

National Curriculum for
ART AND MODEL DRAWING
GRADES IX-X
2009



GOVERNMENT OF PAKISTAN
MINISTRY OF EDUCATION
ISLAMABAD

TABLE OF CONTENTS

Section 1: Introduction.....	1
1.1: Statement of Philosophy	1
1.2: Overview of the Art and Model Drawing Curriculum	2
Section 2: Domains, Standards, Benchmarks, and Student Learning	
Outcomes	3
2.1: Domains and Standards in Art and Model Drawing	5
2.2: Overview; Standard Focus	6
2.3: Summary of Domains and Standards	7
2.4: Rationale for Domains and Standards	8
2.5: Overview; Benchmark Focus	12
2.6: Overview; Domains, Standards and Benchmarks.....	13
2.7: Overview; Content Areas; Practical work/Subject matter.....	16
2.8: Overview; Art History.....	17
Section 3: Student Learning Outcomes; Grades IX and X.....	18
Section 4: Classroom Methodology.....	70
4.1: Essentials of Art Education	70
4.2: Guidelines for the Teacher	71
4.3: Lesson Planning	72
4.4: Materials/Equipment.....	73
4.5: Record Keeping and Reference Material	73
Section 5: Assessment	74
5.1: Types of Assessment	75
5.2: Informal Assessment	76
5.3: Rubrics	76

Section 6: Guidelines for Selection and Development of Textbook/ Materials Writing	80
6.1: Purpose of the Guidelines	80
6.2: Process of Textbook Development	80
6.3: Process of Development of a Teachers' Guide	83
6.4: Checklist for Textbook Writers, Teachers and Reviewers	84
Section 7: Teacher Training	86
Section 8: Glossary	87
Curriculum Development Team	92

SECTION 1: Introduction

Art, craft and design form the key cultural and social fundamentals woven into the fabric of a society. Art is deeply embedded in our daily life, and an education in art helps us explore its presence by training and activating the mind and cultivating our senses as we consciously look for it. Art plays a valued role in creating cultures and in building civilizations. Artistic expression is basic to humanity and an education in art further polishes the aesthetic sense and appreciation of art and beauty, thus contributing to the elevation of a society's aesthetic values.

Education in art provides pupils the basic training in visual education as it stresses upon enhancing their creative thinking and polishing their expression. Art students are provided an opportunity to hone their observation skills, perception and aesthetic experiences and express their interpretation in original ways. Also their inhibition to express their feelings and emotions through words finds a channel of release in art.

The subject of Art and Model Drawing as an elective has not been given its due status because of constraints in funding for infrastructure and materials. Teacher training in this area is almost non-existent. This has led to deterioration in the quality of art education, and students consider it an easy option and a filler to complete the number of required electives. This document aims at giving this subject its due status as it stresses upon enhancement of the skills and creativity of students leading to higher order thinking that are the basis of art. It further leads students to make informed judgments about their own and others' works, and also to find utility of this subject in the form of a variety of available career options in our society. It is hoped that this curriculum would benefit our students and help them in undertaking further art education and also for future employment, in case their education is terminated at this level.

This curriculum has been prepared keeping in mind the socio-cultural context and values of the Pakistani society. Students are encouraged to use the bountiful resources, dimensions and diversity of our multi-cultural environment including minorities.

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 art vocabulary is given at the end of the document to facilitate users in reading the document with ease. The terms given in the glossary are in **bold face** throughout the document.

1.1: Statement of philosophy

The primary aim of education is to encourage holistic development of an individual. This includes the development of a well-rounded personality equipped with practical life skills that are pre-requisites for employment and skills of higher order thinking of analysis, synthesis and evaluation. Keeping in view the paradigms of art education in the 21st century, the curriculum of Art and Model Drawing as an elective subject has been designed and developed as a theoretical and practical framework for students of Grades IX and X. Study of this subject would encourage students to express the relationship between their intellect and emotions. It aims at developing students' understanding and practicing of the skills of creating, involving imagination, observation and analytical abilities, thereby, refining their aesthetic sense and appreciation of

art and beauty. Keeping in mind the secondary school adolescent's educational, social and cultural experience, the curriculum allows expression for individual and social needs and choices.

All art work can be seen as an overlap between Drawing, Design and Craft, although each is an independent and specialized area of knowledge. In this curriculum framework, the overlap is utilized to prepare students with a sound base in skills and knowledge of Art, as well as, of Design and Craft which are often important prerequisites for many vocations, crafts, sciences, other subjects and the industry. Opting for Arts and Model Drawing at this stage would facilitate students in making informed choices for further studies or career options. In addition, for students who are unable to continue their education, study of this subject would provide them a better chance to get absorbed in the craft industry and in vocations related to and dependent upon knowledge and skills of Art, Craft and Design. The study of this subject would also imbibe in the students, a sense of creativity and critical appreciation that would stand them in good stead in their social context.

This curriculum aims to strengthen Life Skills education in selected areas such as Time Management, Presentation and Exhibition skills, awareness to possible career opportunities and growth as independent learners.

1.2: Overview of the Art and Model Drawing Curriculum

In this curriculum, four domains and a total of fourteen standards have been identified. First three domains deal with materials and processes along with context and concepts. The last domain has an overarching role over the first three domains, and on the personality development and discipline of students.

Domains of Art and Model Drawing

For key learning areas, four domains and a total of fourteen standards have been identified.

Domain 1: Fundamentals of Drawing, Painting and Design

Domain 2: Elements of Art and Principles of Design; forms of artistic expression

Domain 3: Art Appreciation

Domain 4: Life skills through Art Education

All the major skills required in domains are first introduced, explained and then reinforced through practical activities involving experimentation, expression and discovery. These activities are to be incorporated in a spiral progression catering to the progressive cognitive development of the students; 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 key learning area

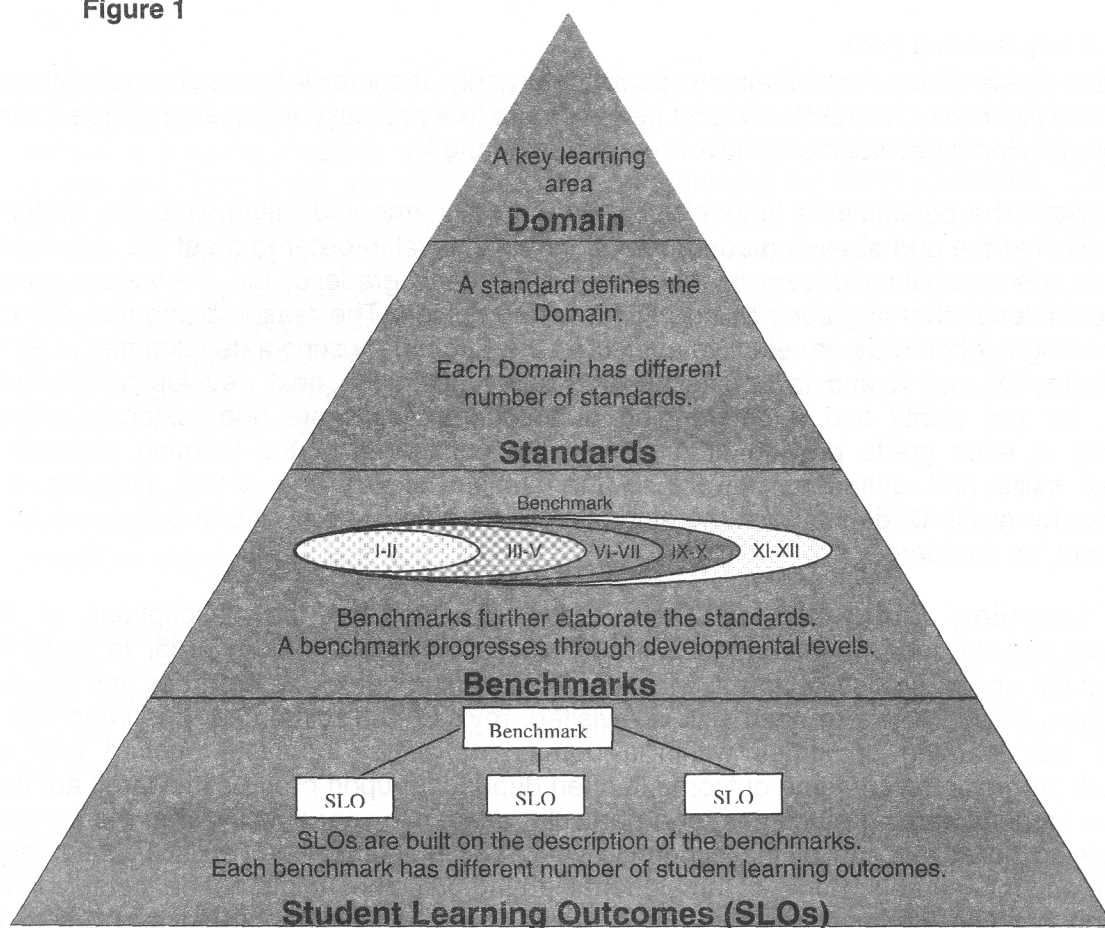
Standards: These define the domain by specifying broadly, the knowledge, skills and attitudes that students will acquire, should know and be able to do in a particular key learning area during the Secondary school developmental level i.e, grades IX and X.

Benchmarks: The benchmarks further elaborate the standards, indicating what the students will accomplish at the end of each grade or developmental level in order to meet the standards. However, in this curriculum document, benchmarks for each grade of the Secondary school developmental level, that is grades IX and X, have been given. The reason being that Art and Model Drawing is offered as an elective subject at the Secondary school developmental level, that is, grades IX and X and is not necessarily taken up in the next developmental level. 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 Art and Model Drawing e.g. benchmarks for grade IX define what the students will be able to do by the end of grade IX 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 IX and X. Most student learning outcomes progress and develop across grades IX and X 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 examination but considering their importance, these have been incorporated and are to be tested during formative assessment in the classroom.

The learning outcomes of the Art and Model Drawing 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 Art and Model Drawing

D1: Fundamentals of Drawing, Painting and Design

- S1 Materials, mediums, and techniques
- S2 Use and storage of materials and tools
- S3 Art vocabulary
- S4 Observation skills; free hand sketching

D2: Elements of Art and Principles of Design, forms of artistic expression

- S1 Elements of Art and Principles of Design
- S2 Production of various forms of Visual Art
- S3 Reflection of relationship of art, society and environment in art work.

D3: Art Appreciation

- S1 Art as Visual Art and Applied Art
- S2 Process of Art Appreciation
- S3 Knowledge of Art History; procedure for appreciation of past and present works of art

D4: Life skills through Art Education

- S1 Task-Time Management skills
- S2 Presentation and Exhibition skills
- S3 Awareness to cross- curricular connections and to possible career options
- S4 Self- awareness as independent learners

The order in which the standards are listed does not indicate the importance of the standard. All standards are equally important and are to be taught separately or with other standards according to purpose and need.

Standards of Domain 1 and Domain 4 and standard 2 of Domain 3 have an overarching influence on standards of the other two domains and their instruction is to be carried out across the curriculum.

2.2: Overview; Standard Focus

Domain 1	Domain 2	Domain 3	Domain 4
Fundamentals of Drawing, Painting and Design	Elements of Art and Principles of Design; Forms of artistic expression	Art Appreciation	Life skills through Art Education
Standard 1 Materials, mediums, and techniques	Standard 1 Elements of Art and Principles of Design	Standard 1 Art as Visual Art and Applied Art	Standard 1 Task-Time Management skills
Standard 2 Use and storage of materials and tools	Standard 2 Production of various forms of Visual Art	Standard 2 Process of Art Appreciation	Standard 2 Presentation and Exhibition skills
Standard 3 Art vocabulary	Standard 3 Reflection of relationship of art, society and environment in art work	Standard 3 Knowledge of Art History; procedure for appreciation of past and present works of art	Standard 3 Awareness to cross-curricular connections and to possible career options
Standard 4 Observation skills, free hand sketching			Standard 4 Self-awareness as independent learners

2.3: Summary of Domains and Standards

Domain: 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 Secondary school developmental level i.e, grades IX and X.

	Domains	Standards
1	Fundamentals of Drawing, Painting and Design	Standard 1: All students will show familiarity with, and aptly use materials, mediums, techniques and computer arts related to Art and Model Drawing. Standard 2: All students will demonstrate the safe economical use and storage of materials and tools related to Art and Model Drawing. Standard 3: All students will proficiently use both verbally and in writing, art vocabulary related to Art and Model Drawing. Standard 4: All students will record observation sensitively, exhibiting requisite proficiency in free hand sketching; creatively synthesize impressions to produce artistic expression.
2	Elements of Art and Principles of Design; forms of artistic expression	Standard 1: All students will comprehend and use effectively, the Elements of Art and Principles of Design in their assignments and to critique artworks. Standard 2: All students will exhibit requisite proficiency in producing various forms of Visual Art in order to express ideas and experiences. Standard 3: All students will articulate artistic concepts; and effectively express through their artwork, the relationship of art, society and environment.
3	Art Appreciation	Standard 1: All students will demonstrate and use the knowledge and understanding of art as Visual Art and Applied Art/Craft. Standard 2: All students will comprehend and use the established process of Art Appreciation to critique their own and others' artwork. Standard 3: All students will comprehend Art History; combine the operations of Art Appreciation and Art History and use the relevant procedure to appreciate past and present works of art.
4	Life skills through Art Education	Standard 1: All students will exhibit Task-Time Management skills through step by step completion of assignments. Standard 2: All students will understand the importance of, and be able to give a presentation for maximum impact in an exhibition. Standard 3: All students will develop awareness to possible career directions in order to make a choice for further studies and occupations available in fields related to Art and Model Drawing. Standard 4: All students will achieve self-awareness as independent learners, focusing on assignments and engaging in problem solving activities for aesthetic satisfaction.

2.4: Rationale for Domains and Standards

D1: Fundamentals of Drawing, Painting and Design

S1 Materials, mediums, and techniques

S2 Use and storage of materials and tools

S3 Art vocabulary

S4 Observation skills; free hand sketching

Standard 1: All students will show familiarity with, and aptly use materials, mediums, techniques and computer arts related to Art and Model Drawing.

Drawing, Painting and Design employ a vast and varied array of materials and mediums. To understand and then be able to use and manipulate them appropriately and efficiently, are skills that have to be acquired. This standard acquaints student with the available resources; to know and understand the materials which are the base to be worked upon; to know the instruments as devices to work with and understand the variety of techniques that may be employed to achieve desired results. It is important that students understand that proper procedures are to be followed in order to learn and practice Drawing / Painting /Design. Having acquired familiarity with the conventional application of these materials, mediums and techniques, students are encouraged to explore non-conventional and innovative methods and ideas in the production of their work.

Standard 2: All students will demonstrate the safe economical use and storage of materials and tools related to Art and Model Drawing.

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

Standard 3: All students will proficiently use, both verbally and in writing, art vocabulary related to Art and Model Drawing.

Art has a language of its own. It is vital for students to acquire vocabulary related to Art and Model Drawing. 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. Acquisition of art vocabulary would help teachers in orientation sessions, discussions and for critique, and would encourage students to use the same in interaction with peers, teachers and others. This standard lays emphasis on the frequent use of concise art vocabulary to enhance clarity of concepts and to reduce inhibition of students regarding use of art vocabulary.

Standard 4: All students will record observation sensitively, exhibiting requisite proficiency in free hand sketching; creatively synthesize impressions to produce artistic expression.

Observation, memory, and imagination are three sources for art content. This standard aims to develop and reinforce proficiency in observation by creating interest and enhanced understanding of surroundings leading to receptive skill formation. Vigilant and powerful observation enables students to synthesize and convey impressions of requisite elements and components of art that must be enhanced. It encourages students to articulate their own feelings and appreciate and critically analyze their own and peers' work. This practice would

further lead to the development of students' perception in order to create something new with originality of thought.

D2: Elements of Art and Principles of Design; forms of artistic expression

S1 Elements of Art and Principles of Design

S2 Production of various forms of Visual Art

S3 Reflection of relationship of art, society and environment in art work

Standard 1: All students will comprehend and use effectively, the Elements of Art and Principles of Design in their assignments and to critique artworks.

Elements of Art and Principles of Design are essential components of the visual language. Basic to the production of all creative artwork, this standard familiarizes students with knowledge and understanding of Elements of Art and Principles of Design. It is important to develop consciousness in this respect, and then creatively apply the same to their work to move towards higher levels of skills and expression. Moreover, developing this consciousness will help build up students' capacity and capability towards critical analysis of artworks.

Standard 2: All students will exhibit requisite proficiency in producing various forms of Visual Art in order to express ideas and experiences.

This standard will enable students to handle the effects of rendering to create forms and textures and to learn to experiment with the components of art. Through these means, they will learn to put life into their work bringing their abstract ideas into visible forms. In this standard, students are required to apply the skills they have acquired in the use of materials, styles and techniques and to produce work that will reflect this knowledge. They should now be able to make their own aesthetic choices and communicate their impressions through utilizing the tools and techniques that they have been introduced to and instructed upon, thus enabling them to produce all the art forms.

Standard 3: All students will articulate artistic concepts; and effectively express through their artwork, the relationship of art, society and environment.

Art is basically a means of communication, expression and feeling. This standard aspires to bring awareness to the students of how art work reflects societal and environmental concerns. Art helps to develop recognition of similarities and differences of cultures leading to respect and value diversity. It encourages individuals to take responsibility of portraying and highlighting issues of interest and recognizing that artists play a role in portraying their society, its norms and issues by communicating impressions through their artwork.

D3: Art Appreciation

S1 Art as Visual Art and Applied Art

S2 Process of Art Appreciation

S3 Knowledge of Art History; procedure for appreciation of past and present works of art

Standard 1: All students will demonstrate and use the knowledge and understanding of art as Visual Art and Applied Art/Craft.

Artistic expression manifests itself in different ways. This standard acquaints students with understanding Visual Art and how it relates to, as well as, differs from Applied Art/ Craft which may be either 2D or 3D. The term Applied Art is used to describe the design or decoration of functional objects which makes them pleasing to the observer. Understanding of the relationship

and distinction between Visual and Applied Art/ Craft will enable students to identify these two areas in their surroundings. The comprehension of the processes would further lead students to evaluate and develop their potential towards suitable, available career choices.

Standard 2: All students will comprehend and use the established process of Art Appreciation to critique their own and others' artwork.

The established four steps of Art Appreciation; Description, Analysis, Interpretation and Evaluation, aid in understanding of the Elements of Art and Principles of Design at the ascending cognitive levels. This standard lays emphasis on the ability of visual communication through informed judgment by following the above four steps. It serves to enhance students' critical abilities and develop respect for others' works and opinions.

Standard 3: All students will comprehend Art History; combine the operations of Art Appreciation and Art History and use the relevant procedure to appreciate past and present works of art.

Art criticism is more subjective and tentative when one is working with the internal clues as compared to Art History which brings objectivity to the same art forms by uncovering the external clues, facts and information. Students will comprehend, sift and analyze information to get an insight into selected historical artworks/crafts in the Sub-Continent and the contemporary art/craft scene in Pakistan. Art being a formative component of an individual and of a culture, represents society with exactness in any time and space. Having a basic knowledge of Art History is important when relating to the development of art. Review of art works of the past will help in familiarizing students with, and creating awareness of regional art by establishing relationship to the development of present day art of their area. A comprehension of the history of art pertaining to their region and understanding the influences that have trickled down, would enable them to recognize that artists play a role in portraying their society, its norms and issues by communicating impressions through their art work. Students would comprehend that art, though non-verbal, is not created in a vacuum.

Students will combine the operations of Art Appreciation and Art History to convey their opinion about a work of art. This standard stresses upon the students to confirm, or modify, the decisions made earlier with application of the established four steps of Art Appreciation. This process aids in comprehending the Elements of Art and Principles of Design at the ascending cognitive levels, serving to enhance their critical abilities and developing respect for others' works and opinions. Combining critical appreciation and historical judgment would help students in making balanced decisions. Small scale research in print and visual media will enable students to explore and facilitate the skill of Art Appreciation and further help them to present and share their critiques verbally and in writing.

D4: Life skills through Art Education

S1 Task-Time Management skills

S2 Presentation and Exhibition skills

S3 Awareness to possible career options

S4 Self-awareness as independent learners

Standard 1: All students will exhibit Task-Time Management skills through step by step completion of assignments.

This standard impresses upon students the importance of managing time. Creative activity also requires time planning so that it can be paced and structured in such a way that ideas have

opportunities to evolve, and to take shape. Acquiring and developing practical skills and applying them in new situations will be possible with realistic time planning in allocated class time. Constraints of the time table have to be kept in mind when planning a task. Break up of the job assigned will help in better planning. Developing the skill of time organization and management has far reaching effects in students' academic professional and social lives.

Art and Model Drawing involves 70% practical work, with theory taking up 30%. Practicing the skill of completing the given assignments on time require planning, organizing and adherence to time frame.

Standard 2: All students will understand the importance of, and be able to give a presentation for maximum impact in an exhibition.

Art rooms are ideal spaces for regular displays, yet art works should not be confined to them. Students' artworks are a vital cultural resource for school and its sharing is important to enhance the appreciation and acceptance of art in general. Understanding the importance of preserving one's work and the ability to display it to good advantage are skills that must be learnt and practiced. Being able to organize space and display works aesthetically helps students in areas of managements and planning. This standard guides students towards handling presentation in an effective manner, taking into account necessary details of display and exhibition to good effect. In addition, students are familiarized with making and maintaining portfolio of their work to appraise their progress, as well as, to understand the importance of maintaining a record.

Standard 3: All students will develop awareness to possible career directions in order to make a choice for further studies and occupations available in fields related to Art and Model Drawing.

Students will explore and integrate art with other academic disciplines to build cross-curricular connections. This standard leads to inter-disciplinary studies as students discover connection among arts and other disciplines like math, languages, history, geography, sciences etc. It brings to the realization that art does not exist in a vacuum and all disciplines complement each other. Moreover, to know career choices available in the field of art, and to be able to make choices for further studies, are factors that all students must be made aware of. As a majority of students terminate their education after grade X, this standard encourages such students to examine and explore opportunities to relate their study of the subject to other disciplines and arrive at a decision for a career choice.

Standard 4: All students will achieve self-awareness as independent learners, focusing on assignments and engaging in problem solving activities for aesthetic satisfaction.

Having acquired the knowledge of, and familiarity with the materials, mediums, vocabulary, Elements of Art and Principles of Design; and also having developed a sense of critical analysis, students must be able to express themselves in unique ways. Weighing the values of the work through description, analysis, interpretation and evaluation, they engage in problem solving activities of a higher order. Problem-solving is an enrichment of any art education programme. Importance is to be given to students' ability to achieve self-awareness as independent learners in the entire process of creating and appreciating. Solutions are not for all the problems, yet when students are involved in the exploration of an acceptable alternate way out, creativity along with initiative, self-responsibility and fitness for purpose are generated.

2.5: Overview; Benchmark Focus

D1	Fundamentals of Drawing, Painting and Design	D2	Elements of Art and Principles of Design; Forms of artistic expression	D3	Art Appreciation	D4	Life skills through Art Education
S1	Materials, mediums, and techniques	S1	Elements of Art and Principles of Design	S1	Art as Visual Art and Applied Art/craft	S1	Task-Time Management skills
BM1	Use of Drawing, Painting and Design	BM1	Organization and use of Elements of Art	BM1	2D and 3D art in Visual Art and Applied Art/craft	BM1	Task- Time management
BM2	Application of dry and wet mediums	BM2	Application of Principles of Design				
S2	Use and storage of materials and tools	S2	Production of various forms of Visual Art	S2	Process of Art Appreciation	S2	Presentation and Exhibition skills
BM1	Safe use of materials and tools	BM1	Art ,Painting and Graphic Design	BM1	Four steps of Art Appreciation	BM1	Presentation and Exhibition for aesthetic appeal
BM2	Orderly storage of materials and tools						
S3	Art vocabulary	S3	Reflection of relationship of art, society and environment in art works.	S3	Knowledge of Art History, procedure for appreciation of past and present works of art	S3	Awareness to cross-curricular connections and to possible career options
BM1	Related concise art vocabulary	BM1	Analysis and reflection of social and environmental issues	BM1	Art History of Indo-Pak sub- continent and contemporary Pakistani art	BM1	Relating and integrating Art with other disciplines
				BM2	Combining operations of Art History and Art Appreciation to critique works of art	BM2	Awareness of art related career opportunities
S4	Observation skills; free hand sketching	S4				S4	Self-awareness as independent learners
BM1	Observation skills through rendering of subject matter	BM1				BM1	Problem solving skills; Self- motivation and self- evaluation
BM2	Free hand sketching as pools of visual information						

2.6: Overview of Domains, Standards and Benchmarks

Domain 1:	Fundamentals of Drawing, Painting and Design	
Standard 1:	All students will show familiarity with, and aptly use materials, mediums, techniques and computer arts related to Art and Model Drawing.	
Benchmark	Grade IX	Grade X
BM I	Recognize, explore and be able to use with developing proficiency, drawing, painting and design materials and tools including sketch book, paper types, pencil, eraser, sharpener/paper cutter/sand paper, palette, brushes, water containers fixative, drawing board and tacks/tape/board clips.	Recognize, explore and use with proficiency, drawing, painting and design materials and tools including sketch book, paper types, pencil, eraser, sharpener/paper cutter/sand paper, palette, brushes, water containers fixative, drawing board and tacks/tape/board clips and required tools for 3D art.
BM II	Understand, differentiate between and use appropriately, dry & wet mediums; crayons/pastels, poster colours/water colours. Explore and utilize various techniques to develop an individual style.	Use appropriately, dry & wet mediums; crayons/pastels, charcoal, poster colours/ water colours, pen and ink, and sculpture mediums and digital technology (wherever available). Explore further and utilize various techniques to develop and polish individual style.
Standard 2:	All students will demonstrate safe economical use and storage of materials and tools related to Art and Model Drawing.	
BM I	Demonstrate the ability to use required materials and tools, dry and wet mediums in a safe and responsible manner.	Use required materials and tools ,dry and wet mediums in a safe and responsible manner.
BM II	Demonstrate ability to organize and store the required materials and tools in orderly manner for efficient use..	Demonstrate enhanced ability to arrange and store the required materials and tools in orderly manner for efficient use.
Standard 3	All students will proficiently use, both verbally and in writing, art vocabulary related to Art and Model Drawing.	
BM I	Understand, select and use with developing proficiency, related concise vocabulary regarding materials, tools, mediums, processes and procedures.	Understand, select and use with proficiency, related concise vocabulary of increasing complexity regarding materials, tools, mediums, processes and procedures.
Standard 4	All students will record observation sensitively, exhibiting requisite proficiency in free hand sketching; creatively synthesize impressions to produce artistic expression.	
BM I	Observe, analyze visually, and record perception of given assignments with developing awareness. Demonstrate observational skills through rendering of objects and subject matter from life.	Observe, analyze visually, and record perception of given assignments with awareness. Demonstrate refined observational skills through rendering of objects and subject matter from life.
BM II	Demonstrate knowledge of freehand sketching; rely on observational skills to develop and produce sketches as pool of visual recorded information.	Demonstrate enhanced proficiency of freehand sketching; rely on observational skills to develop and produce sketches as pool of visual recorded information.
Domain 2	Elements of Art and Principles of Design; Forms of artistic expression	
Standard 1	All students will comprehend and use effectively, the Elements of Art and Principles of Design in their assignments.	
BM I	Understand the Elements of Art as components of visual language. Focus on the organization, use and application of Elements of Art in a variety of contexts in an artwork and explore their	Show ability regarding organization and proficient use and application of Elements of Art in a variety of contexts in an artwork; further explore their effectiveness in own and peers work along with

	effectiveness in own and peers' work along with the works of a few local and other artists.	the works of a few local and other artists.
BM II	Comprehend and demonstrate knowledge of Principles of Design in their composition through use of Format and Focus. Manipulate Elements of Art and Principles of Design to form appropriate composition that has coherence and unity. Create art work with different compositions in drawing, painting, or Graphic Design.	Demonstrate enhanced knowledge of Principles of Design in their composition through skillful use of Format and Focus. Manipulate Elements of Art and Principles of Design efficiently to form appropriate composition that has coherence and unity. Create art work with different compositions in drawing, painting, Graphic design and 3D art work.
Standard 2	All students will exhibit requisite proficiency in producing various forms of Visual Art in order to express ideas and experiences.	
BM I	Understand that in Visual Art, the processes of Drawing, Painting and Graphic Designs are important skills. Observe and explore a variety of subject matter in Still Life, landscapes and Graphic Design including poster and repeat patterns. Explore and use different mediums in depicting subject matter in different forms of Visual and Applied Arts; apply expressive lettering innovatively.	Utilize acquired knowledge to observe and explore the different subject matter; portrait, life drawing, Graphic Design. Sculpture Computer Art (optional). Use different mediums proficiently in depicting subject matter in different forms of Visual and Applied Arts. Opt for any technique in sculpture; additive, subtractive or constructional. Practise working with different modeling materials and tools using appropriate techniques to make sculpture.
Standard 3	All students will articulate artistic concepts; and effectively express through their artwork, the relationship of art, society and environment.	
BM 1	Identify, discuss and analyze purpose and effectiveness of art in a community; reflect awareness about social and environmental issues and effectively portray these in their artwork.	Identify, discuss and analyze purpose and effectiveness of art in a community; reflect awareness about social and environmental issues, and effectively portray these in their artwork.
Domain 3	Art Appreciation	
Standard 1	All students will demonstrate and use the knowledge and understanding of art as Visual Art and Applied Art/Craft.	
BM I	Comprehend that art varies in content, intention and context. Comprehend the two forms of 2D arts and 3D art; Visual Art and Applied Art/ Craft; know they are closely linked. Identify the effect of technology on Visual Art and Applied Art/Craft.	Comprehend that art varies in content, intention and context. Comprehend the two forms of 2D arts and 3D art; Visual Art and Applied Art/ Craft; and they are closely linked. Identify the effect of technology on Visual Art and Applied Art/Craft.
Standard 2	All students will comprehend and use the established process of Art Appreciation to critique their own and others' artwork.	
BM I	Understand the four steps of Art Appreciation: Description, Analysis, Interpretation and Evaluation. Comprehend that critique helps in measuring the quality of, and defending an artwork; use these established steps to critique their own and others' artwork.	Use the four steps of Art Appreciation: Description, Analysis, Interpretation and Evaluation to measure the quality of, and to defend an artwork; use these established steps to critique their own and others' artwork.
Standard 3	All students will comprehend Art History; combine the operations of Art Appreciation and Art History and use the relevant procedure to appreciate past and present works of art.	
BM I	Demonstrate understanding of historical artworks/crafts in the Sub-Continent and their relationships and influences on contemporary Pakistani artworks focussing on architecture,	Demonstrate understanding of historical artworks/crafts in the Sub-Continent and their relationships and influences on contemporary Pakistani artworks focussing on sculpture, pottery,

	drawing/painting, repeat design and calligraphy.	ceramics and metal craft.
BM II	Combine the operations of Art Appreciation and Art History to critique a work of art.	Combine the operations of Art Appreciation and Art History to critique a work of art.
Domain 4	Life Skills through art education	
Standard 1	All students will exhibit Task-Time Management skills through step by step completion of assignments.	
BM I	Know time-block for each assignment. Structure and pace activity; break assignments into components and allocate time for each.	Know time-block for each assignment. Structure and pace activity; break assignments into components and allocate time for each.
Standard 2	All students will understand the importance of, and be able to give a presentation for maximum impact in an exhibition.	
BM I	Understand that presentation of an artwork influences viewers' opinion/perception. Plan prepare, and present artworks aesthetically for personal growth and for future guidance. Comprehend that an artwork's appearance can be enhanced by careful placement. Arrange works for an over all aesthetic appeal.	Plan prepare, and present artworks aesthetically for personal growth and for future guidance. Enhance artwork's appearance by careful placement. Arrange works for an over all aesthetic appeal.
Standard 3	All students will develop awareness of cross-curricular connections and to possible career directions in order to make a choice for further studies and occupations available in fields related to Art and Model Drawing.	
BM I	Explore and integrate art with other academic disciplines to build cross-curricular connections.	Explore and integrate art with other academic disciplines to build cross-curricular connections.
BMII	Explore and examine varied and plentiful art and art-related career opportunities available in Visual and Applied Arts. Develop the potential skills according to interest and opportunity.	Explore and examine varied and plentiful art and art-related career opportunities available in Visual and Applied Arts. Develop the potential skills according to interest and opportunity.
Standard 4	All students will achieve self-awareness as independent learners, focusing on assignments and engaging in problem solving activities for aesthetic satisfaction.	
BM I	Focus on given assignment as an individual and as a group member to workout solutions for simple and complex problems and to edit work; develop imaginative inquiring attitudes and strengthen decision making processes. Attain self-motivation, self-discipline and self-evaluation towards learning and experimentation.	Focus on given assignment as an individual and as a group member to workout solutions for simple and complex problems and to edit work; develop imaginative inquiring attitudes and strengthen decision making processes. Attain self-motivation, self-discipline and self-evaluation towards learning and experimentation.

2.7: Overview of Content Areas, Practical work/ Subject matter

Practical work	
Grade IX	Grade X
2D: Fine Art Drawing/Sketching: (Drawing & observational skills) ➤ Still Life ➤ Landscape <i>Technique: As per requirement/option</i> <i>Medium: Lead and Colour Pencil, Crayons /Pastels.</i> Painting: ➤ Still Life ➤ Landscape <i>Technique: As per requirement</i> <i>Medium: Lead and Colour Pencil, Crayons/Pastels, Poster colours, Water colours and Mixed media</i> 2D: Graphic Design ➤ Calligraphy <i>Technique: anatomy of letters; Urdu & English, reduction & enlargement</i> <i>Medium: As per choice</i> ➤ Poster <i>Technique: Drawing, Painting, Calligraphy</i> <i>Medium: Poster colours and Mixed media</i> ➤ Repeat Pattern (textile, pottery, ceramics) <i>Technique: As per requirement</i> <i>Medium: Poster colours, Mixed media</i>	2D: Fine Art Drawing/Sketching: (Drawing & observational skills) ➤ Portrait ➤ Life Drawing <i>Technique: As per requirement/option</i> <i>Medium: Lead and Colour Pencil, Charcoal, Crayons/Pastels, and Pen and Ink</i> Painting: ➤ Landscape ➤ Portrait <i>Technique: As per requirement</i> <i>Medium: Water colours, Poster colours, Pen and Ink, Crayons/Pastels and Mixed media</i> 2D: Graphic Design ➤ Poster <i>Technique: Drawing, Painting, Lettering</i> <i>Medium: Water Colours, Poster colours, Pen and Ink and Mixed media</i> ➤ Illustration <i>Technique: Drawing/Painting</i> <i>Medium: Water colours, Poster colours, Pen and Ink, Crayons/Pastels and Mixed media</i> 3D: Art Work/Sculpture ➤ Sculpture in the Round and relief <i>Technique: Additive/ Subtractive/ Constructional (Any one)</i> <i>Medium: Clay, Plasticine, Papier-mâché, Soap, and assembling with different materials (Any one).</i> Digital Technology (optional, wherever available) ➤ Computer Arts (posters, illustrations and other computer generated art forms) <i>Technique: As per requirement</i> <i>Medium: Paint brush/ Photo shop/Coral Draw</i>

2.8: Overview of Art History

	Grade IX	Grade X
1	Architecture: Great Bath at Mohenjodaro, Julian monestry, Lahore Fort in Mughal era, Badshahi mosque, Quaid-e- Azam's mausoleum, Minar-e-Pakistan	Sculpture/Architectural relief: Indus seals, King priest, Fasting Buddha from Gandhara, Chaukandi graves/ Makli hills Master sculptors of Pakistan: Shahid Sajjad, Rabia Zuberi
2	Painting: Example from Ajanta caves, Mughal miniatures Master painters of Pakistan: Haji Muhammad Sharif, Chughtai, Allah Baksh, Shakir Ali, Sadequain, Zahoor-ul-Akhlaq, Anna Molka Ahmad	Pottery/Ceramics: Examples from Mehargarh, Indus Valley, Glazed pottery Master ceramists of Pakistan: Mian Salahuddin, Kohari
3	Calligraphy: Traditional geometric and cursive calligraphy Master Calligraphists of Pakistan: Sadequain, Shakir Ali, Shemza, Khurshid Gohar Qalam, Gulgee	Metal Craft: Indus Dancing Girl, Coins, Armour
4	Textiles: Weaving, Printing and Embroidery Weaving: Hand loom; Carpet Printing: Block Printing; Ajrak Embroidery: Embroidery in regional styles; Ralli and mirror work.	Wood work: Functional (furniture and architectural components) Decorative (carving and inlay)

Note: In each of the above categories, add and explore any two historical/ contemporary/ regional examples.

Section 3: Student Learning Outcomes Grades IX and X

Domain 1: Fundamentals of Drawing, Painting and Design Standard 1: All students will show familiarity with, and aptly use materials, mediums, techniques and computer arts related to Art and Model Drawing.	
Grade IX	Grade X
Benchmark 1: Recognize, explore and be able to use with developing proficiency, drawing, painting and design materials and tools including sketch book, paper types, pencil, eraser, sharpener/paper cutter/sand paper, palette, brushes, water containers, fixative, drawing board and tacks/tape/board clips.	Benchmark 1: Recognize, explore and use with proficiency, drawing, painting and design materials and tools including sketch book, paper types, pencil, eraser, sharpener/paper cutter/sand paper, palette, brushes, water containers, fixative, drawing board and tacks/tape/board clips and required tools for 3D art.
Student Learning Outcomes	
Drawing/Painting/Design materials and tools: Sketch book, paper types, pencil, eraser, sharpener/paper cutter/sand paper, pen and ink, brushes, poster colours/water colours, charcoal, crayons/pastels, palette, fixative, drawing board and tacks/tape/board clips. All students will be able to... Sketch book - Familiarize themselves with sketch book and its utility; understand the preference for a type of paper and its different forms; bound, spiral, loose-leaf binder, or loose sheets carried in a folder or envelope - Utilize sketch book as a comfortable and mobile recording device to: - Record ideas - Collect information as images (thumbnail sketches)	Drawing/Painting/Design materials and tools: Sketch book, paper types, pencil, eraser, sharpener/paper cutter/sand paper, pen and ink, brushes, poster colours/water colours, charcoal, crayons/pastels, palette, fixative, drawing board and tacks/tape/board clips. All students will be able to... Sketch book - Continue to utilize sketch book to the maximum as a comfortable and mobile recording device to: - Record ideas - Collect information as images (thumbnail sketches) - Work out options in design - Record art vocabulary relevant to assignment - Predict the quality of final work using preliminary work done on sketch book

○ Work out options in design ○ Record art vocabulary relevant to assignment ○ Predict the quality of final work using preliminary work done on sketch book ○ Reflect confidence in execution and appreciation of their own work. ● Evolve and evaluate development of personal style with frequent and rapid practice in sketchbook	○ Reflect confidence in execution and appreciation of their own work. ● Evolve and evaluate development of personal style with frequent and rapid practice in sketchbook
Types of paper ● Identify types of paper; newsprint paper, drawing paper, cardstock sheet, box board, card board, pastel sheet, butter paper, kite paper, crepe paper, glazed paper ● Differentiate between type of drawing paper for dry and wet mediums by observing texture and thickness ● Know suitability of paper texture and colour for application of mediums to produce desired results; choose accordingly. ● Choose relevant paper type for rough sketches, preparatory sketches and final drawing/ poster/ painting ● Know standard paper sizes and grammage; be able to cut these neatly to required size ● Know and use available alternatives ● Use above knowledge to select and use paper according to assignment	Types of paper ● Exhibit proficiency to: ○ Differentiate between types of paper ○ Choose requisite paper type for application of mediums to produce desired results ○ Choose relevant paper type for rough sketches, preparatory sketches and final drawings ○ Use standard paper sizes and be able to cut these neatly to required size ○ Use available alternatives ● Use above knowledge to select and use paper according to assignment; assess each selection and use accordingly
Pencil ● Understand that pencil is the perfect flexible and appropriate material to create a wide range of expressive marks from rough drawings to final artwork. ● Select, hold and use pencil of appropriate grade mark according to required assignment : ○ Understand terms H and B and know their entire range ○ Know marks of varying degrees of hard and soft pencils	Pencil ● Select, hold and use pencil of appropriate grade mark according to required assignment ● Make and use types of pencil points as required ● Use knowledge of range and show skill in handling of pencil for line and rendering

• Know types of pencil points, make and use as required • Practice drawing with less pressure to avoid indentations on paper • Avoid resting hands on paper to prevent smudging of pencil work • Explore and practice use of student quality coloured pencils Eraser • Select and use quality eraser (plain, firm white and not rough or fancy erasers) of right abrasive quality to edit and modify pencil work • Practice appropriate, minimal use • Use a clean dry brush or cloth to remove eraser crumbs Sharpener/ paper cutter/ sand paper • Select and use quality sharpener/paper cutter/ sand paper • Differentiate between pencil points made by sharpener, paper cutter and sand paper • Demonstrate proper care in handling sharp and blunt points of pencil and paper cutter Palette • Understand and practise use of palette; use preferably white plastic/ fiberglass palette as it will show the true tone of colour • Know and demonstrate arrangement of colours on palette • Know that: ○ Small-welled palette is suitable for mixing and storing a wide range of colours ○ Large-welled palette is suitable for mixing large quantities of paint Know and use alternatives.	Eraser • Use quality eraser of right abrasive quality to edit and modify pencil work • Practice appropriate, minimal use • Use a clean dry brush or cloth to remove eraser crumbs Sharpener/ paper cutter/ sand paper • Select and use quality sharpener/ paper cutter/ sand paper • Differentiate between pencil points made by sharpener, paper cutter and sand paper • Demonstrate proper care in handling sharp and blunt points of pencil and blade Palette • Demonstrate efficient use of palette as practiced earlier • Know and use alternatives
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Brushes • Select proper student quality brushes; fine medium and thick in minimum quantity, (at least three) from available range for maximum utility • Differentiate between flat and round brushes and their strokes • Identify and select types of brushes used for water/poster colours; sable hair, squirrel hair and synthetic fiber • Demonstrate handling of types of brushes used for water/poster colours • Explore and demonstrate how brush size affects work Water containers • Choose water container that is stable and of adequate size to wash brushes • Understand the importance of, and practise use of clean water containers Fixative • Understand that fixative is used to secure the pigments of soft mediums that rub off or are smudged when touched accidentally • Explore and use local alternatives • Practice applying fixative lightly in layers to avoid dim and dull drawings • Maintain appropriate distance while applying fixative on artwork • Apply fixative in a well-ventilated or open space • Avoid fixing in wet surroundings Drawing board • Check and select quality drawing board of right size with smooth surface for maximum utility • Demonstrate right methods for fixing paper on board	Brushes • Select and use different types of brushes for water/poster colours • Demonstrate proficient handling of different types of brushes used for water/poster colours • Further explore how brush size affects work • Explore other innovative applicators like sponge or cotton buds Water containers • Choose water container that is stable and of adequate size to wash brushes • Practice use of clean water containers Fixative • Apply previously acquired knowledge to preserve an artwork with fixative • Use local alternatives Drawing board • Use quality drawing board and demonstrate right fixing methods on it as practiced earlier
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○ Use tape and thumb tacks ○ Paste wet paper (stretching) on wet board with tape to avoid wrinkles. Tacks/ tape/ board clips ● Select and understand the right option using tape/ board clips/ tacks	Tacks/ tape/ board clips ● Select the right option using tape/ board clips/ tacks Other Tools ● Understand that sculpture materials, and tools vary according to the technique opted for modeling, carving, or assembling. Use accordingly
Benchmark II: Understand, differentiate between and use appropriately, dry and wet mediums; crayons/pastels, poster colours/water colours. Explore and utilize various techniques to develop an individual style.	Benchmark II: Use appropriately dry and wet mediums; crayons/pastels, charcoal, poster colours/water colours, pen and ink, and sculpture mediums and digital technology (wherever available). Explore further and utilize various techniques to develop and polish individual style.
All students will be able to... Mediums: Dry and Wet ● Differentiate between mediums; both dry and wet, and explore possibilities that each medium offers ● Choose appropriate medium to reflect the content/ subject matter effectively ● Use knowledge of appropriate texture/ colour of paper used for dry and wet mediums; choose accordingly ● Develop innovative ways to experiment with the potential of mediums and employ them in unconventional application (mixed media) Dry mediums: Crayons/ Pastels ● Understand that each dry medium is used differently ● Know the range and show skill in handling of pencil/ pastels/ crayons for line and rendering ● Comprehend that crayons and pastels are opaque colours	All students will be able to... Mediums: Dry and Wet ● Continue to explore possibilities that each medium offers ● Choose appropriate medium to reflect the content/ subject matter effectively ● Use knowledge of appropriate texture/colour of paper used for dry and wet mediums; choose accordingly ● Develop further innovative ways to experiment with the potential of mediums and employ them in unconventional application (mixed media) Dry mediums: Crayons/ Pastels, Charcoal ● Use knowledge acquired earlier and enhanced skill in handling dry mediums to produce art work ● Fix dry medium artwork with fixative or clear lacquer

• Explore and practice holding dry medium at various angles and applying different pressures to achieve variety of tones and lines • Practice using a variety of strokes; hatched, cross-hatched, dotted or stippled marks and blending stick to achieve tonal density in dry medium • Enhance the texture in a drawing/ painting using dry medium by working on textured paper • Begin with weak tones and lines, gradually build up thickness and intensity • Express ability to smudge and blend using fingers or tissue • Fix dry medium artwork with fixative or clear lacque	Crayons / Pastels • Select student quality crayons /pastels colours with range that can produce maximum colour combinations • Know and differentiate between the chalky and dry quality and texture of pastels and the wax/oil based quality and texture of crayons • Comprehend that the tip of the crayon stick is always blunt; use accordingly • Know that crayons can not be rubbed or smudged like pastels • Know crayons need no fixatives • Practice blending colours to achieve maximum colour range by: ○ Cross-hatching strokes in different colours as separately drawn marks, so the eye sees them blended from an appropriate distance ○ Smudging colours together while drawing using finger, stump or ear-bud • Understand the importance of colour of paper used for crayons /pastel work. Choose accordingly • Use minimum colour-mixing to avoid losing actual colour
	Crayons / Pastels • Show requisite proficiency to: ○ Use students' quality crayons /pastels colours with range that can produce maximum colour combinations ○ Apply knowledge of crayons and pastels to produce their own art work ○ Exhibit control over application ○ Fix the artwork with fixative Charcoal • Know that charcoal: ○ Is available and used in the form of stick, pencil, or as compressed crayons ○ Can be erased or altered to a great extent • Use an easily available burned stick as an economical and efficient alternative • Use white or coloured chalk to add more to range of tones • Know that charcoal drawings can be fixed with fixative • Show requisite proficiency to: ○ Use charcoal in rendering tonal gradations with the medium

• Practice to keep the process simple in order to achieve clean and fresh colours of the drawing/painting: ◦ Draw the basic composition with the edge of crayon/ pastel sticks keeping economy of line ◦ Avoid loading the surface of paper with waxy pigment of crayon and pastel dust in the wrong place ◦ Apply the richest and the darkest values first and the pale and light colours later ◦ Apply the deepest colours cautiously as they are difficult to rework ◦ Use broken pieces of crayons/ pastels to create fine lines and details • Apply above knowledge to produce work using crayons and pastels • Exhibit control over application Wet medium Water colours, Poster colours • Know that wet mediums include water colour, poster colours and pen and ink • Know that water colours are transparent and poster colours are opaque • Know that water colours are available in solid form (cakes) and in tubes; poster colours are available in jars and tubes • Select student quality water colours/ poster colours with range that can produce maximum colour combinations • Apply wash sparingly with large soft brush ◦ Know that 'wash' is thinned down ink or paint made by adding a small amount of ink/paint to plenty of water • Mix plenty of colour according to the intended working area to avoid running out of colour in the middle of work • Understand the importance of texture/ colour of paper used for wet mediums; choose accordingly	◦ Fix the artwork with fixative or alternative • Exhibit control over application Wet medium Water colours, Poster colours, Pen and ink • Use knowledge and skill acquired earlier to proficiently handle wet medium; water colours, poster colours to produce quality art work
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Water colours • Know that the characteristic of water colours is its transparency • Wet and stretch paper used for water colour before starting work • Apply water colours rapidly and spontaneously as it is a quick drying medium • Illustrate through application, the transparent characteristic of water colours: ○ Know that wash technique is fundamental to water colours ○ Explore the technique of wash to cover large areas to achieve interesting effects (flat, graded and variegated) ○ Work with several layers of wash until desired strength of colour is obtained ○ Work quickly for large areas to avoid premature drying as it results in uneven patches ○ Work from light to dark, leaving white surface for highlights ○ Explore wet on-wet and wet-on dry techniques • Use minimum colours-mixing to avoid losing luminosity and transparency of colour	Water colours • Illustrate enhanced proficiency in application of water colours using knowledge of its properties and techniques • Comprehend that water colours mixed with white colour will render a flat tone known as gouache' technique • Experiment with gouache technique for bold, bright and decorative paintings
Poster colours • Know that the characteristic of Poster colours is its smoothness • Understand and practise use of poster colours; avoid strokes and create flat smooth surfaces: ○ Create the tonal gradation by mixing neutral colours ○ Illustrate through application, the opaqueness of poster colours • Use poster colours for rendering posters and designs • Exhibit control over application	Poster colours • Exhibit control over application while creating flat smooth surfaces, avoiding strokes • Show requisite proficiency to use student quality poster colours with range that can produce maximum colour combinations by mixing neutrals and saturated colours • Develop work that can capture the interest and appreciation of others using above knowledge

• Develop work that can capture the interest and appreciation of others using above knowledge	Pen and Ink • Know that any pointed instrument dipped in ink, for example, simple reed pen, dip pen or technical drawing pen will draw • Practice using a variety of strokes; hatched, cross-hatched, dotted or stippled marks to achieve tonal density in pen work • Organize the tonal scheme while rendering on surfaces: ◦ Leave brilliantly lit areas free of ink ◦ Apply richest darks as maximum worked areas ◦ Show emphasis of tonal values slightly at the focal points of the drawing/painting • Demonstrate working with traditional black ink or optional coloured inks • Know that pen and ink mark/work cannot be erased. Show care in handling pen and ink • Know that the water proof quality of pen and ink allows it to be used with water colours • Show requisite proficiency to use pen and ink as an effective drawing tool which can be used in mixed medium painting Digital technology /Computer Arts • Know and use basic graphic soft wares (where ever computers are available) for computer arts
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Domain 1: Fundamentals of Drawing, Painting and Design Standard 2: All students will demonstrate safe economical use and storage of materials and tools related to Art and Model Drawing.		
Grade IX	Grade X	
Benchmark I: Demonstrate ability to use required materials and tools, dry and wet mediums in a safe and responsible manner.		
Benchmark I: Use required materials and tools, dry and wet mediums in a safe and responsible manner.		
Student Learning Outcomes		
All students will be able to... - Identify toxic and non-toxic materials - Practice and display care in using sharp and blunt tools - Practice proper and responsible use of materials with minimum wastage - Use old newspaper spreads to protect working area - Practice basic care in use of medium and applicators to increase their life span - Understand importance of, and practice use of clean palette - Ensure proper care of palette especially when remaining colour is on it - Ensure protection of furniture fixtures while using cutters and blades - Wear a mask wherever required - Show care in handling paint so as to not spoil uniform and surroundings - Choose well-lit and well-ventilated space for art activity	All students will be able to... - Practice knowledge acquired earlier regarding economical, safe use and storage of materials and tools with diligence and responsibility - Understand the importance of acknowledgement of the sources used for digital images - Reflect conscious effort to sift the relevant from irrelevant and undesirable material	
Benchmark II: Demonstrate ability to organize and store required materials and tools in orderly manner for efficient use.	Benchmark II: Demonstrate enhanced ability to arrange and store required materials and tools in orderly manner for efficient use.	

Student Learning Outcomes	
All students will be able to... • Maintain a box/bag for carrying and storing brushes, paints and other tools • Slot and label for easy access • Store sharp and blunt tools separately and carefully • Know not to leave brushes in water to avoid damaging bristles • Cap all paint tubes and bottles after use • Store palette separately • Protect unfinished/ finished work while storing • Store materials according to given instructions	All students will be able to... • Maintain a box/bag for carrying and storing brushes, paints and other tools • Slot and label for easy access • Store sharp and blunt tools separately and carefully • Know not to leave brushes in water to avoid damaging bristles • Cap all paint tubes and bottles after use • Store palette separately • Protect unfinished/ finished work while storing • Store materials according to given instructions

Domain 1: Fundamentals of Drawing, Painting and Design Standard 3: All students will proficiently use, both verbally and in writing, art vocabulary related to Art and Model Drawing.	
Grade IX	Grade X
Benchmark 1: Understand, select and use with developing proficiency, related concise vocabulary regarding materials, tools, mediums, processes and procedures.	
Benchmark 1: Understand, select and use with proficiency, related concise vocabulary of increasing complexity regarding materials, tools, mediums, processes and procedures.	
Student Learning Outcomes	
All students will be able to... - Understand, select and use correctly with developing proficiency, the related vocabulary appropriately and frequently: - Regarding tools, processes, and procedures - 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 sketch book/ note book - Refer to sketch book/ note book for recap of vocabulary - Research unfamiliar art vocabulary for correct use - Question to clarify meaning of terms that are not clear	All students will be able to... - Understand, select and use correctly with proficiency, the related vocabulary appropriately and frequently: - Regarding tools, processes, and procedures - 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 sketch book/ note book - Refer to sketch book/ note book for recap of vocabulary - Research unfamiliar art vocabulary for correct use - Question to clarify meaning of terms that are not clear

Domain 1: Fundamentals of Drawing, Painting and Design Standard 4: All students will record observation sensitively, exhibiting requisite proficiency in free hand sketching; creatively synthesize impressions to produce artistic expression.	
Grade IX	Grade X
Benchmark I: Observe, analyze visually, and record perception of given assignments with developing awareness. Demonstrate refined observational skills through rendering of objects and subject matter from life.	
Student Learning Outcomes	
All students will be able to... - Know observation is to examine the subject closely with interest and understandings - Understand that seeing and observing is to experience an object visually as it appears to the eye; it is also the object's interpretation according to the observer's emotions/feelings - Comprehend that seeing and observing precedes the act of drawing: - Assess subject from all possible angles - Understand importance of, and ensure uninterrupted view of the subject to be drawn - Develop understanding of appraisal of work in upright position at eye level - Assess own work by stepping back to study and examine it - Demonstrate observational skills through rendering of objects and subject matter from life	All students will be able to... - Demonstrate enhanced observational skills through rendering of objects and subject matter from life - Maintain a visual diary in the form of sketch book/ loose-leaf binder/ loose sheets carried in a folder or envelope
Benchmark II: Demonstrate knowledge of freehand sketching; rely on observational skills to develop and produce pool of visual recorded information.	Benchmark II: Demonstrate enhanced proficiency of freehand sketching; rely on observational skills to develop and produce sketches as pool of visual recorded information.

Student Learning Outcomes	
All students will be able to.... • Understand freehand sketching as a preliminary, rough, merely lined spontaneous drawing relying on observation • Use sketching also as a warm-up exercise to help relax the stiffness of hand • Understand that sketches also serve as rough draft for final composition • Maintain a visual diary in the form of sketch book/ loose-leaf binder/loose sheets carried in a folder or envelope • Demonstrate knowledge of sketching: ○ Differentiate between outline and contours. ○ Observe dimensions and proportions of the subject and establish the spatial relationship in the composition ○ Analyze and portray the descriptive characteristics of the subject using knowledge of Elements of Art and Principles of Design • Demonstrate coordination of spontaneous working of mind, hand and eye while sketching: ○ Develop, discipline and control to translate the three-dimensional (3D) subject to two-dimensional (2D) picture plane ○ Reduce the study of subject to minimal lines ○ Assess the play of light and shadow while sketching ○ Suggest movement and emotions • Analyze visually, the shapes and negative/ positive spaces within • Observe and cultivate the process of experimentation in Elements of Art and Principles of Design for effective results by applying senses apart from sight to represent the intangibles: emotions, moods, musical sounds found in nature; birds, waters and winds, unusual shapes and forms	All students will be able to... • Demonstrate enhanced knowledge of, and proficiency acquired earlier in free hand sketching • Utilize free hand sketches for final drawing/painting and for 3D artwork • Reflect drawing proficiency in navigating mouse while working on computer (wherever applicable) • Observe the effects produced • Critique one's own and peers' work along with the works of a few local and other artists

	• Explore and draw inspiration from Nature and also from works of masters • Use above knowledge to produce sketches. Observe the effects produced • Use sketches to develop final composition • Criticise one's own and peers' work along with the works of a few local and other artists
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Domain 2: Elements of Art, Principles of Design; Forms of artistic expression Standard 1: All students will comprehend and use effectively, the Elements of Art and Principles of Design in their assignments.	
Grade IX	Grade X
Benchmark I: Understand the Elements of Art as components of visual language. Focus on the organization, use and application of Elements of Art in a variety of contexts in an artwork and explore their effectiveness in own and peers' work along with the works of a few local and other artists.	Benchmark I: Show ability regarding organization and proficient use and application of Elements of Art in a variety of contexts in an artwork; further explore their effectiveness in own and peers' work along with the works of a few local and other artists.
Student Learning Outcomes	
All students will be able to... Elements of Art - Know and use the basic elements Line - Understand line is a concept and does not exist in Nature as such - Understand that line is: - The path traced by a moving point - Is drawn to enclose a shape - Recognize all types of line in surroundings; vertical, horizontal, curved or their combination - Understand the concept of implied lines, for example, horizon line - Know and draw different kinds of line: - Straight and curved, thick and thin. Note the differences - Explore, observe, and record these lines - Illustrate the expressive qualities of line to show its characteristics; continuity, thickness and direction: - Use different pencil points	All students will be able to... Elements of Art - Focus on the organization and use of Elements of Art in a variety of contexts in art work Line - Apply line drawing skills to create drawings, designs and for lettering - Observe the effects produced; discuss and compare own work with that of peers - Identify use of more complex types of line in a work of art; one's own and peers', along with the work of a few local and other artists

○ Apply varying pressures to create light and dark lines ○ Repetitive lines in various directions ○ Vary the space in broken line ● Distinguish between descriptive and decorative lines ● Integrate types of line to create contrast and harmony ● Note the difference between free hand and mechanically drawn lines ● Ensure flexibility of hand-wrist movement to develop line quality by practicing drawing of random and repetitive lines ● Apply line drawing skills to create drawings, designs and for lettering ● Observe the effects produced; discuss and compare own work with that of peers ● Identify types of line in a work of art, own and peers' work, along with the work of a few local and other artists	Shape and Form ● Understand and distinguish between the two-dimensional (2D) character of shape and the three-dimensional (3D) character of form ● Know and observe that: ○ Two dimensional (2D) shape is laid flat on the surface of the picture plane ○ Three dimensional (3D) form exists in space and has volume ○ Mass and volume are the other terms used for form ○ Shape and form are not interchangeable ○ Illusion of 3D in a shape can be achieved through structuring picture plane, overlapping and shading ● Change a basic shape e.g. rectangle, square, circle and triangle into a basic form e.g. cylinder, cube, sphere and cone ○ Integrate and overlap basic shapes to create complex shapes ● Comprehend and observe the degree of 3-dimensional form, i.e. low relief, high relief and free standing forms (in the round) ● Observe and determine the negative space and positive forms Shape and Form ● Use knowledge acquired earlier of shape and form to: ○ Reduce three-dimensional (3D) objects into two-dimensional (2D) shapes ○ Discriminate between mosaic and collage and observe these in surroundings ○ Differentiate between shape and form by using materials of varying degree of projection in sculpture ● Identify shape and form in a work of art; one's own and peers', along with the work of few local and other artists
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- of the composition - Use above knowledge to create illusion of form on two-dimensional (2D) picture plane - Observe, explore, identify and record the basic, complex, and free shapes and forms in surroundings (natural and man-made) - Identify shape and form in a work of art: one's own and peers', along with the work of few local and other artists	- Utilize the knowledge acquired earlier on colour to: - Experiment with limited and open palette - Comprehend and exhibit how emotions can be expressed through colour - Apply and use colour skillfully and effectively for desired results - Compare and evaluate use of colour in own and peers' art work, along with the work of few local and other artists
Colour - Know colour as naturally occurring in Nature; identify and compare colours present in Nature, with those in surroundings, local crafts and printed material - Distinguish between colours of the spectrum and those of the pigment - Create a colour wheel by mixing primary colours to make secondary colours - Recognize harmonious, complementary and contrasting colours - Mix primary colours in varying proportions to get tertiary colours - Observe and understand warm and cool colours as advancing and receding colours - Comprehend the related vocabulary of colour; hue, tone, tint, shade, value, saturation. Identify these - Comprehend the terms limited and open palette - Create a range of tints and shades by adding neutrals; white and black - Combine different colours to get new range in poster and water colours - Observe, understand and create through innovative use of colour: - Optical illusion - Symbolic expression of emotions - Show proficiency in skillful application of colour using above knowledge; observe the effects produced	Colour - Utilize the knowledge acquired earlier on colour to: - Experiment with limited and open palette - Comprehend and exhibit how emotions can be expressed through colour - Apply and use colour skillfully and effectively for desired results - Compare and evaluate use of colour in own and peers' art work, along with the work of few local and other artists

• Compare and evaluate application and use of colour in own and peers' artwork, along with the work of few local and other artists	
Texture • Recognize visual and tactile quality of texture found in Nature and in surrounding • Recognize the two types of texture in artwork; real and simulated • Feel texture as rough, lumpy, scaly, slimy, smooth, furry or spiky • Observe that light and shadow play an important part in revealing texture • Practice and demonstrate skill of achieving textural effects on paper through different methods; cross-hatching, stippling, dabbing, rubbing, scratching, dragging, spattering, etc • Create designs using various textures • Avoid too many types of textures in any one assignment • Apply above knowledge to create a variety of textures in own work; observe the effects produced • Compare and evaluate the actual and simulated texture in own and peers' artwork, along with the work of few local and other artists	Texture • Utilize the knowledge acquired earlier on texture to: ◦ Create designs using inspiration from various natural or man-made textures ◦ Construct three-dimensional (3d) sculpture using relief surfaces • Observe the effects produced • Compare and evaluate the actual and simulated texture in own and peers' artwork, along with the work of few local and other artists
Value • Comprehend that value is the relative degree of lightness and darkness given to an area by the amount of light reflected from it • Study the effect of light, natural and from other sources, falling on objects • Understand that the value scale moves from very light to dark, with grey in between, to optimize gradual transition • Show proficiency in picking up highlights and darks in own work • Interpret value contrasts in relief surfaces by studying the contours of forms revealed by light • Apply above knowledge to own work; observe the effects produced	Value • Reinforce and apply the knowledge acquired earlier on value • Compare and evaluate the rendering of value in own and peers' artwork, along with the work of few local and other artists

• Compare and evaluate the rendering of value in own and peers' artwork, along with the work of few local and other artists	• Use acquired knowledge of 2D and 3D space to own work • Observe the effects produced • Compare and evaluate the use of space in own and peers' artwork, along with the work of few local and other artists
Space • Comprehend that space can either be 3D or 2D • Observe that actual space is found in 3D art forms, such as sculpture, architecture, and ceramics • Observe that 2D space is visual and is limited to height and width • Demonstrate in practise that 2D space is taken up by foreground, mid-ground and background • Comprehend, practise and demonstrate variance in size, placement, details, colour and line as techniques to create an illusion of depth (3D) on a two-dimensional (2D) space • Apply above knowledge to own work; observe the effects produced • Compare and evaluate the use of space in own and peers' artwork, along with the work of few local and other artists	Space • Use acquired knowledge of 2D and 3D space to own work • Observe the effects produced • Compare and evaluate the use of space in own and peers' artwork, along with the work of few local and other artists
Perspective • Know that perspective is a way of showing distance in a drawing or painting • Know, observe and demonstrate use of one point and two point perspective and aerial/ atmospheric perspective • Know importance of and practise correct, relative proportions by creating illusions, both linear and aerial/ atmospheric perspective • Comprehend and show linear perspective, through drawing of one point and two point perspective • Observe and demonstrate drawing of ellipses in different perspectives • Observe and draw simple and complex forms to demonstrate perspective • Observe the effects produced • Compare and evaluate the use of perspective in one's own and	Perspective • Use acquired knowledge on Perspective; apply it to own work • Observe the effects produced • Compare and evaluate the use of Perspective in one's own and peers' artwork, along with the work of few local and other artists

peers' artwork, along with the work of few local and other artists • Use all the Elements of Art; Line, Shape and Form, Colour, Texture, Value, Space and Perspective in own work; identify Elements of Art in peers' work along with the work of few local and other artists.	• Use all the Elements of Art; Line, Shape and Form, Colour, Texture, Value, Space and Perspective in own work; identify Elements of Art in peers' work along with the work of few local and other artists.
Benchmark II: Comprehend and demonstrate knowledge of Principles of Design in their composition through use of Format and Focus. Manipulate Elements of Design to form appropriate composition that has coherence and unity. Create art work with different compositions in Drawing, Painting, or Graphic Design.	Benchmark II: Demonstrate enhanced knowledge of Principles of Design in their composition through skillful use of Format and Focus. Manipulate Elements of Art and Principles of Design efficiently to form appropriate composition that has coherence and unity. Create art work with different compositions in Drawing, Painting, Graphic Design and 3D art work.
Student Learning Outcomes	
All students will be able to... Principles of Design • Understand and apply the principles: ○ Balance: distribution of visual weight ○ Three kinds of balance: symmetrical, asymmetrical, or radial ○ Emphasis: focus on any element ○ Harmony: use of repetition and subtle gradual change ○ Variety: diversity and change ○ Gradation: gradual change from small to large shapes or tonal values ○ Movement: study of the constantly changing relationship of elements ○ Rhythm: repeated elements and contrasts ○ Proportion: relationship of certain elements to the whole • Recognize the use of these principles in any given work • Reflect understanding of use of Principles of Design in various contexts in their own work	All students will be able to... Principles of Design • Show dexterity and proficiency in applying Principles of Design; balance, emphasis, harmony, repetition, symmetry, movement, rhythm, and proportion in various contexts in own work • Recognize the use of these principles in any given work • Compare and evaluate the use of Principles of Design in own and peers' artwork, along with the work of few local and other artists

Compare and evaluate the use of Principles of Design in own and peers' artwork, along with the work of few local and other artists	
Composition - Comprehend and demonstrate that composition is an arrangement of elements in a visually pleasing and balanced manner which attracts and holds the attention of the viewer - Illustrate ability to visualize, recognize and organize painting potential in subject - Begin with simple compositions and then move towards complex, curvilinear ones - Understand that a realistic drawing/painting usually has three sections; foreground, mid-ground and background - Demonstrate knowledge of and use Format and Focus Format - Know that <i>format</i> is the direction and dimension of the picture plane to organize the positive and negative areas: - Know that upright (vertical) position of the paper/ picture plane of a drawing/ painting is known as the 'portrait format'. It is the most frequently used format - Know that length ways (horizontal) option is known as 'landscape format' - Both the formats are based on a rectangle - The terms 'portrait format' and 'landscape format' are used in computers as well Demonstrate skill to select appropriate format according to assignment Focus - Understand that the <i>focus</i> of a drawing/painting determines what and how much one intends to represent in detail - Consider the overall shape of the focused area when laying out the composition, for example; triangle, circle or any other loose shape - Understand that view of the subject changes when seen from different angles/vantage points; select vantage point accordingly	Composition - Apply proficiently, the knowledge and skill acquired earlier regarding composition using Format and Focus to own work - Practise effective use of view-finder

• Use a view-finder to help select the <i>format</i> and <i>focal point</i> and also to decide what is important in the overall composition • Practise effective use of view-finder: ◦ Hold view-finder closer to eye to select a wider view ◦ Move it further away from the eye to select a smaller area • Understand positioning of focal point is not always in the center, focal point can be positioned anywhere to create interest by: ◦ Following the rule of one-thirds ◦ Focusing on one particular point to ensure clarity in the composition • Understand Golden section and other proportional divisions of space and use them as a standard for composition • Use requisite knowledge of elements and space relationship to skillfully form compositions in Drawing, Painting or Design with coherence and unity ◦ Experiment by rearranging elements to create variations in compositions • Make thumbnail sketches of compositions in sketch book to work out possibilities in <i>format</i> and <i>focal point</i> before starting final work • Show intensity of tonal contrasts to emphasise the focal point of the drawing/painting • Use flexibility of compositional principles to explore their effectiveness in own and peers' work along with the works of a few local and other artists	• Use Golden section and other proportional divisions of space as a standard for composition • Use requisite knowledge of elements and space relationship to skillfully form compositions in Drawing, Painting or Design with coherence and unity ◦ Experiment by rearranging elements to create variations in compositions • Make thumbnail sketches of compositions in sketch book, to work out possibilities in <i>format</i> and <i>focal point</i> before starting final work • Show intensity of tonal contrasts to emphasise the focal point of the drawing/painting • Use flexibility of compositional principles to explore their effectiveness in own and peers' work along with the works of a few local and other artists
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Domain 2: Elements of Art, Principles of Design; Forms of artistic expression Standard 2: All students will exhibit requisite proficiency in producing various forms of Visual Art in order to express ideas and experiences.	
Grade IX	Grade X
Benchmark I: Understand that in Visual Art, the processes of Drawing, Painting and Graphic Design are important skills. Observe and explore a variety of subject matter in Still Life, Landscapes and Graphic Design including poster and repeating patterns. Explore and use different mediums in depicting subject matter in different forms of Visual and Applied Arts; apply expressive lettering innovatively.	Benchmark I: Utilize acquired knowledge to observe and explore the different subject matter; Portrait, Life Drawing, Graphic Design, Sculpture, Computer Art (optional). Use different mediums proficiently in depicting subject matter in different forms of Visual and Applied Arts. Opt for any technique in sculpture; additive, subtractive or constructional. Practise working with different modeling materials and tools using appropriate techniques to make sculpture.
Student Learning Outcomes	
All students will be able to... - Understand that in Visual Art, the processes of Drawing, Painting and Graphic Design are important skills through which artists give visible form to their ideas and feeling - Understand that Drawing, Painting and Graphic Design have three characteristics: - Literal quality; realistic representation of subject matter - Design quality; organization of the work - Expressive quality; the meaning, mood, or idea communicated to the viewer through creative transformation of realistic form - Comprehend that drawing complements Painting and Design, yet each is a separate entity - Produce various forms of art work ensuring: - Maximum use of imagination and enthusiasm - Planning, testing and modifying	All students will be able to... - Produce art work involving the stages of planning, testing, modifying, and completing projects using a variety of materials and techniques - Ensure maximum use of imagination and enthusiasm in production of art work

○ Exploring and experimenting to develop a personal style ○ Completing projects using a variety of materials and techniques VISUAL ART: Drawing / Painting Drawing • Understand that Drawing: ○ Is basic to all forms of Visual Art and Applied Art ○ Is the image in which line is the main element ○ Is done by any tool or material that makes a mark • Note that each drawing material will produce a different effect • Refine drawing activities to: ○ Observe a subject and to develop a fresh outlook ○ Exercise imaginative powers ○ Develop skills of concentration ○ Enhance retention and recall ability ○ Provide pleasurable activity • Illustrate ability to draw selected subject using: ➢ Observational skills ➢ Free hand sketching skills ➢ Compositional skills • Use acquired knowledge of drawing skills to produce artwork • Revise and refine work using problem solving and critical thinking skills • Use acquired knowledge to critique work of self, peers' and others Painting • Demonstrate knowledge and ability of applying paint using acquired knowledge of ➢ Line ,shape and space	VISUAL ART: Drawing / Painting Drawing • Apply acquired knowledge of drawing skills and observational skills to produce quality artwork • Revise and refine work using problem solving and critical thinking skills • Use acquired knowledge to critique work of self, peers and others
	Painting • Apply acquired knowledge of painting and observational skills to produce artwork • Revise and refine work using problem solving and critical

➤ Colour, tone, texture ➤ Light and value ➤ Strokes • Use recommended/selected medium for painting • Demonstrate requisite proficiency in the application of mediums using appropriate tools and material: ○ Explore the possibility of mixed mediums to produce work by using different combinations of various mediums to exhibit their inherent characteristics. Observe and compare effects produced • Apply colour using acquired knowledge of colour • Practice a variety of strokes according to flexibility that the chosen medium offers: ○ Use a variety of strokes; overlapping, horizontal, linear, dabs and dashes using a variety of brushes in size and type ○ Experiment painting with different techniques to develop a personal style • Paint for enjoyment and self satisfaction • Exhibit requisite proficiency in producing artwork that can communicate and capture the interest, imagination and appreciation of others using above knowledge • Record and evaluate ensuing results Use acquired knowledge to critique work of self, peers' and others	thinking skills to develop personal style • Paint for enjoyment and self- satisfaction • Develop work that can communicate and capture the interest, imagination, and appreciation of others using above knowledge • Use acquired knowledge to critique work of self, peers' and others
Subject matter • Comprehend that subject matter is either narrative, a celebration of aesthetic form, or an expression of an inner experience • Familiarize themselves with and explore a variety of subject matter in Still Life, landscapes and Graphic Design • Use different mediums in depicting subject matter in	Subject matter • Familiarize themselves with a variety of subject matter; portrait, life drawing, Graphic Design. Sculpture and Computer Art (optional) • Utilize acquired knowledge to observe and explore different subject matter • Use different mediums in depicting subject matter in different forms of Visual Art and Applied Art

different forms of Visual Art and Applied Art • For each study of the subject matter, ensure the following: ○ Prepare thumb-nail sketches to help work out the appropriate composition ○ Take notes on the sketch book where necessary ○ Revise and refine work using problem solving and critical thinking skills ○ Compare one's own work with that of peers' and others • Use acquired knowledge to critique work of self, peers' and others	• For each form, ensure the following: ○ Prepare thumb-nail sketches to help work out the appropriate composition ○ Take notes on the sketch book where necessary ○ Revise and refine work using problem solving and critical thinking skills ○ Compare one's own work with that of peers' and others • Use acquired knowledge to critique work of self, peers' and others
Still Life/ Model Drawing • Understand that Still Life is an arrangement of inanimate objects • Select objects that have different forms, textures and colours • Arrange objects in a manner that makes display interesting from all sides • Develop skills to draw directly from Still Life objects in order to make them appear realistic: ○ Work with recognizable objects ○ Ensure that the size and placement of one object appears proportionate in relation to the size and placement of other objects ○ Practise reliance on eyes as it is more important than reliance on memory ○ Progress gradually towards more complex compositions • Apply requisite knowledge and use skills of Drawing, Painting, composing and observation to make Still Life in pencil, pastels, crayons and water colour • Practice drawing/painting Still Life to help build deeper observation, understanding and confidence • Observe a variety of Still Life painted by different artists.	Portrait • Understand that portraiture is a drawing/painting that shows the physical likeness and character of a real person • Understand that the basic structure of the skull is the same, while features vary from individual to individual • Observe and draw the structure of the skull: ○ 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 to understand the placement of the features: ○ The head is oval (egg-shaped) ○ The widest part of the head is above the temples ○ 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 • Observe different characteristics of people's faces using above general guidelines

seniors and peers in order to comprehend above knowledge Landscape • Understand landscape is a drawing/painting that shows natural scenery • Know that city and seascapes are included under the general heading of landscape • Observe and demonstrate the rendering of surroundings: ◦ Use a view-finder (either a window with hands or card) to select the right area of 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 • Apply requisite knowledge and use skills of Drawing, Painting, composing and observation to make Landscape in pencil, pastels, crayons and watercolor • Observe landscape painted by peers, different artists and seniors, in order to comprehend above knowledge	• Comprehend the terms frontal view, profile and three quarter views • Observe that the profile/ side view is also oval and has projections for eye brows, nose, lips and chin on that side. • Observe and note changes in facial features when head is tilted in different angles and directions • Comprehend that to draw a portrait; an oval shape is ideal to begin with • Observe portraits painted by different artists, seniors and peers in order to comprehend above knowledge • Apply requisite knowledge and use skills of Drawing, Painting, composing and observation to make portraits in pencil, pastels, crayons and watercolors Life Drawing • Know that the human body consists of a skeletal structure covered by muscles, skin and finally clothes • Understand, observe and use knowledge of the general ratio of the body parts of a human being to enhance skill of Life Drawing • Comprehend that the head functions as a basic unit for size relationship • Comprehend that in an up-right position of the human form: ◦ The head goes into the body about 7.5 times varying slightly from individual to individual ◦ The width of shoulders is about twice the head's length ◦ The half-way line is on the hips ◦ The elbows are level with the waist ◦ The finger tips reach the middle of the thigh ◦ The feet are larger than the hands • Ensure that each of the body parts is in correct proportion to the other while drawing a figure in varying postures • Observe that children's body proportions differ from each other's and from those of adults
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	• Observe a variety of Life Drawing painted by different artists, seniors and peers in order to comprehend above knowledge • Apply above knowledge to make Life Drawing in pencil, pastels, crayons or pen and ink 3D Art Work / Sculpture • Understand that 3D Art/ sculpture exists in space, whereas 2D Art/painting suggests space • Observe that sculpture can be touched and often viewed from all sides; it has length, width and depth • Know that other 3D arts which can be regarded as sculpture include pottery/ceramics and decorative arts • Comprehend that like Painting, sculpted forms may suggest reality, express powerful emotions or communicate ideas • Comprehend and identify the difference between Sculpture in the Round and Sculpture in Relief by observing specimens • Know and identify the three types of relief; Intaglio, Low relief and High relief • Observe and identify various examples of sculpture in daily life • Understand that 3D work in art practices following processes: ➤ Additive (Modeling) ➤ Subtractive (Carving) ➤ Constructional (Assembling) • <i>Opt for any one technique in sculpture; additive, subtractive or constructional</i> • Know that in sculpture: ○ The most obvious Element of Art is <i>form</i> ○ The outer limits of volume are defined by contours in space ○ The projections and recessions are the areas of brightness and darkness representing values
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	○ Texture creates a special character and emotional content • Apply Elements of Art and Principles of Design in sculpture • Ensure that the completed piece displays an interesting pattern of light and dark values created by contrasting forms • Utilize any low-cost or no-cost/ waste material to render the 3 D idea, apart from conventional material like clay, metal or wood • Use purpose-made tools for sculpture; select according to the technique used • Use effective alternates; simple household tools such as kitchen knives, wooden spoons, rolling pins and pen-knife • Know that protruding pieces in 3D Art need support known as armature, which varies according to the design • Achieve unity of the composition: ○ Give equal importance to negative and positive spaces/ area • Use acquired knowledge and requisite skill to creatively sculpt, carve, and assemble • Check the visual and physical balance of the piece executed • Explore possibilities of making sculpture in the round, utilizing conventional or low-cost/waste materials creatively, using above knowledge Additive(Modelling) • Understand that modelling is “adding up” to create a piece in 3D • Start with a simple composition in order to comprehend the process well; develop complex compositions later on • Opt for any one of the easily available options in materials; Clay, Plasticine and Papier Mache’ • Know that modelling tools are made of boxwood or plastic and are used to scoop-out/ smooth-out surface, and create
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	texture in clay • Practise working with different modelling materials and tools using appropriate techniques to make sculpture Clay • Know that clay is suitable for large or small-scale work, broad or fine detail • Choose clay that does not tend to fall apart or dry too quickly • Clear and knead clay before use to eliminate air bubbles and to make it more workable • Keep all clay air-tight after each working session by covering it with a sheet of plastic, a damp cloth or both • Allow natural clay to dry gradually in order to avoid cracks or clay falling apart • Avoid attaching wet clay to a dry piece as it will not hold • Use above knowledge to make interesting models in clay with developing proficiency • Observe and critique work of peers, seniors and different artists in order to comprehend above knowledge Plasticine • Know that Plasticine: ○ Is available ,affordable and suitable for small-scale work ○ Is less pliable as compared to clay; however, its plasticity can be improved by gentle heating and by working well with hands ○ Is a non-permanent material unlike clay can be recycled easily and does not dry out • Work with tools used in clay modelling as these can be effectively used in working with Plasticine • Use above knowledge to make interesting models with Plasticine with developing proficiency Papier-mâché (paper mash) • Know that papier-mâché:
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	○ Is suitable for large-scale, light-weight work e.g. Puppets, masks or other hollow forms ○ Can be used on its own or on a wire base • Apply different techniques to model with papier-mâché; either paste torn wet newspapers with glue on a chosen surface or use pulp made from soaked newspaper mixed with glue/starch/flour • Experiment with different papers and glues to achieve variations and interesting effects • Use above knowledge to make interesting models with developing proficiency Subtractive (Carving) • Know that this technique involves taking away material to reveal a shape or form in <i>Relief</i> or in <i>Sculpture in the Round</i> • Understand carving is regarded as the most difficult of the three techniques because: ○ It does not allow room for much error ○ Its planning is more stressed upon as alterations are almost impossible • Know the common materials of carving are stone, wood, soap, plaster etc • Know that working on a relatively easy and soft material with a simple design helps in comprehending the process well: ○ Avoid deep hollow spaces ○ Give equal importance to positive and negative spaces in design ○ Employ different levels of Relief in composition ○ Retain original colour of the material or opt for painting or lacquer, as required • Plan and select material according to the design or vice versa • Use a fresh block of soap as carving material since it is comparatively easier to carve and is readily available
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	Soap • Use a relatively soft, fresh washing soap-block to work comfortably with, avoid dry and hard soap as it is too brittle to carve • Work with a household knife as an alternative to carving tools • Cut carefully to ensure that there is no loss of the entire piece • Avoid too much detail, keeping the design simple • Finish with a gentle wash to get a smooth surface • Use above knowledge to carve interesting models in soap Assembling (Constructional) • Know it is the composition constructed with any material; low-cost, no-cost or waste, for example; paper, cardboard, corrugated card, wire, feathers, buttons, cloth, egg cartons, cans, sponges, etc • Construct and assemble with threads, glues, tacks and nails, staples and pins according to requirement • Know that welding is also a method used in assembling • Construct with simple and basic structures moving towards complex ones • Check the visual and physical balance of the piece • Use above knowledge to make interesting models with developing proficiency Applied Art Commercial art / Graphic Design • Understand the main function of Graphic Design is effective visual communication for advertising, public information and publishing • Understand that Graphic Design includes lettering, logos, signs, posters, book covers/jackets, illustrations, stamp designs, menus, card, and packaging
	Applied Art Commercial art/ Graphic Design • Use acquired knowledge of Graphic Design in designing posters and illustrations, manually or computer generated (where ever available)

The art of Lettering (Urdu & English) • Know 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 • Comprehend the basic anatomy of the Urdu (Arabic) and English alphabet/ letters as it helps in manipulating them creatively • Practice lettering of Urdu and English alphabet lettering styles/font applying requisite technique • Study and observe different examples of lettering in news papers, magazines, other print media, and works of calligraphists noting size, style, colour, spacing, shading and background • Illustrate writing letters of the alphabet with reed-pen/nib/brush using ink or paint to the required proficiency • Understand the importance of, and practice spacing between letters and lines • Practice enlarging and reducing the size of a letter using appropriate technique • Demonstrate flexibility in accommodating the lettering innovatively while retaining the anatomy of the letters, wherever required • Explore and apply expressive lettering innovatively • Apply above knowledge skillfully and creatively on cards, posters, illustrations etc • Observe works of lettering made by peers, seniors and different artists, in order to comprehend above knowledge	
Poster • Know the purpose of poster is to disseminate ideas or communicate a message directly and in an interesting manner • Make posters skillfully with poster colours or mixed media:	Poster • Use knowledge and proficiency acquired earlier in designing posters, with poster colours, mixed media or digital technology

○ Keep poster simple and clear to attract attention ○ Ensure that the poster reflects awareness about the selected/given topic, research the message/ topic of the poster thoroughly ○ Focus on one aspect of the topic as it helps in projecting the message/ topic with clarity ○ Know that a poster may contain only the lettering/calligraphy or illustration/ visual image or a combination of both • Comprehend lettering as an important component in a poster: ○ Use lettering to convey the general message wherever required ○ Use lettering creatively; avoiding too many styles on the same poster • Render message boldly with large size or bold colour images and lettering, which ever is suitable: ○ Know that simple forms, bold and minimum colours can be very effectively used ○ Avoid small images in a poster as it is to be viewed from a distance ○ Ensure correct spelling while depicting message	Illustration • Understand that illustration carries a narrative character as it provides visual representation of the selected text • Comprehend the difference between a poster and an illustration: ○ Illustration represents the text while poster conveys a message ○ Illustration is to be viewed closely while poster is to be viewed from a distance ○ Text is sometimes part of illustration unlike in poster • Produce illustration with pencil, pastels, crayons, ink, watercolors, poster colours or mixed media: ○ Provide clues to reveal the selected portion of the story in illustration ○ Inspire the viewer to feel emotions, ideas and concepts presented in text • Work-out possible options prior to final drawing • Observe and critique illustrations made by peers, seniors and different artists
Pattern Designing • Practice writing/drawing ideas on a smaller scale on the sketch book to achieve best possible ideas • Observe posters made by peers, seniors and different artists • Understand that the objective of Pattern Designing is to achieve the repetition of a unit/cell without modification and change of detail • Understand that the unit/cell serves as a template for Pattern Designing • Comprehend that shapes and colours play a vital part in producing an attractive pattern • Demonstrate different ways of achieving exact repeats	Computer Generated Art (Optional, Wherever available) • Create black and white or colour artwork (different art forms) on school computers with available software packages like Paint brush, Photoshop and Coral Draw • Comprehend the limitation of selecting and using virtually available images and text • Experiment with their own art images, altering the Design Elements, Principles and Composition while saving the original image • Explore and practice the possibilities in convergence and conversion of the images • Save one or more stages of the image as it develops for future reference • Check visually before actually painting the colours that work

through tracing paper • Practice drawing grids using light pressure to avoid indentation; erase prior to painting or presentation • Explore and demonstrate possible options of applying patterns on objects in the planning stage. • Explore other creative techniques in repeat patterns, for example, Block Printing • 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 in different forms • Apply above knowledge skillfully to make repeat patterns with poster colours or gouache • Explore and experiment with other possible options available • Observe and critique work of peers, seniors and different artists in order to comprehend above knowledge	best • Distort images to create unusual effects • Scan and enter images from other sources to combine with one's own images • Experiment producing posters, illustrations and other computer generated art forms • Use above knowledge to create interesting artwork with developing proficiency • Observe and critique work of different peers, seniors and different artists in order to comprehend above knowledge
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Domain 2: Elements of Art and Principles of Design; Forms of artistic expression Standard 3: All students will articulate artistic concepts; and effectively express through their artwork, the relationship of art, society and environment.	
Benchmark I: Identify, discuss and analyze purpose and effectiveness of art in a community; reflect awareness about social and environmental issues, and effectively portray these in their artwork.	Benchmark I: Identify, discuss and analyze purpose and effectiveness of art in a community; reflect awareness about social and environmental issues, and effectively portray these in their artwork.
Grade IX	Grade X
Student Learning Outcomes	
All students will be able to... • Comprehend that art satisfies personal, professional and cultural needs of a community/society • Analyze purpose and effectiveness of art in the community: ○ Understand and respect the social values of society ○ Recognize limitations imposed by the social structure ○ Explain how artwork has had an impact on the cultures in which they were made ○ Identify how arts are supported in the community ○ Discuss how the meaning and value of an object of art can change when it is moved from one culture to another, or viewed at a later time ○ Understand that art is at its best when it moves its people for the betterment of society • Reflect awareness about social and environmental issues in their own work: ○ Identify major human concerns or recurring themes addressed in art across cultures and through time	All students will be able to... • Reinforce and continue to reflect awareness about social and environmental issues • Contribute in comprehending the issues by displaying personal reflection of the message through paintings, sculpture and posters • Participate in group projects reflecting social skills, cooperation and sharing • Identify and analyze a variety of aesthetic issues including plagiarism • Observe and critique artwork made by peers, seniors and different artists in order to comprehend above knowledge • Create artwork that effectively expresses relationship of art, society and environment

	○ Contribute in comprehending the issues by displaying personal reflection of the message through paintings and posters • Participate in group projects reflecting social skills, cooperation and sharing • Identify and analyze a variety of aesthetic issues including plagiarism • Observe and critique art work made by peers, seniors and different artists in order to comprehend above knowledge • Create artwork that effectively expresses relationship of art, society and environment
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Domain 3: Art Appreciation Standard 1: All students will demonstrate and use the knowledge and understanding of art as Visual Art and Applied Art/ Craft.	
Grade IX	Grade X
Benchmark I: Comprehend that art varies in content, intention and context. Comprehend the two forms of 2D arts and 3D art; Visual Art and Applied Art/Craft; and they are closely linked. Identify the effect of technology on Visual Art and Applied Art/Craft.	
Student Learning Outcomes	
All students will be able to... - Understand image as means of human communication, enjoyment and personal expression - Comprehend the two forms of art; Visual Art and Applied Art/ Craft - Know that Visual Art, Performing Arts and Literature are expressions of Fine Art - Know that Visual Art carries 'unique expressions of ideas, beliefs, experiences and feelings presented in well-designed visual forms: - Visual Art refers to 2D art and 3D art 2D art includes Drawing, Painting, Print-making, Photography, Computer Art and Film-making 3D art includes Sculpture and Architecture; these are also known as Plastic Arts - Decorative Arts are both 2D and 3D arts - All Visual Art gives visual pleasure and communicates ideas or feelings - Understand that Applied Art/ Craft is utilitarian/ functional; whereas, Visual Art reflects a personal expression	All students will be able to... Refer to, reinforce and use knowledge acquired earlier to: - Further explore different traditional regional crafts, and their evolution in the use of material and design - Further identify the effect of technology on Visual Art and Applied Art/ Craft - Use acquired knowledge to critique selected works of Visual Art and Applied Art/ Craft

	• Comprehend that Applied Art/ Craft is designed to make a functional object pleasing and decorative: ○ Applied Art/ Craft include Decorative Arts, Architecture, Photography, Graphic Design/Commercial Art, Interior Design, Textiles, Fashion Design, Industrial Design and Ceramics/Pottery ○ They are indigenous in nature reflecting the needs of a particular area ○ They follow a mechanical process bound by rules; the functional aspect dominates the design and choice of material ○ Highly decorated objects have reduced functionality • Comprehend that an overlap exists between Visual Art and Applied Art/ Craft and they are closely linked • Know that relevant skill and efficient use of materials, tools and techniques are required for the production of Visual Art and Applied Art/ Craft • Know and identify <i>pattern</i> as a decorative 2D design and symbol both in Visual Art and Applied Art • Explore different traditional regional crafts, and their evolution regarding the use of material and design • Identify the effect of technology on Visual Art and Applied Art/ Craft • Use acquired knowledge to critique selected works of Visual Art and Applied Art/ Craft
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Domain 3: Art Appreciation Standard 2: All students will comprehend and use the established process of Art Appreciation to critique their own and others' artwork.	
Grade IX	Grade X
Benchmark I: Understand the four steps of Art Appreciation: Description, Analysis, Interpretation and Evaluation. Comprehend that critique helps in measuring the quality of, and defending an artwork; use these established steps to critique their own and others' artwork.	Benchmark I: Use the four steps of Art Appreciation: Description, Analysis, Interpretation and Evaluation to measure the quality of, and to defend an artwork; use these established steps to critique their own and others' artwork.
Student Learning Outcomes	
All students will be able to... - Comprehend and apply the four steps of Art Appreciation: Description, Analysis, Interpretation and Evaluation to critique their own and others' art work: Description: Describe artwork through appreciation of its elements and subject matter Analysis: Analyze the principles; discuss their application. Interpretation: Interpret moods, feelings, ideas and symbols or other connotations communicated by the style of the work Evaluation: Evaluate the work's artistic merit using related information regarding the artist, materials and the art work itself: ➤ Name of artist ➤ Title of artwork ➤ Time (year/ period) ➤ Medium of art work ➤ Influences on art work ➤ Content of art work ➤ Factors that make art work unique - Understand that critique helps in measuring the quality of an	All students will be able to... - Apply the four steps of Art Appreciation: Description, Analysis, Interpretation and Evaluation to critique their own and others' art work - Apply specific criteria to critique an artwork - Know that personal preference is one of the criteria used in making an assessment about an artwork - Show respect for others' work - Respect critique of own work by peers, teachers and others; identify the criteria used - Defend own work in response to critique received from others - Apply above knowledge to critique one's own, and peers' work along with the works of few local and other artists - Identify the role of critics in the community to develop a better sense of Art Appreciation

	art work • Know and apply specific criteria to critique an art work • Know that personal preference is one of the criteria used in making an assessment about an art work • Show respect for others' work • Respect critique of own work by peers, teachers and others; identify the criteria used • Defend own work in response to critique received from others • Apply above knowledge to critique one's own and peers' work along with the works of few local and other artists • Identify the role of critics in the community to develop a better sense of Art Appreciation
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Domain3: Art Appreciation Standard 3: All students will comprehend Art History; combine the operations of Art Appreciation and Art History and use the relevant procedure to appreciate past and present works of art.	
Grade IX	Grade X
Benchmark I: Demonstrate understanding of historical artworks/crafts in the Sub-Continent and their relationships and influences on contemporary Pakistani artworks focusing on Architecture, Drawing/Painting, Repeat design and Calligraphy.	Benchmark I: Demonstrate understanding of historical artworks/crafts in the Sub-Continent and their relationships and influences on contemporary Pakistani artworks focusing on Sculpture, Pottery, Ceramics and Metal craft.
Student Learning Outcomes	
All students will be able to... • Locate sites of historical importance in one's own surroundings e.g. stupa, mosque, tomb or palace • Gain an insight into the following historical and contemporary art works of the sub-continent Architecture: Historical architecture of Pakistan; Great Bath at Mohenjodaro, Jainian monastery, Tomb of Shah Rukn-e-Alam, Lahore Fort in Mughal era, Wazir Khan mosque Contemporary architecture of Pakistan; Faisal Mosque, Supreme Court, Al-Hamra, Mausoleum of Quaid-e-Azam, Minar-e-Pakistan Painting: Painting from Ajanta Caves, Illuminated Manuscripts, Mughal miniatures Master painters of Pakistan: Haji Muhammad Sharif, Chughtai, Allah Baksh, Shakir Ali, Sadequain, Anna Molka Ahmad, Zahoor-ul-Akhlaq Calligraphy: Basic calligraphic styles; Traditional geometric and cursive calligraphy Master Calligraphists of Pakistan; Sadequain, Khurshid Gohar Qalam, Gulgee	All students will be able to... • Locate sites of historical importance in one's own surroundings • Gain an insight into the following historical and contemporary art works of the sub-continent Sculpture/Architectural reliefs: Indus seals, King Priest, Fasting Buddha from Gandhara, Chaukandi graves/ Makli hills Master sculptors of Pakistan: Shahid Sajjad, Rabia Zuberi

Textiles; Weaving, and Embroidery: Weaving: Hand loom; Carpet Printing: Block Printing; Ajrak Embroidery: Embroidery in regional styles; Ralli and mirror work. • For each of the above mentioned art works/crafts: ○ Discover when and where the work was done ○ Give descriptive detail; analyze the features of given art/ craft work ○ Interpret art work by understanding how the surroundings influenced it ○ Identify and relate features that are common in the above mentioned historical and contemporary/ regional artworks • Trace the development of art/ craft in the Sub-Continent • Comprehend how a craft translates into a work of art • View art works as visual documents reflecting a period's tangibles (technology) and intangibles (values and philosophies) ○ Understand that artistic expressions are influenced by the political, social, religious, technical and economic development of the time in which the work was created • Trace development of sustainable forms and regional styles to build a relationship between the early and contemporary art works	Pottery/Ceramics: Examples from Mehargarh, Indus Valley, Glazed pottery, Jade bowl from Shah Jahan's period Master ceramists of Pakistan: Main Salahuddin, Sherazad Alam Metal Craft: Indus Dancing Girl, Coins, Armour Wood Craft: Techniques in wood work -Functional (furniture and architectural components) -Decorative (carving and inlay) • For each of the above mentioned art works/crafts: ○ Discover when and where the work was done ○ Give descriptive detail; analyze the distinguishing features of given art/ craft work ○ Interpret art work by understanding how the surroundings influenced it ○ Identify and relate features that are common in the above mentioned historical and contemporary/ regional artworks • Evaluate the importance of the art/craft activities in Pakistan • View art works as visual documents reflecting that period's tangibles (technology) and intangibles (values and philosophies) • Understand how artistic expressions are influenced by the political, social religious and economic development of the time in which the work was created • Observe and record popular arts in own surroundings. • Trace development of sustainable forms and regional styles to build a relationship between the early and contemporary art works
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Benchmark II: Combine the operations of Art Appreciation and Art History to critique a work of art. <i>Note: This will be developed and practiced across the curriculum.</i>	Benchmark II: Combine the operations of Art Appreciation and Art History to critique a work of art. <i>Note: This will be developed and practiced across the curriculum.</i>
Student Learning Outcomes	Student Learning Outcomes
All students will be able to... • Communicate about an artwork (own and others') verbally or in writing using art vocabulary describing the work and its intention, mood and feeling • Know that it is possible to gather information about a work of art by recalling the four steps of Art Appreciation • Demonstrate understanding of historic and stylistic settings • Understand and prove that works of art are never created in a cultural vacuum • Examine art works of various identified periods to understand their styles and characteristics by combining Art Appreciation and Art History to make them more meaningful: ◦ Give rationale for personal preference • Criticise with objective and subjective perspective giving more depth to opinion and balanced decisions • Look for influences of Masters' styles in own creative effort	All students will be able to... • Communicate about artwork (own and others') verbally or in writing using art vocabulary describing the work and its intention, moods and feelings • Gather information about a work of art by recalling the four steps of Art Appreciation • Demonstrate understanding of historic and stylistic setting • Prove that works of art are never created in a cultural vacuum • Examine works of art combining Art Appreciation with Art History to make them more meaningful • Critique with objective and subjective perspective giving more depth to opinion and balanced decisions • Look for influences of Masters' styles in own creative effort

Domain 4: Life skills through Art Education Standard 1: All students will exhibit Task-Time Management skills through step by step completion of assignments.	
Grade IX	Grade X
Benchmark 1: Know time block for each assignment. Structure and pace activity; break assignments into components and allocate time for each.	Benchmark 1: Know time block for each assignment. Structure and pace activity; break assignments into components and allocate time for each.
Student Learning Outcomes	
All students will be able to... • Know time-block for each assignment • Break assignments into components and allocate time for each • Divide assignment into steps: ○ 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: ○ Reorganize materials and tools for efficient use and improvement in time management for next assignment	All students will be able to... • Know time-block for each assignment • Break assignments into components and allocate time for each • Divide assignment into steps: ○ 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: ○ Reorganize materials and tools for efficient use and improvement in time management for next assignment

Domain4 : Life skills through Art Education Standard 2: All students will understand the importance of, and be able to give a presentation for maximum impact in an exhibition.	
Grade IX	Grade X
Benchmark I: Understand that presentation of an artwork influences viewers' opinion/perception. Plan, prepare, and present artworks aesthetically for personal growth and for future guidance. Enhance present artworks aesthetically for personal growth and for future artwork's appearance by careful placement. Arrange works for guidance. Comprehend that an artwork's appearance can be enhanced by careful placement. Arrange works for an over all aesthetic appeal.	Benchmark I: Plan, prepare, and present artworks aesthetically for personal growth and for future guidance. Enhance present artworks aesthetically for personal growth and for future artwork's appearance by careful placement. Arrange works for an over all aesthetic appeal.
Student Learning Outcomes	
All students will be able to... Presentation - Understand that presentation of an artwork influences viewers' opinion/perception - Understand and illustrate the importance of a good presentation: - Select neutral or soft colours for mounting - Choose complementing mount colour to dramatize art work - Mount work neatly - Realize that smudged, torn, wrinkled work is unacceptable - Know and demonstrate cutting methods of strip and window mounting: - Use cutter and glue (with low ph value to avoid erosion) for mounting - Know that paper tape can be used as a mount - Select one's own best work regularly and organize into a	All students will be able to... Presentation - Know that presentation of an artwork influences viewers' opinion/perception - Understand and illustrate the importance of good presentation: - Select neutral or soft colours for mounting - Choose black mount to dramatize ink and coloured art work - Mount work neatly - Realize that smudged, torn, wrinkled work is unacceptable - Know and demonstrate cutting methods of strip and window mounting - Regularly select best works from one's own artwork and organize this into a portfolio: - Provide reasons for choosing/selecting work - Record progress of work by maintaining portfolio, including

portfolio: ○ Provide reasons for choosing/selecting work ● Maintain portfolio to record progress of work, including the rough progressional sketches ● Know and practice ways of preparing their own portfolios. ● Know number of works to be exhibited Exhibition ● Comprehend that an artwork's appearance can be enhanced by careful placement ○ Choose a well-lit room or area ○ Select suitable background in allocated space ○ Know how to arrange work horizontally and vertically on display boards ○ Choose suitable drapes or coloured paper for effective projection of work ○ Use thumb tacks, common pins and tape to attach flat work to textile/paper covered board ● Comprehend that artwork reflecting similar themes/forms displayed together as a group helps in highlighting diversity of expression ● Organize area for maximum utility of space ● Arrange works for an over all aesthetic appeal ● Listen to and record impressions regarding school exhibition and defend one's own work in light of critique ● Visit, analyze and respond to art at exhibitions, local museums and art exhibited in the school by visiting artists	● the rough progressional sketches ● Know number of works to be exhibited Exhibition ● Comprehend that an artwork's appearance can be enhanced by careful placement ○ Choose a well-lit room or area ○ Select suitable background in allocated space ○ Know how to arrange work horizontally and vertically on display boards ○ Choose suitable drapes or coloured paper for effective projection of work ○ Use thumb tacks, common pins and tape to attach flat work to textile/paper covered board ● Comprehend that artwork reflecting similar themes/forms displayed together as a group helps in highlighting diversity of expression ● Organize area for maximum utility of space ● Arrange works for an over all aesthetic appeal ● Display three dimensional work on a flat surface: ○ Use drapes to cover the flat surface ○ Allow space for viewing of object from all angles ○ Display on firm and stable base of different levels using cartons or wooden blocks ● Listen to and record impressions regarding school exhibition and defend one's own work in light of critique ● Visit, analyze and respond to art at exhibitions, local museums and art exhibited in the school by visiting artists
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Domain 4 : Life skills through Art Education Standard 3: All students will develop awareness of cross-curricular connections and to possible career directions in order to make a choice for further studies and occupations available in fields related to Art and Model Drawing.	
Grade IX	Grade X
Benchmark I: Explore and integrate art with other academic disciplines to build cross-curricular connections.	Benchmark I: Explore and integrate art with other academic disciplines to build cross-curricular connections.
Student Learning Outcomes	
All students will be able to... • Understand that art does not exist in a vacuum • Explore cross-curricular connections through interactive workshops to share art experiences with other disciplines • Use art to explore cross-curricular connections: ○ Comprehend and explore historical sources, scientific and mathematical concepts related to art ○ Use art to illustrate texts, themes, and issues of other subjects effectively and creatively ○ Facilitate group activity with one's own experience in different art medium and style • Explore artworks that illustrate cross-curricular connections	All students will be able to... Continue to: • Explore cross-curricular connections through interactive workshops to share art experiences with other disciplines. • Organize and share art experiences with other subjects through workshops: ○ Express concepts of other subjects effectively and creatively ○ Facilitate group activity with one's own experience in different art medium and style

Benchmark II: Explore and examine varied and plentiful art and art-related career opportunities available in Visual and Applied Arts. Develop the potential skills according to interest and opportunity.	Benchmark II: Explore and examine varied and plentiful art and art-related career opportunities available in Visual and Applied Arts. Develop the potential skills according to interest and opportunity.
Student Learning Outcomes	
All students will be able to... • Know how the arts can serve towards a variety of careers • Know and explore the skills and responsibilities of different careers; artist, print-maker, illustrator, graphic designer, photographer, ceramist and others • Understand and integrate inter-disciplinary connections. • Learn to identify own inclination and potential skill in this regard • Develop the potential skills according to interest and opportunity	All students will be able to... • Further comprehend how the arts can serve towards a variety of careers • Explore and examine the varied and plentiful art and art-related career opportunities available in Visual and Applied Arts • Develop and polish the potential skills according to interest and opportunity

Domain 4: Life skills through Art Education Standard 4: All students will achieve self-awareness as independent learners, focusing on assignments and engaging in problem solving activities for aesthetic satisfaction.	
Grade IX	Grade X
Benchmark I: Focus on given assignment as an individual and as a group member to work out solutions for simple and complex problems and to edit work; develop imaginative inquiring attitudes and strengthen decision making processes. Attain self- motivation, self-discipline and self-evaluation towards learning and experimentation.	Benchmark I: Focus on given assignment as an individual and as a group member to work out solutions for simple and complex problems and to edit work; develop imaginative inquiring attitudes and strengthen decision making processes. Attain self- motivation, self-discipline and self-evaluation towards learning and experimentation.
Student Learning Outcomes	
All students will be able to... - Understand the creative project and its process of execution from its conception to production: - Research the project's theme along with the possible and workable options in its presentation - Brain storm to generate ideas and select the various possibilities of the theme - Work out solutions for the problems that hinder the final execution - Make preparatory sketches prior to final work - Edit for corrections while progressing towards final execution - Satisfy curiosity by asking relevant questions and through research - Motivate self towards learning through experimentation. - Improve their own aesthetics taste to: - Achieve aesthetic satisfaction - Cultivate a deeper awareness of beauty	All students will be able to... - Continue to: - Understand the creative project and its process of execution from its conception to production: - Research the project's theme along with the possible and workable options in its presentation - Brain storm to generate ideas and select the various possibilities of the theme - Work out solutions for the problems that hinder the final execution - Make preparatory sketches prior to final work - Edit for corrections while progressing towards final execution - Satisfy curiosity by asking relevant questions and through research - Motivate self towards learning through experimentation - Improve their own aesthetics taste to: - Achieve aesthetic satisfaction - Cultivate a deeper awareness of beauty

• Arrive at decisions after working out various relevant possibilities • Develop and sustain self-expression by articulating ideas: ◦ Reflect one's personal experiences from one's own environment in their art work ◦ Express individuality to enhance one's own unique quality of their art work • Use above knowledge and experience for more difficult tasks of self-discipline and self-evaluation: ◦ Recognize whether the work is up to the requisite level ◦ Present own work willingly for critique ◦ Understand and absorb critique by peers and others ◦ Rectify own in light of critique received • Ensure finished work has the requisite feel and impact	• Arrive at decisions after working out various relevant possibilities • Develop and sustain self-expression by articulating ideas: ◦ Reflect one's personal experiences from one's own environment in their art work ◦ Express individuality to enhance one's own unique quality of their art work • Use above knowledge and experience for more difficult tasks of self-discipline and self-evaluation: ◦ Recognize whether the work is up to the requisite level ◦ Present own work willingly for critique ◦ Understand and absorb critique by peers and others ◦ Rectify own in light of critique received • Ensure finished work has the requisite feel and impact
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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. In order to develop in the students, requisite attitudes and understanding about art as a necessary component of a well-rounded education, a multitude of instructional methods should be used by a teacher. It should be noted that art education can lead to a variety of career options even for students who may not be able to continue their studies beyond the intermediate level. After having achieved the requisite skills, many opportunities of being constructively absorbed into practical life will be available to them.

Teaching art is in itself a creative process. The teacher's ability to generate students' interest in the subject through discussions and practical application of knowledge is important. 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 students' 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 students' 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 and 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. Students' work will itself reflect their interest and commitment.

An art teacher should also understand that students come with a wide range of learning abilities that demands an analytical approach from the teacher in recognizing and polishing creative potential amongst them. 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 regarding 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. A 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 idly and visualize; even scribbling on a 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 organize options into best possible compositions.
- **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 students 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 students to realize the gradual growth of their work.

- **Adopt a sympathetic but firm approach towards 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 personality traits are 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 him/her 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 Art and Model Drawing, like all other disciplines, demands annual, term-wise, monthly or 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. Realistically consider the time bracket required for each art activity:

- Prepare the planner methodically as it would aid 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. In the Planner, summarize the specific art skills to be developed, the specific art knowledge to be delivered and the attitudes to be cultivated. 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 rectifying mistakes. 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 these 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 thus enhancing comprehension

4.4: Materials/Equipment

Materials and techniques can prove to be motivating devices when presented in a manner that can generate excitement or challenges

- There is a 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/DVDs. 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
- 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 such as cartons, shoe boxes or packing Styrofoam sheets as these can be efficiently used for storage
- 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 the monitoring of progress of the students, and an appraisal of how they have understood and applied the knowledge imparted to them in line with 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 the 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. 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 Art and Model Drawing; students, teachers, parents and administration need feedback to assess performance. The following aspects of assessment process need consideration:

- Evidence used for the 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, benchmarks and SLOs. It is very important to note that all domains are not directly testable. Students' competencies in skills, concepts, handling and manipulation of materials are testable, whereas, the domain of Life Skills cannot be measured independently as it has an overarching influence on standards of other domains, and its instruction is to be carried on across the curriculum according to purpose and need.

There is a relationship between teachers' monitoring and evaluation regarding students' progress and achievements in art, and the students' reflection and critique of their own and others' works.

Unlike other disciplines, a lot of visual and verbal content is included in Art and Model Drawing. For this reason, traditional and alternative strategies are used in the assessment process. Observation, discussion, interview, performance, objective/ subjective tests and portfolio are among the list of possibilities. It is significant to establish a strong link between instruction and assessment. When the teacher is clear about the objectives of teaching what and why, only then is a good assessment possible. Clarity in the definition and understanding of the test will enable teachers to set a good test item and establish a meaningful marking scheme.

The suitability of any test item depends on its relevant evaluative purpose. The forms of assessment regarding written and practical/performance work can be measured by Formative and Summative Assessment.

5.1: Types of Assessment

Formal Assessment is broadly categorized into following types:

Formative Assessment

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

Formative assessment helps the teacher to assess student performance and learning in relation to course objectives/ SLOs; it also provides an appraisal of his/her own knowledge and teaching methodology in relation to the subject. To track students' progress, it is important in formative assessment to compare student's current work with their previous work and to avoid comparison with others' work.

Summative Assessment

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

Written, Practical/ Performance and Portfolio: Assessments are explained below:

Written Assessment: Written assessment takes up 30% of the total allocated marks. The knowledge and comprehension of 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 efficient ways of testing students' basic knowledge of the subject. As Art History and criticism are integrated in the art learning activities, students' comprehension of these must be tested at higher cognitive levels.

Practical/ Performance Assessment: Practical Performance assessment takes up 70% of the total allocated marks and is divided into three areas; Painting, Design and year's work portfolio. A 2-3 hour test of painting and designing skills must reflect students' ability to handle materials, use mediums, and apply critical skills to the creative process from the development of an idea to their execution. This provides tangible evidence of their learning. Carefully planned rubrics must be used for this assessment.

Portfolio Assessment: Students' personal development in performance is reflected in the portfolios they present at the end of the session. This is an important part of assessment as the record of students' work maintained showing evidence of gradual progress of skills and knowledge. The portfolio is to be developed over the entire academic session and periodically reviewed, duly dated, signed by the teacher but graded overall at the end of the term, as part of the final exam. Frequent and ongoing student- teacher discussion regarding selection of portfolio entries proves to be a constructive vehicle for progress taking into account students' skills, creativity and ability to communicate through their work. It is important to have the details

of portfolio requirement clearly conveyed to students well in time. The portfolio should contain the best works along with preliminary sketches, drawings, compositional working etc giving students the responsibility and ownership of their work at the same time.

It is important for the examiners to take into account, development of understanding of the subject by the student rather than merely grading a single, final product. Grading a product of the imagination is indeed 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 assessments, 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 of the students especially in the beginning of the session. Students work and behaviour are two important indicators to assess 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 proving beneficial to both, the teacher and students.

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

Peer-assessment, whether done individually or in groups, is the application of Art Appreciation, and also helps in nurturing the skills of Art Appreciation in making informed evaluation. It is important to brief students on the criteria used for critique/Art Appreciation in order to focus on the relevant area.

5.3: Rubrics

An objective assessment is needed to remove the biases and subjectivities. The use of rubrics communicates the student's performance in a clear, direct and objective manner. It is imperative to have a format for assessment ensuring inclusion of all the testable and measurable SLOs of the respective standards. This can be only formed after pilot-testing, constant revision, adaptation and development of different test criteria formats according to requirements. Any established format can be helpful. Consultations with other art educationists prove helpful in generating ideas and directions in this respect. 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 desired area of assessment will ensure reliability and clarity in context.

Sample rubrics for Formative and Summative assessment are given; however, teachers can make their own rubrics or use available ones to assess students' progress.

Suggested 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 through SLOs

C - Working towards the required standard through SLOs

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. Also recommended is self-evaluation of students to understand the level of their own progress.

**Suggested Summative Rubrics for Marking of Art and Model Drawing for Grade X
Theory and Practical (Drawing/Painting/Design) and Portfolio**

	Grade X	Total Marks 100		%
A	Theory/ Written	Domains & Standards		30 30%
	Knowledge	<i>D1:S1 & 3; D2: S1 & S3, D3: S1</i>		7 23%
	Application	<i>D2: S3; D2: S3; D3:S1</i>		15 50%
	Art Appreciation	<i>D2:S3, D3: S2 & S 3</i>		8 27%
B	Practical Performance	Total marks:	Total marks	50 50%
	Technique and Skill <i>D1: S1 & S 4; D2: S1& S2</i>	14		28
	a) Drawing/painting - Portrait - Life Drawing	Elements & Principles <i>D2: S1</i>	14	28
	OR	Imagination & Creativity <i>D3:S2</i>	14	28
	Design -Poster	Presentation <i>D4: S2</i>	8	16
	b) Portfolio		Total marks	20 20%
	-Drawing/painting Portrait, Life Drawing	Technique and Skill <i>D1: S1 & S4; D2: S1& S2</i>	5.5	28
	-Design Illustration, Poster,	Elements & principles <i>D2: S1</i>	5.5	28
	-3D Art or Computer Art	Imagination & Creativity <i>D3:S2</i>	5.5	28
	-Sketch book	Presentation <i>D4, S2</i>	3.5	16

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

Key: *D* = Domain
S = Standard

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 weighing to higher order thinking i.e. application, analysis and synthesis.

The purpose to sub-divide the performance assessment is to achieve objectivity and avoid subjectivity and bias.

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 class 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 Drawing and 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 the 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 each of these stages as their review at that particular stage would ensure quality materials writing.

Planning

Planning is necessary for writing quality materials. Therefore, 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 in the scheme of studies to the teaching of Art and Model Drawing
- Read carefully the curriculum document to familiarize yourself 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, select and decide organization of the following to be included in each unit:
 - Learning outcomes
 - Key ideas, key skills, and sub-skills, etc
 - Weighting to be given to different skills within each unit
 - Kind of activities appropriate for age level in order to realize slos of that particular grade
- Plan on a detailed page of contents.
- Ensure to build in flexibility and adaptability; the textbook should be suitable for rural and urban settings, existing circumstances, materials and modes of expression.

Specific

- Organize the textbook for integrated vertical and horizontal learning
- Avoid an overload of theoretical information; instead use practical activities as these are a better way of realizing the targets of the SLOs
- 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
- 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

Materials writing

In the materials writing stage:

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

Language

- Ensure vocabulary is age appropriate, is relevant to the subject of Art and Model Drawing 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 simple descriptive language; it helps students visualize and understand the meaning of the text. Avoid unnecessary words

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
- Aim at developing observation skills through content
- Use suitable mode of expression of content for urban and rural settings and according to existing circumstances
- Avoid an overload of theoretical information; instead use practical activities as these are a better way of realizing the targets of the SLOs
- Select, develop activities for conceptual understanding of selected skills, sub-skills; ensure the activities:
 - Are in line with the slo for a particular grade
 - Provide sufficient independent and integrated practice of skills
 - Generate practical application and experience
 - Progress in realistic order from simple to complex, familiar to unfamiliar
 - Promote recalling initial knowledge to support and elaborate complexity of advanced levels
 - Promote self learning and critical analysis through tasks in order to make students understand the value of critical judgment of a work of art
- 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
- 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:
 - Fit the allocated time as time management is of essential importance
 - Justify the marks allotted to the subject
- Write a summary of the knowledge and skills focused on in the unit, and rules (if any) at end of each unit
- Include sufficient review exercises:
 - 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
- Provide a vocabulary index with meaning at the end of the book

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 the teacher, grouped according to unit, and sequenced to correspond with the text.

A Teachers' Guide should:

- Expand and develop teacher's repertoire of knowledge and skills by providing:
 - Various teaching strategies and rationale for suggested teaching
 - Extended activities and show how to conduct them
- Help a teacher teach text, and extend activities by keeping contextual realities in view
- 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

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 the 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 its 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 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:
 - Think critically
 - Develop and integrate a range of skills and techniques
 - Be creative
 - b) Are activities:
 - Suitable for the needs of the learner
 - 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 Art and Model Drawing is obliged to train students not only in the subject itself, but also prepare them for further studies or practical life, incase, 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 the teachers 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, training teachers to go for 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. Also new learning areas/ skills through computer activities should be encouraged whenever and wherever opportunity arises.

Section 8: Glossary

Additive (Modeling)

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

Aerial/Atmospheric perspective

See perspective.

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.

Analogous colours

Hues that lie next to each other on a colour wheel

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

Assemblage

A three-dimensional composition made of various materials such as found objects, paper, wood, cloth or any other suitable material

Back-ground

The area that appears far from the observer in a 2D art work

Collage

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

Calligraphy

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

Complementary or contrasting colours

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 them on a flat surface(2D) or by arranging forms in space(3D)

Computer art

A medium that uses computer programmes and electronic lights to make designs and images on a computer

Contour line

A line defining a three-dimensional form

Cool colours

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

Criticism/ Critique

Evaluation of artistic work

Description

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

Design quality

Skillful blend of Elements of Art and Principles of Design of a work of art

Decorative lines

Lines used to adorn or beautify a shape

Descriptive lines

Manipulation of lines to describe form

Evaluation

Estimate a work's artistic merit using established steps **description, analysis** and **interpretation** including **evaluation**

Expressive quality

Bringing out the meaning in a work through use of Elements of Art and Principles of Design

Fore-ground

Part of the picture nearest the observer; towards the front, usually on the lower portion of the picture plane

Form

An object's shape and structure which is 3D in reality or which appears 3D through rendering on a 2-D surface

Golden Mean

Also known as Golden Rule or Golden Section, a mathematical process in which shapes grow larger according to a fixed ratio as they rotate around a central axis

Gouache

A painting technique employing opaque water colour pigments

Grid

Measured guidelines which a designer uses when creating a pattern

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

Installation

An art work creating an artistic environment in a room or gallery

Interpretation

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

Landscape

A painting/ picture showing natural scenery, without narrative content

Linear perspective

See perspective

Literal quality

Realistic representation of subject matter

Limited Palette

See palette

Logo

A graphic representation of a company name or trademark

Low relief

See relief

Medium

The substance or agency in which an artist works; also, in painting, the vehicle (usually liquid) that carries the pigment

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 platercine

Mosaic

Patterns or pictures made by embedding small pieces of stone or glass in cement on surfaces such as walls and floors; also the technique of making such works

Mounting: strip and window

Framing art work for protection and presentation;

Strip mounting – Pasting strips of mount card with mitered corners to border art work

Window mounting – cutting hole in mount card the same shape but slightly smaller than art work

Narrative composition

Elements in a work of art arranged in such a manner as to tell a story

Negative

Description of areas in a work that appear to be unoccupied or empty

Open Palette

See palette

Packaging

The designing of containers in the form of box, bottle or can

Palette

a) A flat board surface on which paints are arranged for use

b) The range of colours used

Limited Palette: the range of colours is restricted or limited

Open Palette: unlimited range of colours

Pastels

Chalk-like crayons made of ground colour pigments mixed with water and a binding medium

Pattern

A group of related shapes, lines or marks joined together

Perspective

A method for representing an illusion of a 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; the 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

A two dimensional surface having only height and width on which drawing or painting is done

Positive

Description of an area that appears to be filled or occupied in a composition

Primary colour

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

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 is work that projects from the background.

Sculpture in the round is 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

Representational

Descriptive of art that depicts objects from the world of our experience

Rubbing

A reproduction of the texture of a surface made by placing paper over it and rubbing the paper with a drawing tool

Saturation

A measure of the relative brightness and purity or grayness of a colour

Secondary colour

Orange, green and purple, obtained by mixing pairs of primary colours

Shade

A dark value of colour created by adding black

Shape

Any area enclosed by line that appears to be flat

Sign

A form, image or shape representing a meaning

Space

The unoccupied area in a work; distance between people and places or objects (shapes and forms)

Still Life

A picture depicting an arrangement of objects

Stippling

The use of dots to create tones in an art work

Subtractive (Carving)

A process that involves carving or taking away material to make a form or shape. Suitable materials include soap, plaster block, wood, stone, and wax

Tertiary colours

Colours created by mixing primary and secondary colours

Texture

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

Tint

A light value of a colour

Value

An Element of Art that describes the lightness or darkness of a surface, also referred to as *Tone*

Viewfinder

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

Warm colours

Colours that seem to move forward i.e. yellows and reds; also known as advancing colours

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These were studied in depth and consulted to comprehend teaching and learning of ***Art and Model Drawing***.