components of portrait; eyes, lips, nose and ears separately; explore and use findings in own work Comprehend the terms frontal view, profile and three quarter view Observe change in facial features when the head is tilted or turned in different angles Observe and draw carefully: <ul style="list-style-type: none"> Choose an interesting pose for portrait; Select background in harmony with the portrait;
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<ul style="list-style-type: none"> ○ Make the right choice regarding colour, tone and texture ● Study ways in which other artists have created portraits ● Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique ● Compare own work with that of peers and other artists; evaluate all <p>Life/Figure Drawing</p> <ul style="list-style-type: none"> ● Know that life drawing means representation of the human body in its various shapes and positions ● Understand the law of human proportions: <ul style="list-style-type: none"> ○ Know that human head is used as a standard measuring unit; ○ Know that an average human figure is between 6-8 heads high and can vary from individual to individual; ○ Know that figures are approximately two heads wide from shoulder to shoulder; ○ Use human head for drawing proportionally correct body structure; ● Understand that study of the human skeleton enables one to understand the structure and limitations of human postures: <ul style="list-style-type: none"> ○ Use a simplified form of skeleton when setting up a human figure; ○ Know that muscles create the rounded character of the body; ○ Analyze the shape of the bone and its supporting muscle ● Practise making proportion drawings or stick figure drawings: <ul style="list-style-type: none"> ○ to understand body proportions; ○ for foreshortening in different pose; 	
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<ul style="list-style-type: none"> ○ to take into account the center of gravity; ○ to understand dynamics of the human body in motion ● Explore and use law of human proportions to draw the human body in its various positions <ul style="list-style-type: none"> ○ Choose interesting dynamic poses for one's work; ○ Record change in forms with the change in posture ○ Ensure that each body part is in correct proportion to the others while drawing a figure in varying postures ○ Harmonize background with the figure and make a wholesome composition: ○ Ensure right choice regarding colour, tone and texture while making a life drawing to represent its character ● Study ways in which other artists have used the human body in their work ● Visit local/National art galleries/museums, search through the internet, (if possible) books/magazines etc. to study works of other artists and to refine own skill and technique ● Compare own work with that of peers and other artists; evaluate all 	
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<p>Domain 3 : Art Appreciation Standard 1: All students will appreciate contribution of artists who through their art works perceive the world creatively, visually recording events in their surroundings.</p>	
<p>Grade XI</p>	<p>Grade XII</p>
<p>Benchmark 1: Apply acquired knowledge of art and its various disciplines to understand the world in a more creative manner by appreciating artists' contribution to a society.</p>	<p>Benchmark 1: Continue to apply acquired knowledge of art and its various disciplines to understand the world in a more creative manner by appreciating artists' contribution to a society.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p> <ul style="list-style-type: none"> • Discuss and appreciate the contribution of artists to a society through acquired knowledge of Art and its various disciplines • Discuss how artists employ innovative ways to transform different ideas, themes and feelings into visible tangible form: <ul style="list-style-type: none"> ○ Explore how artists through their artworks visually record events and their surroundings; ○ Discuss and explore how artists address various societal issues through visual art forms; ○ Appreciate how artists through their artworks perceive and depict the world in innovative ways 	<p>All students will.....</p> <ul style="list-style-type: none"> • Continue to discuss and appreciate the contribution of artists to a society in various disciplines of Art using prior knowledge of artists' role in a society

Domain3 : Art Appreciation Standard 2: All students will apply knowledge of Art Appreciation to appreciate and critique a given artwork including own and peers'.	
Grade XI	Grade XII
<p>Benchmark 1: Comprehend Art Appreciation by analyzing, interpreting and evaluating listed works of art including own and peers'. Use critique to further develop and improve own work.</p> <p style="text-align: center;">Student Learning Outcomes</p> <p>All students will.....</p> <ul style="list-style-type: none"> • Comprehend the term Art Appreciation as the application of recorded knowledge of Art History and aesthetic judgment in analyzing artworks to express the needs and ideals of society and the individual • Develop understanding of Art Appreciation by analyzing, interpreting and evaluating listed works of art including own and peers': <ul style="list-style-type: none"> ○ Observe and identify a variety of art works based on information of artist's name, medium of an art work including available art related technology; ○ Analyze use of images as tools of communication; ○ Analyze and interpret the impact of Elements of Art and Principles of Design in the listed art works including own and peers'; ○ Examine quality and skillful execution of technical and visual expression; ○ Interpret meaning of symbols and images as used by artists to express ideas, feelings, social and political themes in listed art works; ○ Understand that interpretation and evaluation of an artwork is based on personal aesthetic judgment; identify various influences on aesthetic judgment: <ul style="list-style-type: none"> ▲ Cultural conditioning ▲ Desirability ▲ Moral values 	<p>Benchmark 1: Continue to apply the process of Art Appreciation to critique and appreciate given works of art including own and peers'. Use critique to further develop and improve own work.</p> <p style="text-align: center;">Student Learning Outcomes</p> <p>All students will.....</p> <ul style="list-style-type: none"> • Continue to use knowledge of Art Appreciation; relationship of aesthetics and creativity in Art Appreciation to analyze given works of art • Continue to apply Art Appreciation by analyzing, interpreting and evaluating listed works of art including own and peers' • Continue to use the knowledge of critique and criticism for critiquing and improving own work

	<ul style="list-style-type: none"> ➤ Status symbols ➤ Training <ul style="list-style-type: none"> • Evaluate merit and flaws in listed art works including own and peers' using acquired knowledge of critique • Respect opinion of fellow students and teachers • Express views supported by reasoning while evaluating works of art using appropriate Art vocabulary • Recognize the importance of works of art and appreciate their contribution to the world we live in • Evaluate creativity in given artwork by applying acquired knowledge of the creative process • Critique a variety of objects applying artistic merit • Use critique to further develop and improve own work
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<p>Domain 3: Art Appreciation Standard 3: All students will combine the operations of Art History and Art Appreciation to trace and appreciate development of different forms of Art through the study of listed landmark art works.</p>	
<p>Grade XI</p>	<p>Grade XII</p>
<p>Benchmark 1: Comprehend that Art History helps in understanding different cultures and societies by tracing the development of different forms of art through the study of listed landmark art works in ancient civilizations.</p>	<p>Benchmark 1: Use acquired knowledge of Art History and Art Appreciation to trace the development of different forms of Muslim Art and Architecture in the Indian Subcontinent through the study of listed landmark art works of selected periods.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p> <ul style="list-style-type: none"> • Understand that Art History is concerned with the study of history, construction and meaning of works of art as cultural products • Analyze the impact of time, place and cultures on the meaning and value of works of art • Understand that trade and communications influence the development of Art forms • Place listed art objects and art works on a historical and cultural time line to trace development of different forms of Art • Discuss and analyze how art represents different cultures and societies • Familiarize themselves with the terms; prehistoric, civilization, modern, classical and contemporary <p>➤ Prehistoric</p> <ul style="list-style-type: none"> • Realize that art has existed throughout time in diverse cultures of the world • Know that cave/rock art refers to the art of the prehistoric world • Know that examples of cave/ rock art are found in the Potohar Plateau in Pakistan • Study available images of cave/rock art (visit if possible) to identify techniques used 	<p>All students will.....</p> <ul style="list-style-type: none"> • Continue to place listed art objects and art works on an historical and cultural time line to trace development of different forms of Art <p>Note: Selection of study of contents of Art history of Grade XII is relevant to the study of Art History of Grade XI.</p> <p>➤ Art of the Islamic world</p> <ul style="list-style-type: none"> • Know that Islamic empire spread to three continents within the span of a hundred years • Comprehend the holistic impact of Islamic empire was on the spread of knowledge, scientific discoveries and inventions • Understand that Islamic doctrine supervised artistic expression in all art forms and therefore it is a devotional Art. • Understand that Islamic art utilized the existing elements of art of the cultures it dominated, uniting these elements under the Basic Islamic philosophy • Know and observe through visuals that the philosophy behind Islamic art and architecture is in harmony with nature through use of non -representational approach to depict subject matter • Know that the materials were utilized to their maximum natural, essential qualities • Know the significance of line and symmetrical balance to exploit Elements of Art and the Principles of Design in Islamic art

<p>➤ Ancient Art</p> <ul style="list-style-type: none"> • Comprehend that the period of Ancient civilization is identified as Mesopotamia Egypt and Indus Valley • Comprehend that the ancient civilizations were interrelated through trade and thus influenced each other <p>-Mesopotamian Civilization</p> <ul style="list-style-type: none"> • Identify that Mesopotamia mainly comprises Sumerian, Akkadian, Babylonian and Assyrian empires • Identify different forms of Art: Architecture; Ziggurats, Sculpture and Tile work in the listed Art works <p>Listed Art Works</p> <p>Babylon (1837- 567 BC)</p> <ul style="list-style-type: none"> ✓ Hanging Gardens ✓ Ziggurat (Comprehend that the Hanging gardens are a form of Ziggurat) <p>Assyrian 1365- 605 BC</p> <ul style="list-style-type: none"> ✓ Human-headed winged lion (Lamassu), 883–859 B.C ✓ Ishtar Gate <ul style="list-style-type: none"> • Identify and discuss the factors; Geography, beliefs, patronage, social and economic set up and cultural norms which influence the selection and execution of medium and subject matter of the above listed art works 	<ul style="list-style-type: none"> • Identify the forms of art (architecture, illumination, calligraphy, textiles) of the Islamic world through text and visuals • Comprehend the reasons for the elevation of crafts as works of art • Understand and study the importance of decorative elements; calligraphy, geometry and vegetal patterns used on all objects • Explore the concept of the Chahar bagh and use of water in various architectural structures including gardens of the Islamic world • Comprehend the importance of calligraphy in Islamic art as the • noblest of visual art forms: <ul style="list-style-type: none"> ○ Know and observe through visuals, the basic difference between Kufic, Nastaliq and the later Diwani script ○ Know that geometric patterns were derived from the form of the letters ○ Know the significance of circle in Islamic art ○ Understand the symbolism used in the patterns through selection of specific geometric shapes. ○ Know Arabesque patterns are a combination of geometric and vegetal forms • Identify the following listed art works of Muslim Art and Architecture: <p>Listed Art Works</p> <ul style="list-style-type: none"> ✓ Alhambra Mosque and Palace in Spain ✓ Blue Mosque in Turkey ✓ Ibn-e-Tulun Mosque, Cairo, Egypt • <i>In the above listed artworks</i> • Identify medium, subject matter and function • Use acquired knowledge of Art Appreciation to analyze, interpret and evaluate medium, technique, content, Principles of Design, symbols and images used to depict different ideas and the Islamic philosophy
<p>-Egyptian Civilization</p> <ul style="list-style-type: none"> • Identify different forms of Art: Architecture; (Mastaba, Pyramids), Sculpture, Mural Painting/ relief, Papyrus Illustrations and hieroglyphs • Identify the following listed art works of Egyptian civilization: <p>Listed Art Works</p> <ul style="list-style-type: none"> ✓ Great Pyramid of Kufu ✓ Ramses II (new kingdom) ✓ Tutenkhamun Mask from mummy case, gold 	

<p>inlaid with enamel and semi precious stones, 1340 BC</p> <ul style="list-style-type: none"> ✓ Narmer Palette 3000 BC ✓ Papyrus from Book of the Dead; e.g. Kha and his wife before Osiris 1400 BC • Identify and discuss the factors; Geography, beliefs, patronage, social and economic set up and cultural norms which influence the selection and execution of medium and subject matter of the above listed art works 	<ul style="list-style-type: none"> • Identify the patterns and elements in domes and arches used in Islamic Architecture: <ul style="list-style-type: none"> ○ Explore and identify these patterns and elements in own surroundings; ○ Establish relationship of these patterns and elements to present day art; ○ Identify current influences that led to modification of these patterns and elements
<p>Indus Valley Art; 4,000 – 1,800 BC</p> <ul style="list-style-type: none"> • Comprehend that Mehrgarh (7000 – 2600 BC) was the earliest herding and farming society and preceded the Indus Civilization which became the earliest urban civilization in South Asia • Identify and know important excavation sites of Indus valley Civilization <ul style="list-style-type: none"> ➢ Mohenjo Daro ➢ Harappa • Identify different forms of Art; Architecture, Sculpture, Seals and Pottery • Link and relate art of Mesopotamian Civilization to the art of Indus civilization of Pakistan • Identify the following listed art works of Indus valley civilization: <p>Listed Art Works</p> <p>Mohenjo Daro/Harappa</p> <ul style="list-style-type: none"> ✓ Great Bath ✓ Unicorn seal, bull seal, yogi seal ✓ King Priest Bust, Limestone ✓ Dancing girl, bronze ✓ Toys: Bullock cart, animal shaped whistles. ✓ Domestic painted pottery (one example) <p><i>In the above listed art works:</i></p> <ul style="list-style-type: none"> • Identify and discuss the factors; Geography, beliefs, 	<p>The Trade Routes</p> <ul style="list-style-type: none"> • Know that sea and land routes were used for trade between Asia, Europe and Africa • Understand that these routes along with trade were also an opportunity for cultural exchanges • Identify the two important trade routes of Asia that linked it to Europe and Africa: <ul style="list-style-type: none"> -Silk route from China to Rome -Incense Route from Arabia to Rome and Asia • Identify and trace through visuals or on a map, the various silk routes including routes through the region of Pakistan • Identify the influences of the trade routes on the subcontinent and from the subcontinent <p>Influence of art from the Islamic world on the culture and art of the subcontinent</p> <ul style="list-style-type: none"> • Know the two major influences: <ul style="list-style-type: none"> ➢ Arab ➢ Turko-Persian <p>Arab influence on the culture of the subcontinent</p> <ul style="list-style-type: none"> • Understand that the Arab influence was established in southern subcontinent in early 8th century • Know the importance of Bhambare as the first mosque in the Subcontinent • Know Multan as the hub for spread of knowledge and the

<p>patronage, social and economic set up and cultural norms which influence the selection and use of medium and subject matter</p> <ul style="list-style-type: none"> • Use acquired knowledge of Art Appreciation to analyze, interpret and evaluate medium, technique, subject matter, Elements of Art and Principles of Design, content, symbols and images used to depict different ideas, feelings and themes • Identify patterns and symbols used in Indus Valley Civilization to: <ul style="list-style-type: none"> ○ explore these patterns and symbols in own surroundings; ○ establish relationship of these patterns, signs and symbols to present day art; ○ identify current influences leading to modification of these patterns and symbols <p>➤ Buddhist Art</p> <ul style="list-style-type: none"> • Identify the forms of art from Mauryan Empire, Gandhara, Kushan; Monumental Art (stupa, pillar), Sculpture/Relief and Paintings • Identify the following listed art works: <p>Listed Art Works</p> <p>The Mauryan Empire 321-233 BC</p> <ul style="list-style-type: none"> ✓ Ashoka Rock Edict, Shahbaz Garhi 257 C BC ✓ Lion Capital Pillar, Polished sandstone, 250 BC ✓ The Great Stupa of Sanchi 3rd C BC <p>Gandhara and Kushan School - 1s-3rd century AD</p> <ul style="list-style-type: none"> ✓ Standing Bodhisattva, Gandhara ✓ Starving Buddha, from Sikri Stupa, Gandhara, ✓ Bodhisattva, Gandhara ✓ Buddhist monastery Takht-i-Bahi. 200CE ✓ Ajanta cave paintings (Any two) <p><i>In the above listed art works:</i></p> <ul style="list-style-type: none"> • Identify and discuss the factors; Geography, beliefs, patronage, social and economic set up and cultural 	<p>city of scholars and saints</p> <p>Turko Persian influence on Art and culture of the subcontinent</p> <ul style="list-style-type: none"> • The sultanate period • Know that the sultanate period refers to the many Muslim states in India, namely the Slave Dynasty (Mumluk period), through the Khilji Dynasty to the Tughlaq period which were absorbed by the emerging Mughal Empire • Comprehend that the Sultanate period brought new styles of art and architecture to India which were absorbed into the existing set up perfected by the Mughals (Turko-Persian) <p>Listed Art Works</p> <p>Architecture</p> <ul style="list-style-type: none"> ✓ Qutub minar, Delhi ✓ Shah Rukh-e-alam mausoleum, Multan <p>-Mughal Period 1526 – 1857</p> <ul style="list-style-type: none"> • List the sequential order of Mughal Emperors in Mughal Dynasty starting from Babur • Know that the Mughals introduced secular art and culture in India: <ul style="list-style-type: none"> ○ Comprehend that all forms of Mughal art depicts the life and culture of the Mughals; ○ Identify the socio-cultural changes brought about by the Mughals in terms of life style, new genre of Art and culture ○ Identify forms of art; architecture, painting, music and dance ○ Know the influence of Hindu elements of art such as the Lotus flower and the Hindu arch which found its way into the Mughal architecture • Identify the three key Mughal rulers who brought about evolution of culture, art and architecture <ul style="list-style-type: none"> ○ Know that Akbar gathered scholars and artists
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<p>norms that influence the selection and skillful execution of medium and subject matter</p> <ul style="list-style-type: none"> • Use acquired knowledge of Art Appreciation to analyze, interpret and evaluate medium, technique, subject matter, Elements of Art and Principles of Design, content, symbols and images used to depict different ideas, feelings and themes • Identify the patterns and symbols used in Buddhist Civilization to: <ul style="list-style-type: none"> ○ explore these patterns and symbols in own surroundings; ○ establish relationship of these patterns and symbols to present day art; ○ Identify current influences leading to modification of these patterns and symbols • Explore as to why there was no image of Buddha in Haryana Buddhism <p>➤ Classical Art</p> <ul style="list-style-type: none"> • Comprehend that the period of Classical Civilization is identified as Greek and Roman <p>-Greek Civilization</p> <ul style="list-style-type: none"> • Identify different forms of Art; Architecture, Sculpture and Pottery • Recognize the contributions and influences of Greek Civilization on art and learning: <ul style="list-style-type: none"> ○ Know that the Greeks established the canon of proportions for Art and Architecture • Identify the following listed art works of Greek civilization <p>Listed Art Works</p> <ul style="list-style-type: none"> ✓ Corinthian black figure amphora with animal friezes. Greece, 625-600BC. ✓ Myron, Disco bolos (Discus Thrower). Roman copy of original Greek sculpture in bronze. ✓ Parthenon ✓ Amphitheatre (Delphi) 	<p>known as the Naurattan and established the artists' Karkhanas;</p> <ul style="list-style-type: none"> ○ Know that Jahangir introduced realism in portraiture and flora and fauna ○ Know Shahjahan's contribution in Architecture and formal portraiture <ul style="list-style-type: none"> • Identify the following listed art works: <p>Listed Art Works</p> <p>Architecture</p> <ul style="list-style-type: none"> ✓ Lahore Fort ,Lahore ✓ Shalimar Gardens ,Lahore ✓ Taj Mahal ,Agra ✓ The Badshahi Mosque, Lahore <p>Miniature Paintings or the Art of the Book</p> <p>Miniature Paintings from:</p> <ul style="list-style-type: none"> ✓ Akbar Nama; Mughal Elephants in Battle c.1595-1600 ✓ Jahangir Nama; Jahangir holding a globe, 1614-1618 ✓ Squirrels in a Plane Tree 1605-6 ✓ Badsha Nama; ShahJahan receives his three eldest sons and Asif Khan during his accession ceremonies, Agra, Diwan-i-Amm, 1628 <p><i>In the above listed art works:</i></p> <ul style="list-style-type: none"> • Identify medium, subject matter and meaning in terms of function • Identify and discuss the change in subject matter from Non-representational to Naturalistic and Realistic depiction • Identify the salient features of Mughal art: <ul style="list-style-type: none"> ○ Architecture: radial symmetry, use of white marble, red sand stone with white marble inlays and calligraphic ornamentation, pointed domes and Pietra Dura;
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<p><i>In the above listed art works</i></p> <ul style="list-style-type: none"> Identify and discuss the factors; Geography, beliefs, patronage, social and economic set up and cultural norms, which influence the selection and skillful execution of medium and subject matter Use acquired knowledge of Art Appreciation to analyze, interpret and evaluate medium, technique, subject matter, Elements of Art and Principles of Design, content, symbols and images used to depict different ideas, feelings and themes <p>-Roman Civilization</p> <ul style="list-style-type: none"> Identify different forms of Art; Architecture Sculpture, Painting and Mosaic work Identify the following listed art works of Roman civilization: <p>Listed Art Works</p> <ul style="list-style-type: none"> ✓ Portrait of Augustus as general from Prima porta, Italy; early 1st century of a bronze original of ca.20BCE, marble; Rome ✓ Colosseum, Rome, Italy; 70-80 BCE <p><i>In the above listed art works</i></p> <ul style="list-style-type: none"> Identify and discuss the factors; Geography, beliefs, patronage, social and economic set up and cultural norms which influence the selection and execution of medium and subject matter Identify the salient features; Realism, Human Proportions, Domestic Architecture, advances in building material (concrete) and engineering (arch, aqua ducts) of Greek Art Use acquired knowledge of Art Appreciation to analyze, interpret and evaluate medium, technique, subject matter, Elements of Art and Principles of Design, content, symbols and images used to depict different ideas, feelings and themes Identify the influences and inspiration taken from Greek Art 	<ul style="list-style-type: none"> ○ Miniature Painting: detailed paintings of events, scenes, portraits and studies of birds, flowers and animals ● Observe and identify continuity of Mughal practices in contemporary life styles
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<p>Domain3: Art Appreciation</p> <p>Standard 4: All students will observe and analyze influences of culture, history, contemporary issues and personal expression on art works of prominent Pakistani artists to trace development of Art in Pakistan.</p> <p>Grade XI</p>	<p>Grade XII</p> <p>Benchmark 1: Track development of Art in Pakistan through works of old masters and modern prominent Pakistani artists. Identify a contemporary issue that has been addressed by contemporary artists in a research report.</p>
<p>Student Learning Outcomes</p> <ul style="list-style-type: none"> ➤ Colonial period <ul style="list-style-type: none"> • Identify the socio-political and economic changes brought about by the British through the advent of the East India Company • Know the reasons for the impact of the above on the Art and culture of the region: <ul style="list-style-type: none"> ○ Dismissal of court artists and artisans ○ Establishment of Company paintings ○ The introduction of Anglo-Indian architectural style in public, domestic and religious buildings ➤ Art in Pakistan <ul style="list-style-type: none"> • Know that the Bengal Revival movement marks the reassertion of Indian art in the early years after Independence <p>(Note: Other artists of prominence may be included)</p> <ul style="list-style-type: none"> • Know the Old Masters of Pakistani Art and their style: <ul style="list-style-type: none"> ○ Ustad Allah Baksh, ○ Abdur Rehman Chughtai, ○ Haji Sharif, ○ Zainul Abideen, ○ Sadeqain, ○ Shakir Ali, ○ Anna Molka Ahmed, • Know some modern artists of Pakistani Art and their 	

	<p>style:</p> <ul style="list-style-type: none"> ○ Zahoor-ul Akhlaq ○ Shahid Sajjad ○ Jamil Naqsh ○ Rabia Zuberi ○ Bashir Mirza ○ Ismail Guljee, ○ Fayzee Rahmami, <ul style="list-style-type: none"> • Identify and discuss the factors; social and economic set up and other factors which influence the selection and skillful execution of medium and subject matter of any two of the above listed artists in each category • Use acquired knowledge of Art Appreciation to analyze, interpret and evaluate medium, technique, subject matter, Elements of Art and Principles of Design, content, symbols and images used to depict different ideas, feelings and themes • Use acquired knowledge of various definitions of the term Contemporary • Select a contemporary issue and write a research paper (750-1000 words) on how it has been addressed by any two contemporary Pakistani artists of national, provincial and international stature
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Domain4: Life Skills through Art Education	
Grade XI	Grade XII
Benchmark 1: Break assignments into components and allocate time for each in order to complete work in given time.	Benchmark 1: Break assignments into components and allocate time for each in order to complete work in given time.
Student Learning Outcomes	
<p>All students will</p> <ul style="list-style-type: none"> • Know time-block for each assignment • Break assignments into components and allocate time for each • Divide assignment into steps: <ul style="list-style-type: none"> ○ Research the content and context of the given assignment ○ Explore ideas and alternatives ○ Work with materials that can give maximum impact ○ Use preliminary sketches to execute final work ○ Assess one's own work at every step to save time and effort • Complete work in time: <ul style="list-style-type: none"> ○ Reorganize materials and tools for efficient use and improvement in time management for next assignment 	<p>All students will</p> <ul style="list-style-type: none"> • Know time-block for each assignment. • Break assignments into components and allocate time for each. • Divide assignment into steps: <ul style="list-style-type: none"> ○ Research the content and context of the given assignment ○ Explore ideas and alternatives ○ Work with materials that can give maximum impact ○ Use preliminary sketches to execute final work ○ Assess one's own work at every step to save time and effort • Complete work in time: <ul style="list-style-type: none"> ○ Reorganize materials and tools for efficient use and improvement in time management for next assignment

Domain 4: Life Skills through Art Education	
Standard 2: All students will present and exhibit selected work in a versatile display.	
Grade XI	Grade XII
<p>Benchmark 1: Use acquired knowledge of Art Appreciation to assess and select work that best communicates ideas and gives evidence of refined skill.</p>	<p>Benchmark 1: Use acquired knowledge of Art Appreciation to assess and select work that best communicates ideas and gives evidence of refined skill.</p>
Student Learning Outcomes	
<p>All students will.....</p> <p>Selection of Work</p> <ul style="list-style-type: none"> • Maintain a dated and signed portfolio developed over the entire academic session to show gradual progression in knowledge and skills: <ul style="list-style-type: none"> ○ Keep a record of preliminary sketches, drawings and compositional works ○ Select one's best works regularly and organize into a portfolio • Identify and apply assessment criteria in selection of work: <ul style="list-style-type: none"> ➤ Craftsmanship ➤ Control of medium ➤ Communication of ideas • Select work in a variety of subject matter to create a versatile display • Use critical thinking skills while selecting work that best communicates ideas and gives evidence of refined skill <ul style="list-style-type: none"> ○ Assess own work paying attention to details ○ Look for strengths and rectify weaknesses in own work • Exchange views and ideas with peers to select and compile work • Ensure that selected work has the feel and impact aimed for 	<p>All students will.....</p> <p>Selection of Work</p> <ul style="list-style-type: none"> • Maintain a dated and signed portfolio developed over the entire academic session to show gradual progression in knowledge and skills: <ul style="list-style-type: none"> ○ Keep a record of preliminary sketches, drawings and compositional works ○ Select one's best works regularly and organize into a portfolio • Identify and apply assessment criteria in selection of work: <ul style="list-style-type: none"> ➤ Craftsmanship ➤ Control of medium ➤ Communication of ideas • Select work in a variety of subject matter to create a versatile display • Use critical thinking skills while selecting work that best communicates ideas and gives evidence of refined skill <ul style="list-style-type: none"> ○ Assess own work paying attention to details ○ Look for strengths and rectify weaknesses in own work • Exchange views and ideas with peers to select and compile work • Ensure that selected work has the feel and impact aimed for

<p>Benchmark 2: Understand that presentation of an artwork influences viewers' opinion/perception. Check selected work; rectify and add final detailing before appropriate presentation of 2D and 3D art work. Plan, prepare, and present artworks aesthetically for personal growth and for future guidance.</p>	<p>Benchmark 2: Check selected work; rectify and add final detailing before appropriate presentation of 2D and 3D art work. Plan, prepare, and present artworks aesthetically for personal growth and for future guidance.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p> <p>Presentation of Work</p> <p>2D Art</p> <ul style="list-style-type: none"> • Understand that presentation of an artwork influences viewers' opinion/perception • Understand and illustrate the importance of a good presentation: <ul style="list-style-type: none"> ○ Check work for final details or alterations ○ Rectify work based on given criteria using a checklist ○ Clean off unwanted marks and protect against spoils and smudges ○ Select and use mounts and frames for support and presentation of 2D work ○ Trim paper work to a size that will leave enough margins as overlap for mounting ○ Use a supporting sheet for work done on thin surface before mounting and framing ○ Choose colour, size and format of mount and frame that complement the work ○ Realize that smudged, torn, wrinkled work is unacceptable ○ Choose a card and good quality adhesive to avoid erosion ○ Follow above steps to mount work neatly 	<p>All students will.....</p> <p>Presentation of Work</p> <p>2D Art</p> <ul style="list-style-type: none"> • Understand that presentation of an artwork influences viewers' opinion/perception • Understand and illustrate the importance of a good presentation: <ul style="list-style-type: none"> ○ Check work for final details or alterations ○ Rectify work based on given criteria using a checklist ○ Clean off unwanted marks and protect against spoils and smudges ○ Select and use mounts and frames for support and presentation of 2D work ○ Trim paper work to a size that will leave enough margins as overlap for mounting ○ Use a supporting sheet for work done on thin surface before mounting and framing ○ Choose colour, size and format of mount and frame that complement the work ○ Realize that smudged, torn, wrinkled work is unacceptable ○ Choose a card and good quality adhesive to avoid erosion ○ Follow above steps to mount work neatly
<p>3D Art</p> <ul style="list-style-type: none"> • Demonstrate care while handling 3D display work • Make appropriate presentation for 3D work 	<p>3D Art</p> <ul style="list-style-type: none"> • Demonstrate care while handling 3D display work • Make appropriate presentation for 3D work

<ul style="list-style-type: none"> ○ Check work for final details, alteration/ finishing touches, strength of joints and ability to stand on its own ○ Place completed work on an appropriate pedestal ● Label work with name of artist, title and materials used <p>Benchmark 3: Enhance an artwork's appearance by careful placement in an exhibition. Arrange works for an over all aesthetic appeal.</p>	<ul style="list-style-type: none"> ○ Check work for final details, alteration/ finishing touches, strength of joints and ability to stand on its own ○ Place completed work on an appropriate pedestal ● Label work with name of artist, title and materials used <p>Benchmark 3: Comprehend that an artwork's appearance can be enhanced by careful placement in an exhibition. Arrange works for an over all aesthetic appeal.</p> <p>Student Learning Outcomes</p>
<p>All students will.....</p> <p>Exhibition (Display of Work)</p> <ul style="list-style-type: none"> ● Exhibit work aesthetically within the allocated space ● Select suitable background in allocated space ● Arrange work horizontally and vertically on display boards ● Hang work slightly above eye level ● Choose suitable drapes or coloured paper for effective projection of work ● Use knowledge of importance of the direction of light; natural or artificial: avoid placing work where the glass might reflect other items ● Display 3D work, keeping under consideration allocated space to allow uninterrupted viewing from all sides ● Comprehend that artwork reflecting similar themes/forms displayed together as a group helps in highlighting diversity of expression: <ul style="list-style-type: none"> ○ Form groups of work with same ideas, subject or theme 	<p>All students will.....</p> <p>Exhibition (Display of Work)</p> <ul style="list-style-type: none"> ● Exhibit work aesthetically within the allocated space ● Select suitable background in allocated space ● Know how to arrange work horizontally and vertically on display boards ● Hang work slightly above eye level ● Choose suitable drapes or coloured paper for effective projection of work ● Consider importance of the direction of light; natural or artificial: avoid placing work where the glass might reflect other items ● Display 3D work, keeping under consideration allocated space to allow uninterrupted viewing from all sides ● Comprehend that artwork reflecting similar themes/forms displayed together as a group helps in highlighting diversity of expression: <ul style="list-style-type: none"> ○ Form groups of work with same ideas, subject or theme

Domain 4: Life Skills through Art Education	
Standard 3: All students will become independent learners exhibiting critical thinking skills and qualities of tolerance and appreciation for others.	
Grade XI	Grade XI
Benchmark 1: Demonstrate ability of critical thinking skills in problem- solving. Develop team work spirit by cooperating with others when working in a group.	Benchmark 1: Demonstrate ability of critical thinking skills in problem- solving. Develop team work spirit by cooperating with others when working in a group.
Student Learning Outcomes	
All students will.....	All students will.....
<ul style="list-style-type: none"> • Develop critical thinking skills to solve problems as independent learners <ul style="list-style-type: none"> ○ Identify the problem no matter how small ○ Brain storm and explore various options as solutions ○ Apply solution that best solves the problem • Respect multiple view point of fellow students, teachers and others: <ul style="list-style-type: none"> ○ Recognize own merits and flaws by paying attention to critique of own work ○ Critique with objective and subjective perspective giving more depth to opinion and balanced decisions • Develop team work skills and self-discipline by cooperating with others when working in a group <ul style="list-style-type: none"> ○ Develop understanding, respect and tolerance for own and other cultures and beliefs ○ Strengthen their own decision-making power as an individual and as a group member 	<ul style="list-style-type: none"> • Develop critical thinking skills to solve problems as independent learners <ul style="list-style-type: none"> ○ Identify the problem no matter how small ○ Brain storm and explore various options as solutions ○ Apply solution that best solves the problem • Respect multiple view point of fellow students, teachers and others: <ul style="list-style-type: none"> ○ Recognize own merits and flaws by paying attention to critique of own work ○ Critique with objective and subjective perspective giving more depth to opinion and balanced decisions • Develop team work skills and self-discipline by cooperating with others when working in a group <ul style="list-style-type: none"> ○ Develop understanding, respect and tolerance for own and other cultures and beliefs ○ Strengthen their own decision-making power as an individual and as a group member

<p>Domain4: Life Skills through Art Education Standard 4: All students will develop awareness to possible career options available in fields of Fine Art and Applied Art/Craft.</p>	
<p>Grade XI</p>	<p>Grade XII</p>
<p>Benchmark 1: Explore various possible career options in the field of Art.</p>	<p>Benchmark 1: Continue to explore various possible career options in the field of Art.</p>
<p>Student Learning Outcomes</p>	
<p>All students will.....</p> <ul style="list-style-type: none"> • Explore and examine various career opportunities that exist in the field of Arts: Art teachers, curators, artists, textile, product and graphic designers, ceramist, art directors, stage designers, event managers, media related specialists (visualizes, composers, editors), illustrators, web designers, interior designers etc • Develop the potential skills according to interest and opportunity • Understand application of acquired skills in the larger context of society and available opportunity • Stay informed of higher education opportunities in Art 	<p>All students will.....</p> <ul style="list-style-type: none"> • Continue to explore varied available art-related career opportunities • Develop the potential skills according to interest and opportunity • Stay informed of higher education opportunities in Art

Section 4: Classroom Methodology

4.1: Essentials of Art Education

It is important to recognize that art is a means of expression; hence, its instruction is different from that of other subjects. For teaching of art, a theoretical framework for a professional knowledge base is required. It embraces both subject content and pedagogy. A multitude of instructional methods should be used by a teacher in order to develop in the students, requisite attitudes and understanding about art as a necessary component of a well-rounded education. More importantly, art education can lead to a variety of career options. Students who may not be able to continue their studies beyond the intermediate level will find many opportunities of being constructively absorbed into practical life after having achieved these skills.

Teaching art is in itself a creative process. The teacher's ability to participate in discussions, generating interest in original works by interpreting its meaning and updating knowledge is significant. This will help teachers achieve the following objectives:

1. Equipping students with basic skills of communication as positive expression.
2. Expanding observational skills.
3. Cultivating self confidence in students.
4. Establishing an individual and a collective identity where students will be able to sense, feel, observe and react to the world around them.
5. Ensuring that student's learning process is not restricted only to the classroom.
6. Enabling students to understand the importance of processes involved rather than a comparison with the end product.
7. Enhancing student's ability to make necessary aesthetic decisions in their daily life.
8. Introducing students to the works and styles of other artists of the world and familiarizing them with various influences on Art in Pakistan.
9. Encouraging students to visit(or if possible, arrange visits to) local/national art galleries/museums, browse through art related sites on the internet, art books/journals and interact with available and approachable local/national artists and art critics.
10. Familiarizing students with career options in various fields of art and design.

The fulfillment of these objectives will bring students to a level where they will be able to work independently, experiencing pleasure, self- confidence and self -satisfaction. It should also be noted that students' interest and commitment in art itself reflects talent.

An art teacher should also understand that students come with a wide range of learning abilities which demands an analytical approach from the teacher in recognizing and polishing creative potential amongst the students. It should be noted that all skills identified in the domains are holistic acts and are to be taught separately or integrated according to need and purpose. Teachers should have learning goals clearly in mind in regard to knowledge, skills and attitudes. The SLO's can be achieved through planning a variety of activities that are executed at the students' level of understanding using appropriate methodology. It is possible to achieve multiple objectives from the same task/activity by repeating difficult steps.

It is possible that, in some educational settings in Pakistan, constraints may exist in the form of limitations or absence of facilities for art education. However, this should not hamper the creative impulses; teachers should help develop creative potential in students through use of available materials, resources and space.

4.2: Guidelines for the Teacher

An art class should be where students are encouraged to come up with, and respond to interesting and original ideas with enthusiasm. Yet, the most creative and most qualitative approach demands time, preparation and certainly, more effort for each student. Following guidelines along with ones that teachers may have prepared for students will help them to impart art lessons in a more productive and result oriented manner:

- **Calculate the number of instructional hours available.** Accordingly plan practical and theory sessions and devise activities ensuring that these can be accomplished in the allotted time including organizing of group-activities and group-discussions on the students' given assignments.
- **Stress that any art activity no matter how trivial, is a comprehensive, sequential learning experience.** Students should not be allowed to just sit idle and imagine; even scribbling on sketch book will prove productive and bring many ideas in visual form.
- **Require preliminary sketches and planning for projects.** It is appropriate that students explore ideas and ways to arrange compositions and discover the best possible options.
- **Impart instruction clearly.** If constant questioning from students still persists, another interactive session can help in reducing ambiguities; these sessions should be part of their learning experience. Most importantly, a teacher should avoid making students feel embarrassed or threatened by public evaluation of their ideas. Remarks should be made carefully in class; even by peers' in this respect.
- **Encourage and engage the class in relevant discussions** in order to develop students' concepts, enhance communicative capabilities and critical faculties. Among the obvious ways to make students present different view points related to class assignments is through the comments made during the class session. For example, details about still life objects help students to view objects from a different perspective.
- **Define objectives and limitations of each activity** as it encourages problem-solving. Teachers should refrain themselves from correcting students' work sheets; instead they should try to point out areas that need to be resolved, challenging students' observation, imagination and their ability to explore various solutions with confidence. It will ensure ownership and empowerment of students.
- **Allow students to experiment with material and ideas** for their innovative impulses to flourish; it is important to introduce variety in presentation of concepts and mediums. However, It is advisable to have adequate equipment for fewer activities instead of having great variety as it creates problems in decision making, organizing and facilitating larger group of students.
- **Monitor and ensure clearing of working space and equipment** by students at the end of class-time. This may require the teacher to be firm about it even where attendants are available.
- **Practise constructive criticism** as it is vital. Instead of declaring mistakes, use questions for the purpose of awareness and improvement. All work of each student should be presented for comments, not just the best ones emphasizing the positive.
- **Cautiously allow to experiment with different approaches.** Students should know that it takes years to have a mature style and just copying will not establish a personal touch. Hence, they will learn to gradually develop their personal style.

- **Base Art assignments on things which are observed, felt and explored.** The creative process of any art work, whether rough sketches, layouts or colour schemes, should be encouraged to be retained as it provides the proof of genuine work and also helps student in gradual growth. Proper presentation will make these an interesting part of display.
- **Adopt a sympathetic but firm approach to wards students' attitude and feelings** concerned with subject content and the completion of the task.
- **Encourage students to maintain a record of their work in the form of portfolio.** In addition, their problem-solving skills and creative thinking should be polished, as these are personality traits assessed in admission to higher classes and in job opportunities.
- **Explain Assessment criteria to students** particularly how the rubric will function. This will help students understand that different areas have different marking criteria; this knowledge would help them improve their areas of weakness.
- **Involve students in individual as well as group projects/assignments** aiming to make them tolerant to others' views and ideas. A well-examined strategy by the teacher enables students to generate ideas for activities.
- **Lead students to respect cultural heritage of self and others** so that they know the wealth of their own cultural heritage; moreover, they understand and accept diversity of culture and heritage as they continue to integrate knowledge from various disciplines and cultural resources.
- **Expose students to diverse/ original works of art** as it is vital for them to be able to broaden their vision. It is important to note that though copies, prints or digital images may serve the purpose of acquainting students with art work, yet, when and where ever possible, trips to galleries may be arranged to introduce students to art, or invite local or national artist to display their work to the class and demonstrate how a particular skill may be used. Also any personal collection of art work can be shared for the growth of students. This should be followed by interactive discussions and critique (oral or written) of the works that have been viewed by the students.

4.3: Lesson Planning

Lesson planning for Fine Arts, like all other disciplines, demands annual, term-wise, monthly and weekly scheduling of lessons well in advance. For this, maintaining a planner (whether in the form of loose sheets in a folder or register) is essential.

Organize all learning activities in a manner to follow a sequence of student learning objectives. Consider the time bracket required for each art activity realistically.

- Prepare the planner methodically as it would aid the teacher in following a predetermined class room schedule; detailing the works to be done, materials required and the preparations to be considered. It would also facilitate in the continuity of development of previous achievements in learning. Summarize the specific art skills to be developed, the specific art knowledge to be delivered and the attitudes to be cultivated in the Planner. These objective and goals should be transmitted to students too.
- Make a concerted effort to adhere to the formulated plan; at the same time allowing flexibility in time lapse in case of slow learners, and mistakes which need to be rectified. This exercise encourages teachers to build up reasonable, purposeful lessons and efficient working habits to meet their objectives.

- Teach Theory with maximum effort and effects; it should be aided with visuals where ever possible. In addition, an understanding of the relationship of practical work with theory and vice-versa should be recognized.
- Clearly list Art vocabulary, a vital component, in planning; what is new, revised and how frequently to be used.
- Review previous lesson; introduction with the following lesson is important as it will orient students in each class to link the activity as a whole with possible challenges to be faced.
- Properly introduce new art techniques, skills or topics from Art History as students need guidance for their comprehension use or application. It is always best to find a comparable or parallel example and to relate it to any activity done previously in art or in any other subject. Comprehension is much enhanced in this manner.

4.4: Materials/Equipment

The materials and equipment can prove to be motivating devices when presented in a manner that can generate excitement or challenges.

- There is wealth of low-cost or no-cost locally available material to experiment with. This should be explored and utilized according to assignment.
- Where computer facility is available, use digital form to share the images with students, for example CDs. These images can be generated through exploring the internet or scanning books or other printed material.
- Teacher should take care that students do not expose themselves to injurious or hazardous materials.
- The wastage of material should be taken seriously and avoided at all costs.

4.5: Record keeping and Reference Material

It is strongly recommended that teachers arrange storage for the record keeping of students' work. It helps for future references and displays.

- They should consider use of discarded or junk items as these can be efficiently used for storage such as cartons, shoe boxes or packing Styrofoam sheets.
- Reference material is a rich source for inspirations for art work or fruitful discussions. This can be generated from old calendars, diaries etc, having art work images on them. Old book shops also prove to be a treasure to be explored.

Section 5: Assessment

Assessment involves monitoring the progress of students, and an appraisal of how they have understood and applied the knowledge imparted to them in line with the given SLOs; it also relates to the method of teaching in terms of determining what knowledge, skills and attitudes the students have gained through the process of teaching. Assessing the work of students is a means of improving teaching, learning and assessing by providing feedback to both students and teachers.

Assessment process is not just a formality; rather, it is the most beneficial of all the components of art education. It helps students gain understanding of knowledge, skills and concepts. It is important for students to know their achievements and mistakes as this proves to be often the major driving force for serious studies; for teachers, it is a great help in planning, adjusting and developing teaching strategies.

All the stake-holders of the elective subject Fine Arts; students, teachers, parents and administration need feedback for assessing performance. The following aspects of assessment process need consideration:

- Evidence used for assessment i.e. which art works and written or oral material will be taken for measurement
- Documentation of progress periodically
- Consistency in achieving standards in assessment
- Involvement of students
- Format of progress report (rubrics)

Teachers would have to consider developing a system of assessment with well-defined procedures and criteria. Care should be taken to cover the standards, bench marks and SLOs; however, it is very important to note that all domains are not to be assessed, for instance, students' competencies in skills, concepts, handling and manipulation of materials are testable; whereas, in the domain of life skills, standards 1,3 and 4 are not to be assessed in summative assessment as these have an overarching influence on the standards of other domains.

It is significant to establish a strong link between instruction and assessment. Teachers' monitoring and evaluation regarding students' progress and achievements in art, and the opportunities students get to reflect upon and critique works of others and their own are related. When the teacher is clear about the objectives of teaching what and why, only then is a good assessment possible.

Unlike other disciplines, a lot of visual and verbal content is included in Fine Art. For this reason, traditional and alternative strategies are used in the assessment. Clarity in determining the objectives of the test will enable teachers to set a good test item and establish a meaningful marking scheme process. Observation, discussion, interview, performance, objective/ subjective tests and portfolio are among the list of possibilities. The suitability of any test item depends on its relevant evaluative purpose

5.1: Types of Assessment

The forms of assessment regarding performance and written assignments are to be measured by formal and informal assessment.

Formal Assessment is broadly categorized into following types:

Formative Assessment

Formative assessment is continuous throughout the year as it provides feedback regarding the process and progress of a particular learning activity. It is an important component in the developmental stages, providing guidance and encouragement on the spot, as well as, rectifying errors. As soon as the SLOs are clear, every desired, achievable SLO should be evaluated through performance or written assessment, planned on either weekly or monthly basis depending on the assignment. A check list in the form of tracking sheet may be maintained. It is observed that delayed assessment makes students lose motivation.

Formative assessment helps the teacher to assess students' learning and performance in relation to course objectives, and also helps the teacher to assess his/her own methodology and instruction.

Summative Assessment

Summative assessment is made at the end of the term/session, and focuses on the finished outcome. It determines students' promotion to a higher grade. It includes evaluation of both written and performance skills through public examination. Existing examining pattern demands that external examiners assess students on their few hour single work accomplishment; therefore' it is imperative to have a pre-established format that leaves no confusions or ambiguities.

Written, Performance and Portfolio assessment regarding Fine Arts are explained below:

Written Assessment: Written assessment takes up to 30% of the total marks allocation. It is an efficient way of testing students' basic knowledge of the subject, as well as, testing their abilities at higher cognitive levels. As Art History and criticism are integrated in the art learning activities, students' comprehension and achievement is dependent on the instructional goals and strategies. The efficient ways of testing students' basic knowledge and comprehension of the subject regarding inherent vocabulary, materials, mediums and their processes may be formally tested through the standardized objective (multiple-choice tests or/and completion-type problems) and subjective (short or/and essay-type questions) written test items. These are:

Performance Assessment: As the performance assessment takes up 70% of the total, it is divided into three segments; Fine Art, Applied Art/Craft and year's work Portfolio. A 2-3 hour test must provide tangible evidence of the students' learning, reflect ability to handle materials, use medium, and apply critical skills with comprehension of the creative process; from development of idea to its execution.

Portfolio Assessment: Students' personal development in performance is reflected in the portfolios they present at the end of a session. This is an important part of assessment as the record of students' work, duly dated and signed by the teacher, is maintained showing evidence of gradual progress of skills and knowledge. The portfolio is to be developed over the entire academic session and periodically reviewed, but graded at the end of the term, as part of the final exam. Frequent and ongoing student- teacher discussion regarding portfolio entries

selection proves to be a constructive vehicle for progress, taking into account their skills, creativity and ability to communicate through their work. It is important to have the details of portfolio requirement clearly conveyed to student well in time. The portfolio should contain the best works along with preliminary sketches, drawings, compositional working etc giving student the responsibility and ownership at the same time. All the work expected to be done in the entire year should be categorized for objective marking.

It is important to take into account the growth in understanding of the subject by the student, rather than merely grading a single, final product. It must also be noted that since drawing and painting are practical skills and involve creative work, assessment of the required standards should not be based on a single piece of art work. Indeed, grading a product of imagination is a difficult task. It would necessarily mean evaluation of work as an on-going process through out the year. Portfolio assessment is, therefore, recommended for this purpose.

5.2: Informal Assessment

Besides formal assessment, following forms of informal assessment can be successfully used by the teacher:

Diagnostic Assessment: This informal form of assessment is helpful in finding the learning needs especially at the beginning of a session. Students' work and behaviour are two important indicators to judge the inadequacies as they may belong to different backgrounds and levels of knowledge, skills, experiences and motivation. Student- teacher discussion and constructive criticism can be a motivating factor leading to progress and would prove beneficial to both teacher and student.

Self and Peer Assessment: Another informal form of assessment process involves students applying the judgment criteria on themselves. It is concerned with the evaluation of personal achievement by providing opportunities to students to appraise themselves and their peers' in a non-competitive environment. Self-assessment helps in diagnostic assessment as the student is capable to judge his knowledge, skills, thinking process, concepts and vocabulary. Though it may not be numeric in nature, yet once the attitude is established, it will help students develop confidence and show progress in their achievements.

Peer-assessment, whether done individually or in groups, through application of Art Appreciation nurtures the skill of judgment. It is important to brief students on the criteria used for Art Appreciation through use of examples in order to keep the discussion within the relevant area.

5.3: Rubrics

It is imperative to have a format for assessment ensuring inclusion of all the testable aspects of the respective area. The use of rubrics communicates the student performance in clear and direct manner. This can be only formed after pilot-testing, constant revision, adaptation and development of different formats according to requirement. Any established format can be helpful. Consultations with other art educationists prove helpful in generating ideas and directions in this respect. An objective assessment is needed to remove the biases and subjectivities. Usually rubrics are expressed in the form of tables; however, any other form may be used. Adding clear and easy to understand descriptors in the broad desired area of assessment add more breadth and depth; thus, appending reliability in context.

Suggested Tracking Sheet Rubrics for Formative Assessment:

Maintain a tracking sheet to monitor student's progress on a regular basis, for example;

1	Attendance
2	Task- time management (class & home assignments)
3	Comprehension (processes, vocabulary and critique)
4	Effective and skillful application of materials/ techniques
5	Presentation
6	Class participation (through dialogues and work output)
7	Oral research project
8	Portfolio compilation (selection and presentation)

It is recommended that teachers use a tracking sheet; a form of grading (letter grades A to E) to evaluate student progress:

A - Achieving the required standard through SLOs and working beyond that

B - Achieving the required standard

C - Working towards the required standard

D - Marginal

E - Below required level

This tracking sheet is purely to provide teachers with a paper- picture of each student's prowess in class, and not meant to be shared with either pupil or parent.

Suggested Rubrics for Summative Assessment:

The break-up of this rubric is according to the approved allocated weighting of theory (30%) and performance (70%) for summative assessment. The prevailing practice of assessment has been focusing on knowledge based questions, ignoring the aspects of application of knowledge. It would be preferable to allocate reasonable weighting to higher order thinking of application, analysis and synthesis.

The purpose to sub-divide the performance assessment is to achieve objectivity; whereas, the prevailing focus is on technique and skill.

**Suggested Summative Rubrics for Assessment of Fine Arts for
Grade XII,
Theory and Practical (Fine Art and Applied Art/Craft) and Portfolio**

	Grade XII	Total Marks		100	%
A	Theory/ Written	Domains & Standards		30	30%
	Knowledge	D1:S1 & 3; D2: S1 &S2; D3: S1,S3 & S4		7	23%
	Application	D2: S2; D3: S2, S3 & S4		15	50%
	Art Appreciation	D2:S3; D3: S2, S3 & S4		8	27%
B	Practical Performance	Total marks:	Total Marks	50	50%
	i) Fine Art	Technique and Skill D1: S1 & 2; D2: S2 & S3	14		28
	OR	Elements & Principles D2: S2	14		28
	Applied Art/Craft	Imagination & Creativity D2: S4; D:S2	14		28
		Presentation D4: S1 & S2	8		16
	ii) Portfolio		Total marks	20	20%
		Technique and Skill D1: S1 & S2; D2: S2 & S3	5.5		28
		Elements & Principles D2: S2	5.5		28
		Imagination & Creativity D2: S4; D3:S2	5.5		28
		Presentation D4: S1 & S2	3.5		16

Note: the same rubrics can be applied to Grade XI.

Key: D= Domain

S= Standard

Section 6: Guidelines for Selection and Development of Textbook / Materials Writing

6.1: Purpose of the Guidelines

A textbook remains one of the most extensively used resources in Pakistani classrooms as learning materials are not easily available in some teaching-learning contexts. It is, therefore, important to improve both the quality of content and presentation of text books in order to support successful implementation of the present curriculum.

The main purpose of these guidelines is:

- a) To provide sufficient knowledge of the basic steps involved in designing innovative learning materials.
- b) To help develop an insight into writing relevant and contextually appropriate textbooks and developing teacher's guides, keeping in mind the learning objectives and the assessment procedures specified in the present curriculum document.

These guidelines will also be helpful to teachers and reviewers in assessing the educational value of different learning materials/textbooks.

6.2: Process of Textbook Development

Writing a good textbook requires an insight into the teaching / learning situation, the specific learning objectives of a grade at a particular developmental level, and the tools for formative and summative evaluation. Moreover, sustained practice is required to plan and develop textbooks that provide sufficient and appropriate input and practice activities to students.

Criteria, therefore, needs to be set not only for the production of quality material design and development, but also for the textbook writers. The textbook writers must:

- a) be able to develop a variety of well-structured, skills-balanced material that caters for a complete developmental level and not for a single grade only;
- b) have the requisite background, experience and expertise in Fine Art teaching and materials writing (a bio-data of the authors' background, experience, and expertise should be provided at the end of the textbook.)

It is to be noted that textbook will not be the only resource used for assessment. In fact, a textbook will be a contributing resource for acquisition of the SLOs given in this document. Although it is not desirable to have rigid rules for textbook development, it is necessary that textbook writers develop a common framework to serve as a reference point. This can be done through the stages described below:

6.2.1: Stages of Textbook Development

Textbook development involves at least five stages:

Planning

Materials writing

Editing

Review

Pilot testing and Revision

Please note that certain bulleted points below are repeated in these stages as their review at that particular stage would ensure quality materials writing.

Planning

Planning is necessary for writing quality materials. There fore, maximum time should be spent on the planning stage.

In the planning stage:

General

- Consider the number of periods (class hours) in an academic year allocated to the teaching of Fine Arts (as given in the scheme of studies)
- Read carefully the curriculum document to become familiarized with the domains and standards for development of required knowledge, skills and attitudes
- Review the benchmarks for the specific grade level for which the textbooks are to be written
- Review SLOs for each grade level within the given developmental stage
- Identify learning outcomes for each unit of the textbook
- Decide on the key ideas, skills, and sub-skills, etc of a domain to be included in each unit
- Decide the weighting to be given to different skills within each unit
- Organize the key skills, sub-skills, etc
- Decide kind of activities appropriate for age level in order to realize SLOs of that particular grade
- Ensure to build in flexibility and adaptability; the textbook should be suitable for rural and urban settings, existing circumstances, materials and modes of expression
- Plan on a detailed page of contents

Specific

- Include relevant information to introduce each domain using high quality graphics and images, ensuring their relevance with the text; e.g. how to exploit the pencil as a flexible and useful tool in drawing; how to compose a good sketch; how to render light, shade, depth and distance
- Avoid an overload of theoretical information; instead use practical activities as these are a better way of realizing the targets of the SLOs
- Use symbols, figures, drawings, sketches, i.e. line language that is relevant to the subject, as well as, the cultural context of students
- Include instructions that the textbook illustrations should not be copied as assignments
- Write the book as a guidance manual. It should have a professional look with a developed format
- Organize the textbook for integrated vertical and horizontal learning

Materials writing

In the materials writing stage:

- Consider ways in which Fine Arts contributes to contemporary daily life
- Ensure that the language and contents of the book is comprehensible to students, teachers and other stakeholders

Language

- Use simple language and avoid unnecessary words
- Ensure vocabulary is relevant to the subject of Fine Arts and also has links with local and cultural context
- Induct requisite vocabulary as required to avoid an overload of vocabulary items; it should progress along with progressive build-up of knowledge and skills
- Use descriptive language; it helps students visualize and understand the meaning of the text

Contents

- Select content in relation to age/grade level and interests of the students
- Organize and layer contents for vertical and horizontal learning and for integration of domains
- Use short precise descriptions with suitable supporting real life and contextual examples
- Use suitable mode of expression of content for urban and rural settings and according to existing circumstances
- Develop activities on selected skills, sub-skills; ensure the activities: a) are in line with the SLOs for a particular grade; b) provide sufficient independent and integrated practice of skills
- Include activities that generate practical application and experience
- Ensure that concepts and activities progress in realistic order from simple to complex. Promote recalling initial knowledge to support and elaborate complexity of advanced levels
- Aim at developing observation skills through content
- Promote self learning and critical analysis through tasks and activities in order to make students understand the value of critical judgment of a work of art
- Include sufficient review exercises
- Include relevant information to introduce each domain using high quality graphics and images, ensuring their relevance with the text e.g. how to exploit the pencil as a flexible and useful tool in drawing; how to compose a good sketch; how to render light , shade, depth and distance
- Avoid an overload of theoretical information; instead use practical activities as these are a better way of realizing the targets of the SLOs
- Use symbols figures, drawings, sketches, i.e. line language that is relevant to the subject as well as the cultural context of the students
- Decide which illustrations are to be used for the textbook, and prepare an art brief with instructions for the illustrator and designer
- Design the assignments and chapters in such away that they(a) fit the time as Time management is of essential importance;(b) justify the marks allotted to the subject
- Provide a vocabulary index with its meanings at the end the book
- Write a summary of the knowledge and skills focused on in the unit, and rules (if any) at end of each unit
- Provide a progress test with a focus on one or more skills taught after two or three units to assess the SLOs focused upon in these units

Editing

In the Editing stage, ensure:

- Clarity of instructions, illustrations, captions etc
- Format of each unit (level headings)
- Mechanics such as grammar and spelling

Review: Self Review and Peer Review

This stage is necessary to ensure:

- Accuracy and authenticity of facts
- Relevance to SLOs
- Appropriateness to Pakistani teaching / learning environment
- Variety and appropriateness of activities
- Sufficient review activities / exercises

Pilot Testing and Revision

In this stage:

- Give the materials to selected teachers for trialing in their classrooms
- Revise the materials according to feedback received from the teachers

6.3: Process of Development of a Teachers' Guide

Teachers' Guide serves to educate teachers and could be seen as a means of helping teachers develop professionally. Therefore, all textbooks should be accompanied by a Teachers' Guide aimed at informing teachers as to best use it to facilitate student learning. For example, the Teachers' Guide should provide detailed explanation of key concepts, ways to teach a particular topic and further examples that could be given to facilitate learning.

6.3.1: Basic functions of Teachers' Guide

Teachers' Guide should be easy to understand and use. It must be based on accompanying textbook skills, knowledge, and strategies for teacher grouped according to unit, and sequenced to correspond with the text.

Teachers' Guide should:

- Expand and develop teacher's repertoire of knowledge and skills
- Help a teacher teach text, and extend activities by keeping contextual realities in view
- Provide various teaching strategies and rationale for suggested teaching
- Familiarize teachers with various assessment strategies
- Provide additional teaching-learning resources e.g. photocopiable material that teachers can use in their classrooms
- Contain information sources for teachers' ongoing professional development
- Provide extended activities and show how to conduct them

6.3.2: Stages of Teachers' Guide Development

A Teachers' Guide should have the following components:

- Title
- Introduction
- Overview of SLOs

- Detailed instructions regarding methodology, learning activities and assessment procedures
- Further reading material

Planning

- Identify teaching strategies appropriate to context of teaching and learning according to textbook, and rationale for each strategy
- Identify which teaching strategies are suitable for teaching knowledge, skills, and dispositions in each unit
- Identify what extended activities students could do with teacher's help to develop target knowledge, skills and dispositions
- Identify resources needed for teaching strategies and extension activities
- Identify sources of information that teachers can use to develop their content and pedagogical knowledge and skills
- Identify gaps in resources or strategies that will need to be developed or explained
- Identify assessment strategies that require further explanation for effective use by the teachers

Writing

- Address the teacher(s)
- In introduction, give general philosophy of the curriculum
- Give brief overview of structure of the textbook and various units; also include skill focus and main teaching points for each unit
- State SLOs for each unit
- Write each unit sequence corresponding to textbook for ease of cross-referencing
- Identify constraints and strengths of each strategy or activity, especially if these are likely to be new for teachers
- Explain how to implement each instructional strategy, adding resources or sources of information, as needed
- Explain each assessment strategy (strengths, weaknesses, procedures for implementation) and give examples of questions, tests
- Explain how and where teachers can develop low-cost or no-cost resources
- Decide where illustrations are needed, and prepare brief for illustrator
- Recommend additional reading material for teachers

Editing

- Check guide is error-free
- Check that steps for each strategy / activity are easily understood

Piloting and Revision

- Ask teachers to use the guide for teaching the textbook
- Revise according to feedback from teachers

6.4: Checklist for Textbook Writers, Teachers and Reviewers

The following questions can help in reviewing the quality of textbooks:

1. Is the textbook material related to the goals of the curriculum?
2. Is a Teachers' Guide included?
3. Layout
 - a) Is it attractive, appealing and user friendly?
 - b) Is it colourful and affordable?
 - c) Does it have adequate page size, line spacing, font size, title and sub- titles?
 - d) Does it use consistent format throughout in language, content and activities?
4. Does it have
 - a) an introduction explaining how to use the textbook?
 - b) a detailed content page?
 - c) glossary / vocabulary index / appendices?
5. Do the illustrations (maps, pictures, drawings, graphs) help us to understand the content better?
6. Are there suggestions for
 - a) further reading in the area?
 - b) Websites for further information?
7. Content
 - a) Is the content accurate, authentic and up to date?
 - b) Is the content culturally and contextually relevant?
 - c) Is the content relevant to the needs, age and level of understanding of the students?
 - d) Is the content suitable for the skills it is supposed to develop?
 - e) Is the language readable, understandable and easy to follow? Appropriate for
 - f) the students who will use it?
8. Language
 - a) Is the language used easily comprehensible for teachers and students?
 - b) Are the instructions for tasks and activities clear?
9. Methodology
 - a) Do the activities / exercises encourage students to:
 - a. Think critically;
 - b. develop and integrate a range of skills and techniques;
 - c. be creative?
 - b) Are activities:
 - a. suitable for the needs of the learner?
 - b. such that they ensure student participation in real life issues?

10. Assessment
 - a) Is a variety of assessment strategies suggested and used in progress tests?
 - b) Are criteria for evaluation suggested and/or discussed in the teacher's manual?

11. Review and Revision
 - 1) Is there a built-in review system?
 - 2) Is the review system sufficient to develop an awareness of what is learnt?
 - 3) Are the review activities effective to recall and check previous learning?
 - 4) Do the review exercises engage students to develop their creativity and engage them in higher order thinking?
 - 5) Is the review system adequate to prepare for terminal tests?
 - 6) Are there samples for tests and exams after a few units?
 - 7) Do the text, questions and suggested activities allow the students to relate and / or apply the knowledge and skills gained to real life?
 - 8) Any other, e.g. appropriateness for use in both urban and rural settings?

Section 7: Teacher Training

Common with all disciplines is the teacher's responsibility to make genuine, creative and sustainable connections with students in their respective specialties. For an art teacher it is a little different as it demands, apart from professional degrees, also the creative energy, belief system, self-image and certainly, professional integrity. It should be realized that an art teacher requires a different approach in the deliverance of course content, as it is relatively more verbal and demands constant interaction with students, providing them opportunities for developing their individual expression, creativity and the ability to critique using art vocabulary.

Every teacher of Fine Arts is obliged to train students not only in the subject itself, but also prepare them for further studies or practical life, in case, they do not opt to continue studies. Therefore, the teacher's approach should cater for both these considerations. Flexibility in approach to consider the strengths and weaknesses of students allows room for all cognitive levels to flourish, this being possible with genuine guidance and willingness of the teacher. A relaxed class atmosphere with a confident teacher will help generate ideas, contributions, questions and comments.

The domains of this curriculum are divided in a manner that the required strength areas are clearly defined. Acquainting teachers with the curriculum would enable them to demonstrate proficient skills in imparting art education; more over, regular update with recent changes and developments in art education will equip them with handling of new ideas generated from any direction. For successful implementation of this curriculum, it is desirable that pre-service and in-service training sessions in the form of either orientation sessions or formal courses should be made mandatory in order to provide a continuum of professional enhancement. Also, longer teacher education programmes at the Diploma and Bachelors' level should focus on introducing the new curriculum and its underlying philosophy, principles, related methodology and assessment procedures.

The main objective of teacher training should not just be developing their own creative capacities and technical skills, but also emphasizing on the practical aspect of art work. The transmission of knowledge and set of practical skills need professional understanding which relies on a complex combination of knowledge of subject matter and knowledge of pedagogy. It is imperative to guide teachers to understand and teach the new curriculum using prescribed text books and handling supplementary materials. The role of the teacher and the text book is to support the learners in developing requisite skills and techniques.

Keeping the constraints of school and students' resources in mind, innovative approaches in utilizing no-cost and low-cost natural materials available in the environment, would help bridge the gap between class room learning and students' real lives.

Section 8: Glossary

abstract: A style of art that uses shapes, designs, textures, and colors in a way that may look unrealistic, and emphasizes moods or feelings.

abstraction: The act or process of representing, through art works, the essential elements of a subject: may have little relevance to the real.

Additive (Modelling): A process in sculpture that involves building up or “adding” modelling materials such as clay, Plasticine, papier-mâché or wax to create a form or shape.

aesthetics: The branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with these topics.

analysis: Separation of anything into parts or elements to find out what it is made of. Identifying and examining carefully and in detail, determining the contents and components of an art work as they function independently and together.

armature: A framework of wire or wood used inside a piece of sculpture for support.

asymmetry: A type of balance in which the two sides of a work of art are not alike but are nevertheless visually balanced.

balance: The arrangement of elements in a work of art: symmetrical (formal balance), asymmetrical

(informal balance), and radial (from the center). Balance is a principle of design.

back-ground: The area that appears far from the observer in a 2D art work.

body proportions: The relationship of the size of one body part to another and to the rest of the body.

calligraphy: Handwriting or penmanship, especially elegant or “beautiful” writing as a decorative art.

caption or slogan: A short description or title accompanying an illustration in a printed text.

collage: An art form using pieces of paper or any other material glued to picture plane.

convergence and **conversion:** coming together from different direction.

complementary or contrasting colours: The colours which are directly opposite each other on the colour wheel. The complement of one of the three *primary colours* is a mixture of the other two.

composition: The way in which an artist organizes elements in an art work, either by placing on a flat surface or arranging forms in space. The art of combining the parts of a work to produce a harmonious whole; the way in which areas of a drawing or painting relate to each other

computer art: A medium developed during the 1960s and 1970s that uses computer programmes and electronic lights to make designs and images on the surface of a computer or television screen.

contour line: A line defining a three-dimensional form.

cool colours: Those colours which seem to move away i.e. blues and greens. Also known as receding colours

criticism/ critique: Judgment of artistic work, critical remark or essay.

cast: To copy a solid object by pouring a liquid, such as melted metal, clay, wax, or plaster, into a mold and letting it harden. The mold is then removed and a copy, or cast is left in the shape of the mold.

ceramics: The art of making objects of pliable clay and then firing the products in a kiln.

Classic Greek: Greek period, 480-323 B.C. Three distinct styles of art starting with an era which explored forms, moved to a realistic era, and ended with glorification of the human form. Greek art is one of the best examples of harmony, rhythm, and balance.

Classicism: Any embodiment of the style of classical Greek and Roman Art; also, the adherence to standards of simplicity, restraint, and proportion which characterize classical art.

coil method: Using long rolled pieces of clay to create art work.

colours – complementary: Colors opposite each other on the color wheel, sharply contrasting hues; when mixed together in equal amounts, they produce a neutral tone.

colours – intermediate: Colors derived by mixing a primary and a secondary; sometimes called intermediate hues.

colours – primary: Red, yellow, blue; three basic hues which cannot be produced by a mixture of pigments.

colours - secondary: Orange, green, violet; colors achieved by mixing two primaries.

colour techniques: Ways of working with materials with color properties.

conceptual art: Art in which the concept or idea takes precedence over a created “product”.

contour drawing: A drawing of an object using one continuous line to show the outer and inner outlines.

converge: To come together at a single point. Parallel horizontal lines appear to converge on the horizon in a painting.

cross-hatching: A method of producing tones in drawing, printmaking or painting by the build up of a

series of parallel lines, crossed at an angle by other lines until the desired darkness is produced.

cultural content: All the collective differences in the expression of values in the art of various societies of civilization.

description: The appreciation of elements and subject matter of an art work, verbally or in writing.

design quality: The skillful blend of Elements of Art and Principles of Design of a work of art.

depth The direct measurement from the third dimension, front to back or near to far, represented in an artwork by the actual or apparent distance from bottom to top or front to back. Techniques of perspective are used to create the illusion of depth in a two-dimensional painting. See distance, perspective.

design: The arrangement of components which make up a composition or other work of art; also the preliminary plan for the same.

Descriptive lines: expressing an attitude or quality of line.

dimension: A measurement of length, width, or depth. Two-dimensional art, such as a painting, has length and width. Three-dimensional art, such as a sculpture, has length, width, and depth.

distance :The third dimension, front to back or near to far, shown in a two-dimensional painting by using techniques of perspective.

dry brush technique: A painting technique in which a brush is loaded with paint, wiped partially dry, and usually dragged lightly over a dry surface.

evaluation: Estimate the work's artistic merit using established steps *description, analysis* and *interpretation*.

expressive quality: Bringing out the meaning in a work through use of Elements of Art and Principles of Design.

Egyptian Hieroglyphic painting found in Egyptian tombs and temples which used color and size relationships symbolically to tell a story.

elements of art: Line, size, form, color (including value), texture, shape.

eye level: The inferred horizontal line which passes through the optical center of a picture.

fore-ground: Part of the picture nearest to the observer; towards the front, usually on the lower portion of the picture-plane.

Folk art: painting or decorating objects made in a naïve style.

form: An object's shape and structure, that either appears 3D or which is 3D (either a painted figure on a surface, or a statue).

fixative: A thin liquid that is sprayed over pastels and drawings to keep them from smudging or rubbing off the paper.

flat color: Paint used in purely two-dimensional technique, with no high lighting or shadowing; color with a dull surface; no gloss.

focal point: A point in a composition where the eye comes to rest.

foreground :The part of an artwork that appears to be in front of the picture's plane nearest the viewer.

Fore shortening: Portrayal of an object projecting toward the viewer with accurate perspective and proportion, thus, giving a drawing or painting an illusion of depth and three-dimensionality

form (shape): One of the elements of design/art apart from color, line, space, and texture which is involved with solid masses and shapes, or their representations.

formal design (Symmetrical Design): Artwork that has parts arranged the same way on both sides of the central axis.

gesture drawing: A freely and quickly sketched drawing expressing deliberate motion

glaze: A glassy surface (ceramics) or coating (varnish).

gouache: Opaque pigment including opaque water colors. A painting technique employing pigments ground in water.

Golden section: the proportion arising from the division of straight lines into two so that the ratio of the whole line to the larger part is exactly the same as the ratio of the larger part of the smaller part.

grammage: Standardized weights of the paper.

grid: Measured guidelines which a designer uses when creating a pattern.

ground: A base coat such as gesso applied to a support for painting and drawing.

graphic designer: A person who designs art for commercial purposes including packages, advertisements, signs, books, magazines, pamphlets, computer software, and correspondence.

harmonious: colour Colours which are close together on the colour wheel and give pleasant effect.

hatching: A technique used in drawing, engraving, etc, in which fine lines are cut or drawn close together to achieve an effect of shading.

hue: The name of a colour.

harmony: A state of “visual rightness” and compatibility between colors or parts of a design or composition giving an effect of an aesthetically pleasing whole.

interpretation: Understanding of moods, feelings, ideas and symbols or other connotations communicated by the work.

illumination: The adornment of a letter, manuscript page, or book with brilliant colors, gold, silver, elaborate flourishes, miniature designs, etc; an art developed by the monks of the medieval church.

Illusion: Perception of something objectively existing in such a way as to cause misinterpretation of its actual nature.

Illustrator: An artist who creates for publication pictures for books, magazines, and stories.

Imagery: The imaginative expression of objects, feelings, ideas, and experiences in art, depicting both physical and non-physical things.

implied texture: A representative rendering of a textured surface in or on a work; the texture is not real but implied.

Industrial designer: An artist who designs appliances, dishes, cars, toys, and other products that are made in factories.

Landscape: A picture showing natural scenery, without narrative content.

Linear perspective: See perspective

literal quality: Realistic representation of subject matter

Logo: A graphic representation of a company name or trademark.

mid-ground: The area between back-ground and fore-ground.

Modelling: The shaping or fashioning of three-dimensional forms in a soft material, such as, clay or plasticine

Module: One of the many identical units that are part of a total architectural structure; it may be used as a measurement standard to determine the proportions of the entire building.

Mosaic: A picture composed of many small separate bits of clay, glass, marble, paper, which are attached to a background.

motif: A dominant design feature in a work of art which characterizes the work and which may occur once or repeatedly.

Naturalistic: Adhering closely to, or copying forms.

negative space: The empty space surrounding shapes or forms in a work of art.

neutral colors: Colors which have been grayed by the addition of their complements.

non representational: A style of painting or drawing in which the image created bears little resemblance to the natural or realistic form of the subject. (See representational)

One-point perspective: A type of linear perspective in which all lines appear to meet at a single point on the horizon.

Open form: Having no boundaries or enclosures.

Perspective: A method for representing an illusion of the three-dimensional form onto a two-dimensional surface. In *linear* perspective, all parallel lines seem to converge on one, two or three points located with reference to the eye level of the viewer (the horizon line of the picture) known as vanishing points, and associated objects are rendered smaller to create the illusion of distance.

Atmospheric or aerial perspective creates the illusion of distance by the gradual decrease of colour intensity, the shift in colour towards an almost neutral blue, and the blurring of contours as the distance between eye and object increases. It is often practiced in landscape painting.

picture plane: Two dimensional surface having only height and width on which drawing or painting is done.

primary colour: The artists' primary colours; red, yellow, and blue from which all other colours may be derived. Secondary colours result from mixing pairs of primaries.

path of vision: Imaginary route the eyes follow when viewing a work of art

pigment: Substance which imparts color to paints, inks, chalks, and crayons.

pinch method: A method of making pottery in which a ball of clay is pressed, pulled, and pinched into a shape with the hands.

plasticine: A non-hardening oil-based clay.

plasticity :That quality of a material that makes it suitable for modeling.

positive space :The occupied space within an area made by shapes.

proportion :The size relationship of one part to another or to the whole.

realistic :Representing objects, everyday scenes and events as they actually look.

relief :In sculpture, figures projecting from a background of which they are part. The degree of relief is designated high, low, sunken (hollow) or intaglio. In the last, the artist cuts the design into the surface so that the image's highest projecting parts are no higher the surface itself.

Relief sculpture: A work that projects from the background.

Sculpture in the round: Any free-standing work surrounded on all sides by space

Types of relief:

-**Intaglio:** in which design is incised or scratched on a surface, either manually or chemically.

-**Low relief:** in which the forms are slightly raised from the surface.

-**High relief:** in which forms project out prominently from the surface.

Radial balance: Balance achieved when parts of a form radiate from a center (like spokes on a wheel). Radial balance may be symmetrical, forming a perfect circle, or asymmetrical, forming a spiral.

rhythm :The recurrence of lines, color, or other elements of art, giving a feeling of movement to a composition.

Roman Period: Monumental architecture and sculpture that flourished during the Roman Empire. (31 B.C. – 500 A.D.)

Rule of simultaneous contrast: the contrasting colours opposite to one another on the colour wheel.

shading :Showing gradations of light and darkness in a picture by darkening areas that would be shadowed and leaving other areas light.

sign :A form, image or shape representing a meaning

slab-pottery method :Hand-built pots made by joining thin flat pieces of clay known as slabs

stippling :The use of dots to create tones in an art work.

spatial relationships :The relationships between negative and positive areas in a design..

style :A special way of creating art; the style of an art work helps you to know how it is different from other art works.

surface treatments :The variations of texture on an art piece either implied as in 2-D work or physical as in 3-D work. e.g., bumpy, grooved, pounded

symbolic meaning :Line, color, texture, and/or form that stands for, or are associated with a particular object or feeling.

symmetry :Formal balance of the elements, the same mirror image on both sides of art work.

texture :The quality of a surface (rough, smooth, hard, soft, shiny, dull) as revealed by light. .

theme and variations: A series of artworks composed of a single subject showing several interpretations or versions of it. The picture of the basic subject is the theme, and the later forms or versions are the variations.

thumbnail sketch :A small, quick sketch suggesting a larger plan or design.

traditional art :Art work created in about the same way, year after year, because it is part of a tradition.

transparency :A surface or quality of surface through which rays of light may pass and through which other things may be seen.

Two-point perspectives :Linear perspective using two vanishing points to create the illusion of depth.

unity :The oneness or wholeness of a work of art.

Viewfinder: Frame made from paper or thumbs and four fingers, to help in selecting format and focal point.

Visual arts :The arts created primarily for visual perception as drawing, graphics, painting, sculpture, and decorative arts.

visual data: Information in the form of images.

wash : A thin covering of water or watery paint over a surface.

weaving :The craft of making fabric by intertwining threads, yarns, and other fibers to make a cloth or fabric.

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These were studied in depth and consulted to comprehend teaching and learning of Fine Art studies at higher secondary school level.