



آغا خان یونیورسٹی ایگزامینیشن بورڈ

AGA KHAN UNIVERSITY EXAMINATION BOARD

**Secondary School Certificate
Examination Syllabus**

**ART AND
MODEL DRAWING
CLASSES IX-X**

(based on National Curriculum 2002)

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**Secondary School Certificate
Examination Syllabus**

**ART AND
MODEL DRAWING
CLASSES IX-X**

**This subject is examined in the
May Examination session only**

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PREFACE

In pursuance of National Education Policy (1998-2010), the Curriculum Wing of the Federal Ministry of Education has begun a process of curriculum reform to improve the quality of education through curriculum revision and textbook development (Preface, National Curriculum documents 2000 and 2002).

AKU-EB was founded in August 2003 with the same aim of improving the quality of education nationwide. As befits an examination board it seeks to reinforce the National Curriculum revision through the development of appropriate examinations for the Secondary School Certificate (SSC) and Higher Secondary School Certificate (HSSC) based on the latest National Curriculum and subject syllabus guidance.

AKU-EB has a mandate by Ordinance CXIV of 2002 to offer such examination services to English and Urdu medium candidates for SSC and HSSC from private schools anywhere in Pakistan or abroad, and from government schools with the relevant permissions. It has been accorded this mandate to introduce a choice of examination and associated educational approach for schools, thus fulfilling a key objective of the National Curriculum of Pakistan: “Autonomy will be given to the Examination Boards and Research and Development cells will be established in each Board to improve the system” (ibid. para. 6.5.3 (ii)).

AKU-EB is committed to creating continuity of educational experience and the best possible opportunities for its students. In consequence it offered HSSC for the first time in September, 2007 to coincide with the arrival of its first SSC students in college or higher secondary school. Needless to say this is not an exclusive offer. Private candidates and students joining AKU-EB affiliated schools and colleges for HSSC Part 1 are eligible to register as AKU-EB candidates even though they have not hitherto been associated with AKU-EB.

This examination syllabus exemplifies AKU-EB’s commitment to national educational goals.

- It is in large part a reproduction, with some elaboration, of the Class IX and X National Curriculum of the subject.
- It makes the National Curriculum freely available to the general public.
- The syllabus recommends a range of suitable textbooks already in print for student purchase and additional texts for the school library.
- It identifies areas where teachers should work together to generate classroom activities and materials for their students as a step towards the introduction of multiple textbooks, another of the Ministry of Education’s policy provisions for the improvement of secondary education (ibid. para. 6.3.4).

This examination syllabus brings together all those cognitive outcomes of the National Curriculum statement which can be reliably and validly assessed. While the focus is on the cognitive domain, particular emphasis is given to the application of knowledge and understanding, a fundamental activity in fostering “attitudes befitting useful and peaceful citizens and the skills for and commitment to lifelong learning which is the cornerstone of national economic development” (Preface to National Curriculum documents 2000 and 2002).

To achieve this end AKU-EB has brought together university academics, teacher trainers, writers of learning materials and above all, experienced teachers, in regular workshops and subject panel meetings.

AKU-EB provides copies of the examination syllabus to subject teachers in affiliated schools to help them in planning their teaching. It is the syllabus, not the prescribed text book which is the basis of AKU-EB examinations. In addition, the AKU-EB examination syllabus can be used to identify the training needs of subject teachers and to develop learning support materials for students. Involving classroom teachers in these activities is an important part of the AKU-EB strategy for improving the quality of learning in schools.

The Curriculum Wing of the Federal Ministry of Education has recently released new subject specifications and schemes of study to take effect in September, 2008. These documents are a major step forward towards a standards-related curriculum and have been welcomed by AKU-EB. Our current SSC syllabuses have been revised to ensure conformity with the new National Curriculum 2006.

We stand committed to all students entering the SSC course as well as those who have recently embarked upon the HSSC course in facilitating their learning outcome. Our examination syllabus document ensures all possible support.



Dr. Thomas Christie
Director,
Aga Khan University Examination Board
July 2009

1. Rationale of the AKU-EB Examination Syllabus

1.1 General Rationale

1.1.1 In 2007, the Curriculum Wing of the Federal Ministry of Education (MoE) issued a revised part-wise Scheme of Studies. All subjects are to be taught and examined in both classes IX and X. It is therefore important for teachers, students, parents and other stakeholders to know:

- (a) that the AKU-EB Scheme of Studies for its SSC examination (Annex A) derives directly from the 2007 Ministry of Education Scheme of Studies;
- (b) how the marks for each subject will be allocated to different topics and sub-topics across multiple choice and constructed response papers;
- (c) which topics will be examined in Class IX and in Class X;
- (d) at which cognitive level or levels (Knowledge, Understanding, Application and other higher order skills) the topics and sub-topics will be taught and examined;

1.1.2 This AKU-EB examination syllabus addresses these concerns. Without such guidance teachers and students have little option other than following a single textbook to prepare for an external examination. The result is a culture of rote memorization as the preferred method of examination preparation. The pedagogically desirable objectives of the National Curriculum which encourage “observation, creativity and other higher order thinking [skills]” are generally ignored. AKU-EB recommends that teachers and students use multiple teaching-learning resources for achieving the specific objectives of the National Curriculum reproduced in the AKU-EB examination syllabuses.

1.1.3 The AKU-EB examination syllabuses use a uniform layout for all subjects to make them easier for teachers to follow. Blank sheets are provided in each syllabus for writing notes on potential lesson plans. It is expected that this arrangement will also be found helpful by teachers in developing classroom assessments as well as by question setters preparing material for the AKU-EB external examinations. The AKU-EB aims to enhance the quality of education through improved classroom practices and improved examinations.

1.1.4 The Student Learning Outcomes (SLOs) in Section 6 start with command words such as list, describe, relate, explain, etc. The purpose of the command words is to direct the attention of teachers and students to specific tasks that candidates following the AKU-EB examination syllabuses are expected to undertake in the course of their subject studies. The examination questions will be framed using the same command words, but not necessarily the same content, to elicit evidence of these competencies in candidates’ responses. The definitions of command words used in this syllabus are given in Section 13. It is hoped that teachers will find these definitions useful in planning their lessons and classroom assessments.

- 1.1.5 The AKU-EB has classified SLOs under the three cognitive levels Knowledge (K), Understanding (U) and Application of knowledge and skills (A) in order to derive multiple choice questions and constructed response questions on a rational basis from the subject syllabuses ensuring that the intentions of the National Curriculum should be met in full. The weighting of marks to the Multiple Choice and Constructed Response Papers is also derived from the SLOs, command words and cognitive levels. In effect the SLOs derived from the National Curriculum determine the structure of the AKU-EB subject examination set out in Section 11.
- 1.1.6 Some topics from the National Curriculum have been elaborated and enriched for better understanding of the subject and/or to better meet the needs of students in the twenty-first century. These additional topics have been italicized in Section 6 of this syllabus.

2. Specific Rationale of the AKU-EB Art and Model Drawing Examination Syllabus

- 2.1 The syllabus aims to test the candidate's knowledge of art and his/her ability in visual expression.
- 2.2 The objective of this syllabus is to target areas required for skill development and the advancement of cognitive activity resulting in the development of critical and analytical thinking through
- 2.3 Observation of the natural world and physical phenomenon and the means whereby the real can be represented visually on a 2D and 3D plane.
- 2.4 Art-making and picture study which employ the generating or identification of images that are associated with particular ideas by relating perceptions with concepts.
- 2.5 Expression of self and spatial aesthetics evoking emotional and intellectual responses to the natural constructed and imagined world.
- 2.6 Interpretative skills which produce an assortment of appearances that convey a variety of meanings.
- 2.7 Developing of creative skills i.e., engaging in expressive activities while acquiring abilities to produce works that are novel and innovative.
- 2.8 Media and techniques-technical possibilities of materials and processes-and the functional purposes of objects.
- 2.9 The process, techniques and skill/ability of designing products with an underlying sense of purpose and planning which is economically and culturally viable.

Candidates will be expected to demonstrate:

- 2.10 An ability to express themselves visually.
- 2.11 An understanding of visual logic.
- 2.12 An awareness of the historical and social development of art and design.

The practical aspect of the examination will test the candidate's ability:

- 2.13 To depict and make personal response to the structure and form of objects through observation.
- 2.14 To demonstrate an understanding of the characteristics of the medium chosen.
- 2.15 To apply the knowledge of visual and tactile elements in pictorial expression.
- 2.16 To express and communicate their ideas and meanings through materials and processes.
- 2.17 To express and communicate ideas through principles and elements of art.

The theoretical part of the examination will test the candidate's ability:

- 2.18 To critically analyze and judge artwork and art phenomena created by local artists and artists of diverse contexts.
- 2.19 In the understanding, analysis, critical thinking, reflection and application of Art History and Art Criticism.

3. Course Requirements

- 3.1 Students are required to produce a body of work and keep a Sketch book. This will form the basis of assessment conducted throughout the academic year to document a student's progress by the class teacher and for the concerned schools' in-house examination system independent of the SSC examination conducted by the AKU EB.
- 3.2 In keeping with the Secondary School Certificate Examination requirements and rationale of learning by doing, the examination will focus on practical activities. The distribution of marks emphasizes the credence (weight) of the practical aspect of the paper by suggesting 15 marks for the written test and a grand total of 60 marks for the practical. Out of 60 marks, 10 marks are allotted for the portfolio and 50 marks for the practical test (comprising of two practical assessments) which will be conducted as a SSC examination final assessment.

- 3.3 Submission of a portfolio¹ is compulsory for all school candidates. The assessment of portfolio aims to reflect the artistic development of the candidate based on a selection of his/her artwork based over a period of time, typically one academic year. For each candidate 5 pieces of artwork in various mediums/media will be assessed.

SSC Examination Subdivision		Total
<u>Practical Assessment</u> Length of time: 3 hours	<u>Portfolio (Ongoing Assignment)</u> 5 artworks (grade IX) + 5 artworks (grade X)	60 marks
50	10	
Written Assessment Length of time:30 mins		15marks

- 3.4 Written Test is in the form of MCQs of 30 minutes, which will be based on student learning outcomes specified in section 5-6 for classes IX and X respectively. This assessment carries 15 marks.
- 3.5 Practical is a three hour examination, allowing students to demonstrate ability in the chosen medium.
- 3.6 Portfolio is class work activity that the student accomplishes throughout the academic year:
- The art teacher needs to make available 'Indicator Checklist' to the student to be aware of the grading criteria of the examination.
 - For class IX a minimum of 5 artworks need to be selected for the portfolio. He can choose to work on any five of the units covered in grade IX. See units in Section 5.
 - For class X examination, an additional 5 artworks are needed, providing a more in-depth and mature documentation of the units covered in Grade X. See section 6.
 - An examiner of AKU-EB will visit the centre and mark the portfolio with the Art Teacher who will act as an additional member of the team. The student will be engaged in a dialogue, a critique, before assessment is done. The criteria of assessment will be the "Indicator Checklist". Indicator Checklist allots appropriate examination assessment criteria.

¹ Candidate should not submit reproductions. This will lead to the disqualification of that particular artwork consequently leading to the forfeiture of grades.

4. Course Description

Art and Model Drawing offers opportunities for students to benefit from the making and studying of art. It develops an understanding of the function and responsibility of art in all forms of media, both in the current and historical world, and facilitates students to embody their ideas and interests in artworks. *Art and Model Drawing* makes it possible for students to become knowledgeable, understand and write about their contemporary world.

Students learn about the gratification and enjoyment of making different kinds of artworks in 2D, 3D and/or 4D forms. They learn to characterize their ideas and interests with reference to contemporary developments and movements and how artists' including painters, sculptors, designers, photographers make artworks.

Students learn about how art is shaped by different beliefs, values and meanings by exploring artists and artworks from different times and places and relationships in the art world between the artist, artwork and the audience. They also explore how their own lives and experiences can influence their art making practice.

Students learn to make artworks using a range of materials and techniques in 2D and 3D which can include, besides traditional and more contemporary forms, site-specific works, installations to build a body of work over time. They learn to develop their research skills, approaches to experimentation and how to make informed personal choices and judgements. Students learn to investigate and respond to a wide range of artists and artworks in art-making, critical and historical studies.

They learn to record procedures and activities about their art-making practice in their Visual Arts diary popularly known as a Sketch book.

Students become skilled at and gain knowledge of the Components of Art:

4.1 Drawing

Employing a variety of media / medium, experimentation together with a more analytical intellectual approach is encouraged. The units for grades IX and X respectively in the syllabus should serve as guidance for the teacher. However, it is optional where there are similar fundamental objectives as those stated in the syllabus, for art teachers to follow their own teaching schemes for drawing.

4.2 Painting

The Projects suggested are not necessarily designed for rigid step by step study. Content and technique work hand in hand along with the intellect and intuition in solving such problems as colour, form and composition.

4.3 Sculpture

The tactile experience of 'building up' or 'cutting away' on a three-dimensional object in space enriches comprehension of 3-dimensional space in both drawing and painting as well as in sculpture itself. It is suggested at this stage that students attempt a more complex integration of forms in their sculpture projects.

4.4 **Graphic Design**

Various aspects of Design are considered. Design processes and ideas are stressed at this stage rather than 'finished' technique. Teachers are encouraged to incorporate photography, digital and computer generated images to become a part of the learning experience.

4.5 **Pattern Making**

Suitable for dress materials, furnishing fabrics, wrapping paper, wall-paper, carpets and tiles. Sources of inspiration, organization and methods of reproduction are factors to be considered in designing an all-over pattern, as well as the utilitarian purpose of the design.

4.6 **History of Art**

A. Pakistani and B. Western

Outlines are given of the major developments in art and design in both South Asia (with the main emphasis on study of art in Pakistan- its growth from pre-partition era till present time) and the Western cultural contexts. Consideration has been given to the time available for the study of this subject at secondary level.

4.7 **Other considerations**

Visits to practicing painters, designers, potters as well as public exhibitions can be of great interest to students, and could inspire them to further advanced study in art and design.

For those who do not plan a future career in this field, the enjoyment of creative work for its own sake will provide a lifetime of exploration and enrichment.

5. **Guideline-Topics for Grades IX and X**

The subsequent pages encompass topics for class IX (Unit 5) followed by topics for class X (Unit 6). Teachers may keep in mind that the units are crucial and indispensable in ensuring that the candidate is able to meet the examination requirements. However, as long as candidates get a strong grip on the SLOs stated in each unit, teachers have the independence to manipulate the content falling under the group of 'ART-MAKING'. The contents falling under the category 'art-making', in the ensuing units, are not designed for rigid step-by-step adhering to policy. It is suggested that the teacher should use his/her discretion to integrate the projects, and to integrate the units with other parts of this syllabus as much as possible.

This syllabus has a uniform layout to make it easier for teachers to follow. It is expected that the following units in this syllabus with the categorized sub-headings will enable teachers in developing classroom assessments as well as by examiners setting the examination question paper and preparing material for the AKU-EB external examinations.

The AKU-EB has classified SLOs (student learning outcomes) under the three cognitive levels Knowledge (K), Understanding (U) and Application of knowledge and skills (A) in order to derive objective test items and practical tasks. In effect the SLOs are derived from the National Syllabus determine the structure of the AKU-EB subject examination.

An important NOTE for art teachers: Teachers should have sound knowledge of Art History in order to incorporate these in your lesson plans as all units include the components 'Art-making' and 'Critical and Historical Studies'.

Topics of study include: Prehistoric Art, Indus Valley Civilization, Gandhara Civilization, Islamic Art and Architecture under the Mughals, Artists of Pakistan (Classic and Contemporary), Monuments of Pakistan, Calligraphy along with Near Eastern Art and Western Art.

6. Topics and Student Learning Outcomes of the Examination Syllabus

Part I (Class IX) Unit-5

Topic	Media/Medium	Background Research Key Artists/Examples	Student Learning Outcomes	Cognitive Level ²		
				K	U	A
ART-MAKING³ 1. Understanding Materials			Candidates should be able to:			
<p>Aim: To study the relationship between images and materials.</p> <p>Procedure:</p> <ol style="list-style-type: none"> 1. Making abstract marks with various tools and mediums on different surfaces. The limitations and possibilities of the materials should be thoroughly explored. 2. Identifying those marks which express effectively the characteristics of the materials. 3. Discussion on the visual qualities of the marks thus made. 4. Discussion on the importance of respect for materials in artistic creation. <p>NOTE: In making the marks, it is suggested that the handling of the tool should also be experimented with. Changing the direction, pressure, speed, grip of the tool will produce different effects.</p>	Lead Pencils, coloured pencils, graphite stick, charcoal, poster paints, water colours, acrylics, gouache, oil pastels, chalk pastels, pens, markers, Conte. newsprint, cartridge paper, water colour paper, printer paper, clay, Plaster of Paris modelling tools, found objects	This exercise requires a proactive process. Experimentation; seeking planned and spontaneous results. Besides having strong technical skills and knowledge of materials teachers need to possess a strong vocabulary of visual terminology. This can be attained through books based on basic techniques and materials and processes.	1.1 develop a range and autonomy in selecting and applying visual arts conventions; 1.2 explore materials and surfaces gained by an understanding of the function and relationship between the medium and the surface explored; 1.3 investigate the materials as a source of ideas, concepts and subject matter in the visual arts; 1.4 make informed choices to develop and extend concepts and different meanings in their work Artworks; 1.5 demonstrate developing technical accomplishment and refinement.			* * * * *

² K = Knowledge, U = Understanding, A= Application, CA= Classroom Activities (for explanation see Section 13: Definition of command words used in Student Learning Outcomes and in Examination Questions).

³ The contents falling under the category 'art-making', in the following units, are not designed for rigid step-by-step adhering to policy. It is suggested that the teacher should use his/her discretion to integrate the projects with other parts of this syllabus as much as possible.

NOTES

					K	U	A
2. Composition			Candidates should be able to:				
<p>Aim: To develop a sense of organization of objects and space.</p> <p>Procedure:</p> <ol style="list-style-type: none"> Placing cut-out simple shapes on paper. (Only black and white paper to be used). Altering positions of the shapes. Doing the same but using coloured shapes this time. Arranging <ol style="list-style-type: none"> a balanced, but not symmetrical composition. arranging a peaceful composition, arranging an unusual composition, arranging an uneasy composition and e)arranging a powerful composition. Observational study of composition comprising a simple still life of four to five daily objects against a background Photographing locations which a student considers to be symmetrical composition. Creating a drawing altering the symmetrical composition into an asymmetrical arrangement. 	<p>Lead Pencils, coloured pencils, graphite stick, charcoal newsprint, cartridge paper, printer paper, coloured stock paper or coloured magazines. Digital Camera (preferably)</p>	<p>Pierre-Auguste Renoir, Jan Vermeer</p> <p>Chughtai</p> <p>A colossal share of still life and landscapes are assembled on the internet and freely available for orientation.</p>	2.1	apply the principles of art as applicable to composition;			*
			2.2	arrange the parts of a visual image through harmony, opposition, transition, subordination, repetition, symmetry, asymmetry, rhythm, balance;			*
			2.3	observe the natural world and physical phenomenon and the means whereby the real can be represented visually on a 2D and 3D plane;			CA
			2.4	Demonstrate competence over the process, techniques and skill/ability of composing an image with an underlying sense of purpose and planning;			*
			2.5	demonstrate spatial aesthetics evoking emotional and intellectual responses to the natural, constructed and imagined world.			*

NOTES

				K	U	A
3. Line			Candidates should be able to:			
<p>Aim: To be able to define, compare, differentiate, classify and render.</p> <p>Procedure:</p> <ol style="list-style-type: none"> Identifying lines: diagonal, curved, straight, vertical, horizontal, zigzag, broken. Making a variety of lines on different surfaces. The limitations and possibilities of the lines and the relationship when placed next to the one another should be thoroughly explored. Discussion on the visual qualities of the lines thus made- thick, thin, rough, smooth, broken. Demonstration of personal expression through lines- happy, sad, angry, delicate, strong, energetic, progressive, slow, nervous etc. Rendering a variety of techniques- hatching cross hatching, contour, gesture to create a portrait, landscape, an imaginative scenario- to create the illusion of shading 	<p>Lead Pencils, coloured pencils, graphite stick, charcoal, pen and ink, black markers and pens.</p> <p>Newsprint, cartridge paper, printer paper, textured paper.</p>	<p>Preliminary drawings of Michelangelo and Leonardo De Vinci</p> <p>Drawings of Sadequain Hatching and Cross hatching techniques of Eqbal Mehdi: Representational sketching</p> <p>Contour and gesture drawing exemplars available on the internet</p>	<p>3.1 employ a range of strategies to explore different marks making conventions and procedures;</p> <p>3.2 render the quality of lines and marks created through drawing;</p> <p>3.3 generate and identify lines associated with particular ideas by relating perceptions with concepts;</p> <p>3.4 deploy lines evoking emotional and intellectual responses, that are novel and innovative, to the natural, constructed and imagined world.</p>			<p>*</p> <p>*</p> <p>*</p> <p>*</p>

NOTES

				K	U	A
4. Shape and Form			Candidates should be able to:			
<p>Aim: to introduce the differentiation between shape and volumetric dimension of form. Shape and form define objects in space.</p> <p>Procedure:</p> <ol style="list-style-type: none"> 1. Drawing a variety of shapes. Converting shapes into form by giving it a three dimensional illusion on a two dimensional plane (paper) through shading. 2. Translating a two dimensional image into a three dimensional object 3. Geometric shapes and forms are often man-made. Rendering geometric shapes and forms- squares, rectangles, circles, cubes, spheres, and cones. 4. Locating organic shapes which are typically found in nature, converting organic shape found in nature into a man-made three dimensional object. 	<p>Lead Pencils, graphite stick, charcoal, poster paints, water colours, gouache, oil pastels, chalk pastels, pens, markers, Conte. Newsprint, cartridge paper, water colour paper, printer paper, clay, Modelling tools.</p>	<p>Pablo Picasso, Braque, Mansoor Rahi, Rabia Zuberi</p> <p>2D and 3D motifs, ornamentation and detailing on the Islamic Architecture under the Mughals. Art objects and utensils of the sub-continent- focusing on the Indus Valley Civilization, Gandhara</p>	<p>4.1 classify and distinguish the differentiation between shape and volumetric dimension of form;</p> <p>4.2 deploy the knowledge to define objects in space; both three dimensionally and creating the illusion of three dimension on a two dimensional plane;</p> <p>4.3 interpret and render three dimensionality of nature into flat intangible abstraction through shapes;</p> <p>4.4 analyze and apply the natural world and physical phenomenon and the means whereby the real can be represented visually on a 2D and 3D plane;</p> <p>4.5 explore, form and demonstrate an understanding of manipulating form to create flat images (shapes) on 2D and 3D surfaces.</p>		*	
						*
						*
						*
						*

NOTES

					K	U	A
5. Value			Candidates should be able to:				
<p>Aim: to define and identify value and to be able to create an entire range of shades (darkest to the lightest) in grey scale as well as in colour and to illustrate intensity (bright or dull) through colour.</p> <p>Procedure:</p> <ol style="list-style-type: none"> 1. Producing a value scale using lead pencils. Drawing a strip of eight squares and shading gradually in such a manner, starting with the darkest tone, that each square in the strip gradually becomes lighter in tone than the previous box. 2. Producing a range of tints (adding white to hues) and shades (adding black to hues). 3. Producing a still life, placed under artificial light, in a black and white dry medium. 4. Producing a coloured portrait in collage, using magazines, making a detailed observation of tonal gradation created through hues, tints and shades. 5. Depicting night by light-chiaroscuro. 	<p>Lead Pencils, coloured pencils, graphite stick, charcoal, poster paints. Cartridge paper, water colour paper. Collage.</p>	<p>Visual aid-Colour Wheel, Greyscale.</p> <p>Rembrandt</p> <p>Reference for teachers to search for images to show to students during class as visual aid: Artists of the Renaissance Period display an intense use of value in their compositions.</p>	5.1	demonstrate an understanding of the characteristics of value and intensity;			*
			5.2	apply knowledge in pictorial expression and imagery;			*
			5.3	analyze the natural world and physical phenomenon and the means whereby the real can be represented visually on a 2D plane;			*
			5.4	identify value, direction and intensity of light in creating shades;		*	
			5.5	create and illustrate a direction and intensity of light, recognize shadows and highlights.			*

NOTES

				K	U	A
6. Colour Relationship			Candidates should be able to:			
<p>Aim: To study the effect of colours in relation to one another.</p> <p>Procedure:</p> <ol style="list-style-type: none"> Placing primary colours, secondary colours next to each other. Producing a sequence of complimentary, analogous colours etc. Creating Tints (using whites) and Shades (using black) of the hues created (primary, secondary, complimentary, analogous). Painting the same colour on different coloured backgrounds. Taking note of the different effects. Painting two small similar pictures, one flat in value, while the other in high contrast between the two paintings. Painting without using a favourite colour. Carrying out a painting with that colour, trying to make that colour pleasant. <p>NOTE: These exercises can also be done through Collage using coloured magazines, and assemblage using coloured construction paper.</p>	<p>Poster paints, water colours, acrylics, gouache, oil pastels, chalk pastels, pens, markers, Conte.</p> <p>Water colour paper (canson, scholar), Pastel sheets (white and coloured sheets) Coloured Construction paper Collage</p>	<p>Visual aid-Colour Wheel;</p> <p>Colour theory and Colour Relationship;</p> <p>Warm Colours, Cool Colours;</p> <p>Paintings of Artists (Pakistani and Western)</p>	6.1	demonstrate an understanding of primary, secondary and complimentary colours;		*
			6.2	explore colour theories and relationships e.g. monochromatic, split-complimentary, triadic, analogous etc. Identify and create cool and warm colours;		*
			6.3	demonstrate and understand the mixing of paint to create a new range of colours;		*
			6.4	create hues tints and shades;		*
			6.5	deploy a range of colours with tints and shades;		*
			6.6	apply colours and create a colour composition.		*

NOTES

					K	U	A
7. Objective Colour			Candidates should be able to:				
<p>Aim: To observe and record accurately the colour of an object.</p> <p>Procedure:</p> <ol style="list-style-type: none"> Mixing colours to match some selected monochrome objects (e.g. petal, leaf, wood). Painting a simple object (e.g. fruit, a man-made object). Painting the environment, (e.g. a corner of the art room, or the school building, the street corner). Painting a still life composition comprising vegetables and kitchen utensils. Not more than five objects in the composition. <p>NOTE: The brightness latitude of the pigment can never equate that of nature. For example it is impossible to record accurately the brightness of the sun and the darkest shade of a room on the same paper. What the students can do is to record their relationship, i.e. the sun is brighter than the corner of the room.</p>	<p>Poster paints, water colours, acrylics, gouache, oil pastels, chalk pastels, pens, markers, Conte.</p> <p>Water colour paper (Canson, scholar), Pastel sheets (white and coloured sheets)</p>	<p>Visual aid-Colour Wheel</p> <p>http://www.watercolor-online.com</p> <p>Claude Monet Vincent Van Gogh Pierre-Auguste Renoir</p> <p>Athar Jamal A.Q. Arif</p> <p>Traditional Colours of our Provinces</p>	7.1	understand through application the role of pigment, tool and medium;			*
			7.2	analyze the importance of proper preparation of the support or surface for the reception of paint. Apply the knowledge gained;			*
			7.3	investigate limitations and possibilities of painting techniques;			*
			7.4	deploy a vast range of possibilities afforded through the variety of mediums and techniques investigated;			*
			7.5	render the 3D dimensionality of nature and man-made objects on a 2D surface. Create a 3D illusion through colour intensity.			*

NOTES

				K	U	A
8. Subjective Colour			Candidates should be able to:			
<p>Aim: To develop the ability to express an idea or a sensation through the use of colour.</p> <p>Procedure:</p> <ol style="list-style-type: none"> 1. Painting four (or more) small squares to express joy. 2. Painting four (or more) small squares to express eagerness. 3. Painting four (or more) small squares to express suspense. 4. Painting four (or more) small squares to express abundance. 5. Students work on a specific theme to portray the idea or mood behind the topic selected and express through colour only. 6. Taking a global event and depicting, through colour only, your feelings at the time the event/incident took place and its impact on you <p>NOTE: This project could also be followed up with landscape paintings utilising the same colour schemes.</p>	<p>Poster paints, water colours, acrylics, gouache, oil pastels, chalk pastels, pens, markers, Conte.</p> <p>Water colour paper (canson, scholar), Pastel sheets (white and coloured sheets)</p>	<p>Visual aid-Colour Wheel Edvard Munch “The Scream”.</p> <p>Choose from following for Reference as visual aid:</p> <p>Abdul Rehman Chughtai, Sadequain, Shakir Ali, Nagori, Bashir Mirza, Lubna Agha, Leyla Shehzada, Anna Molka Ahmed, Ahmed Pervaiz, Ismail Gulgee, Naheed Raza, Meher Afroz, Summaiya Durrani, Imran Qureshi, Shazia Sikandar</p>	<p>8.1 investigate the technique;</p> <p>8.2 express meaning through the consideration of colour selection and technique applied;</p> <p>8.3 investigate the world as a source of ideas, concepts and subject matter in the visual arts;</p> <p>8.4 make informed choices to develop and extend concepts and different meanings in their artworks;</p> <p>8.5 demonstrate developing technical accomplishment and refinement in making artwork.</p>			<p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p>

NOTES

					K	U	A
9. Texture			Candidates should be able to:				
<p>Aim: To develop the ability to recognize surface quality of an object through touch.</p> <p>Procedure:</p> <ol style="list-style-type: none"> 1. Taking impressions of textures by placing butter paper on textured surfaces and rubbing pencils, oil pastels, wax crayons, charcoal against the surface. Build a range of frottage swatches. 2. On a two-dimensional surface create a visual sense of texture (simulated) of the object depicted e.g. fruits or vegetables sliced in the centre, crumpled paper, embroidered fabric etc. Giving a sense of how it would feel in real life if touched: hard, soft, rough, smooth, hairy, leathery, sharp, etc. 3. In a three-dimensional artwork, use actual texture to add a tactile quality to the work. 4. Create a textured commercial product- weave a mat using leaves, paper, wool, twigs or reproduce a tile work of a historical building etc. Carve a geometric, calligraphic and/or floral relief in softwood. 	<p>Pencils, graphite stick, Conte, wax crayons, oil pastels, charcoal, butter paper, newsprint, cartridge sheet. Poster paint, water colour sheet. Clay, Plaster of Paris. Cloth, organic material, cotton, wool, thread.</p>	<p>For teacher reference: Available on the internet and in art books Jackson Pollock (Action Painting- drippings) Vincent Van Gogh, Claude Monet (Impressionism-stroke like effect), Signac (pointillism-dotted effect)</p> <p>2D and 3D motifs, ornamentation and detailing on the Islamic Architecture under the Mughals.</p> <p>Excavated art objects and utensils of the sub-continent; focusing on Indus Valley Civilization, Gandhara, Taxila</p> <p>Available Premises and objects.</p>	9.1	develop the ability to recognize the surface quality of an object through touch;		*	
			9.2	demonstrate the ability to create a variety of textures by means of simulated textures, frottage and by incorporating actual textures in the artwork;			*
			9.3	analyze the natural world and physical phenomenon and the means whereby the real can be represented visually on a 2D and 3D plane;			*
			9.4	deploy interpretative skills which produce an assortment of surface qualities guided by observation and perception.			*

NOTES

				K	U	A
10. Painting			Candidates should be able to:			
<p>Aim: To familiarize painting materials and techniques.</p> <p>Procedure:</p> <ol style="list-style-type: none"> Applying various kinds of paint on different surfaces. Study of the results. Painting a flat colour. Testing with paint of different consistencies, and with various kinds of brushes. Experiment with a variety of techniques glazing, impasto, fresco, over painting, dry brush, wet on wet, pen and ink, spray painting etc. Experiment with unconventional painting techniques (e.g. water resist, painting with rag, painting on unconventional surfaces, collage). <p>NOTE:</p> <ol style="list-style-type: none"> Pastel, crayon and gouache are adequate for painting in secondary schools. Oil paints are not recommended. Acrylic colour is quite versatile if the students can afford it. Canson and Scholar paper is recommended for general use. Chinese paper of various sorts should be experimented with. 	<p>Water colour, acrylics, oil pastels, chalk pastels, gouache, water colour Pencils</p> <p>Mixed Media Collage</p>	<p>Painting techniques: Egg Tempera, Gouache, Oil pastels, Water colours, Silk Painting, wet on wet, dry brush, ink and wash, spray painting etc. Renaissance Artists</p> <p>Impressionism Pointillism etc</p> <p>Pakistani Artists e.g. Abdul Rehman Chughtai, Sadequain, Shakir Ali, Bashir Mirza, Lubna Agha, Ana Molka Ahmed, Ahmed Pervaiz, Ismail Gulgee, Mehr Afroz, Naheed Raza, Shazia Sikander, Imran Qureshi, Summaya Durrani, etc.</p> <p>Observational study</p>	<p>10.1 explore technical possibilities of materials & processes;</p> <p>10.2 apply the basic techniques;</p> <p>10.3 demonstrate an understanding and application of representational and non-representational imagery;</p> <p>10.4 explore and render through the art-making process a variety of conventional and unconventional techniques;</p> <p>10.5 explore and render through the art-making process a variety of styles (e.g. pointillism, surrealism, impressionism);</p> <p>10.6 engage in creative expression.</p>			<p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p>

NOTES

Part-II (Class X) Unit-6

Topic	Media/Medium	Background Research Key Artists/Examples	Student Learning Outcomes	Cognitive Level		
				K	U	A
ART-MAKING 11. Objective Drawing & Sketches			Candidates should be able to:			
<p>Aim: To make an accurate visual record.</p> <p>Procedure:</p> <ol style="list-style-type: none"> 1. Drawing from observation (e.g. detailed studies of single objects, still life, landscapes, section of school premises etc). The possibilities are endless. 2. Extensive and profound drawings of mechanical forms (e.g. box, bottle, can, furniture, machine part). 3. Wide-ranging and detailed drawings of organic forms (e.g. shell, fruit, foliage, human figure). <p>NOTE:</p> <ol style="list-style-type: none"> 1. Linear drawing is preferred in this project. 2. Students should be encouraged to observe carefully. 3. Attention should be paid to both the positive and the negative space. 4. It is important to analyze the structure of the form. Surface patterns and minute details should not be over-emphasised. 	Lead Pencils, coloured pencils, graphite stick, charcoal, chalk pastels, pens, markers, Conte. Newsprint, cartridge paper, printer paper,	Michelangelo & Leonardo de Vinci Rembrandt, Vincent Van Gogh, Pablo Picasso, and Sadequain	<p>11.1 demonstrate developing technical accomplishment and refinement in drawing;</p> <p>11.2 develop competence in selecting and applying visual arts conventions and procedures to make illustrations/drawings;</p> <p>11.3 observe the natural world and physical phenomenon and the means whereby the real can be represented visually on a 2D surface;</p> <p>11.4 employ the generating or identification of images that are associated with perception.</p>			<p>*</p> <p>*</p> <p>CA</p> <p>*</p>

NOTES

				K	U	A
12. Spatial Representation			Candidates should be able to:			
<p>Aim: To represent the third dimension on a two-dimensional surface.</p> <p>Procedure:</p> <ol style="list-style-type: none"> Understanding the problem better by a brief survey of cartographic⁴ projections and aerial perspective i.e. the accurate representation of the globe on a piece of paper. Experiment with various pictorial devices to represent <ol style="list-style-type: none"> two simple forms (e.g. sphere, rod) in different depths of space. a simple three-dimensional form (e.g. a cube, a cylinder). <p>NOTE: Possible pictorial devices to represent the third dimension:</p> <ol style="list-style-type: none"> Simple perspective involving the eye level and the vanishing point. Sizes of the objects in relation to each other. Positions of the objects in relation to the edges of the picture. Change of intensity to suggest distance between two objects (line and tone, details). Light and shade. 	<p>Lead Pencils, coloured pencils, graphite stick, charcoal, poster paints, water colours, acrylics, gouache, oil pastels, chalk pastels, pens, markers, Conte. newsprint, cartridge paper, water colour paper, printer paper, clay, Plaster of Paris modelling tools, found objects</p>	<p>Renaissance Artists Impressionism Realism</p> <p>Pakistani Artist of choice</p>	<p>12.1 observe the natural world and physical phenomenon and the means whereby the real can be represented visually on a 2D and 3D plane;</p> <p>12.2 employ art-making and picture study methodology required for the generating or identification of images that are associated with particular ideas by relating perceptions with concepts;</p> <p>12.3 express self and spatial aesthetics evoking emotional and intellectual responses to the natural constructed and imagined world.</p>			<p>CA</p> <p>*</p> <p>*</p>

⁴ Relating to maps

NOTES

				K	U	A
13. Visual Kinetics & Representation of Movement			Candidates should be able to:			
<p>Aim: To study the implication of movements and to represent movements in a static drawing</p> <p>Procedure:</p> <ol style="list-style-type: none"> Making of marks which suggest movements parallel to the picture plane. <ol style="list-style-type: none"> Making of marks which suggest movement perpendicular to the picture plane. Making of marks which suggest a certain rhythm. Experiment with various pictorial devices to <ol style="list-style-type: none"> represent a pendulum in motion. represent a slow-moving object (e.g. a worm.) represent a fast-moving object (e.g. a racing car). <p>NOTE:</p> <p>1 Dots, lines and patches should all be experimented with in this project.</p> <p>Possible pictorial devices to represent movement:</p> <ol style="list-style-type: none"> Multiple images. Overlapped images. Blurred images. Symbolic images (arrow, dotted lines, etc.) 	<p>Lead Pencils, coloured pencils, graphite stick, charcoal, pens, markers, Conte. newsprint, cartridge paper, printer paper,</p>	<p>As a guide for teacher reference, where to look and what to look for when searching images to show as samples: Futurism, Umberto Boccioni, Giacomo Balla, Hugo Scheiber, and Marcel Duchamp</p> <p>The images of the artists mentioned above are readily available on the internet and in the Art books.</p>	<p>13.1 analyze the implication of movement;</p> <p>13.2 demonstrate and represent movement in a static drawing;</p> <p>13.3 employ the generating or identification of images through art-making and picture study methodology that is associated with particular ideas by relating perceptions with concepts;</p> <p>13.4 express concepts related with spatial aesthetics;</p> <p>13.5 demonstrate emotional and intellectual responses to the natural constructed and imagined world.</p>			<p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p>

NOTES

				K	U	A
14. Modes of Painting			Candidates should be able to:			
<p>Aim: To understand the basic methods and styles of painting along with realistic (representational) and conceptual (non representational/non-objective) experimentation of the subject matter.</p> <p>Procedure:</p> <ol style="list-style-type: none"> 1. Painting a realistic scene through observation e.g. section of the school premises. 2. a) Painting a surreal image-dreamlike and unreal. b) Painting a symbolic scene using symbols which signify the story behind the imagery. 3. a) Painting an abstract composition. b) Painting a picture of distorted objects by making the shape of objects unclear and unrecognizable. <p>NOTE:</p> <ol style="list-style-type: none"> 1. The themes of these paintings should be closely related to the students' experience. It is desirable that they should not be negative in feeling. 2. Students should pay attention to their chosen point of view, and size of the image. 3. Attention should be drawn to make the colour work. The colour should not be secondary to form, but rather, colour should describe form. 	<p>Water colour Paints, acrylics Paints, oil pastels, chalk pastels, gouache, water Colour Pencils</p> <p>Mixed Media</p>	<p>Renaissance painters. Realism, Impressionism, Pointillism,</p> <p>Choose from the following Pakistani Artists e.g. Abdul Rehman Chughtai, Sadequain, Shakir Ali, Bashir Mirza, Lubna Agha, Ana Molka Ahmed, Ahmed Pervaiz, Ismail Gulgee, Mehr Afroz, Naheed Raza, Shazia Sikander, Imran Qureshi, Summaiya Durrani.</p> <p>Observational study. Imaginative and conceptual exercises. Building a visual vocabulary</p>	<p>14.1 demonstrate technical possibilities of materials and processes;</p> <p>14.2 apply the basic techniques and styles of painting;</p> <p>14.3 demonstrate an understanding and application of representational and non-representational imagery;</p> <p>14.4 explore and elaborate through the art-making process a variety of conventional and unconventional techniques;</p> <p>14.5 explore and elaborate through the art-making process a variety of conventional and unconventional styles;</p> <p>14.6 engage in creative expression.</p>			<p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p> <p>*</p>

NOTES

				K	U	A
15. Sculpture			Candidates should be able to:			
<p>Aim: To experience more fully the process of selection and elimination required in the evolution of a work of art; a more complex integration of forms in projects.</p> <ol style="list-style-type: none"> 1. Modelling concave and convex forms—Imaginary. 2. Modelling from found objects which show both concave and convex structure. For example, pebbles, coral, tree root etc. could help students get started on ideas for modelling in clay or plasticine. 3 Carving in the round e.g. pots, bowls, natural organic structures etc 4 Bas-relief carving also called low-reliefs e.g. tiles 5 Assemblage encompassing building up with found objects. Constructing sculptural forms with materials, using such methods as gluing, tying 	<p>A variety of media could be experimented with depending on the availability of materials, and also the availability of equipment and facilities for sculpture in the school. The characteristics of the material used should be in keeping with the form and content of the work, that is to say, the form of the work is inherent in the material.</p> <p>Clay, plasticine Sheesham, Pine wood, Corrugated paper Styrofoam Wires Metal Scraps Straws etc</p> <p>Found objects</p>	<p>Priest King and other sculptures excavated of the Indus Valley Civilization and Gandhara Donatello, Michelangelo, and Leonardo De Vinci</p> <p>Rabia Zuberi Shahid Sajjad Amin Gulgee</p>	<p>15.1 analyze, interpret and experience the process of selection and elimination required for composing via complex integration of forms;</p> <p>15.2 observe the natural world and physical phenomenon and the means whereby the real can be represented visually on a 3D plane;</p> <p>15.3 explore and deploy media and technical possibilities of materials;</p> <p>15.4 explore the processes and the functional purposes of objects.</p>		*	*
						CA
						*
					*	

NOTES

				K	U	A
16. Graphic Design			Candidates should be able to:			
<p>Aim: Competence over the technical aspects of graphic design or two-dimensional design, often involving the reproduction of many copies. Engaging in creatively solving communication problems, rather than trying to get work commercially produced</p> <p>Procedure:</p> <p>Students choose from any one or more than one topic (subject to availability of time) listed below:</p> <p>1 Promotion of an idea or product; publicity. e.g. posters, leaflets and handouts, advertising in magazines and news-papers, logotypes and trademarks, letterheads and envelopes,</p> <p>Or</p> <p>2 Layouts; the arrangement of pages of text in books and magazines, sometimes combined with images.</p> <p>Or</p> <p>c. Packaging</p> <p>Wrapping paper, carrier bag, record cover, book jacket, containers for various products, cellotape sealing strips.</p> <p>Or</p> <p>d. Illustration</p> <p>Story illustration, cartoons, caricatures etc.</p>	<p>Lead Pencils, coloured pencils, poster paints, water colours, acrylics, pens, markers. Ivory Card</p> <p>Geometry tools e.g. protractor, compass, rule</p> <p>Styrofoam/ materials for stencils, butter paper, tracing paper</p> <p>Poster paper, printer paper, recycled paper</p> <p>Computer, Camera (optional)</p>	<p>Important areas of study are:</p> <p>Lettering - Style, legibility, size, weight, suitability for purpose, spacing, hand lettering, mechanical typesetting, transfer lettering.</p> <p>Layout - Use of space, levels of emphasis, visual excitement, unity of headings with text and images.</p> <p>Colour -Emphasis through colour, colour printing processes</p> <p>Artwork- Preparation of designs for printing.</p> <p>Local and Foreign magazines</p> <p>Local designers</p>	16.1	demonstrate competence of creatively solving communication problems, rather than getting work commercially produced;		*
			16.2	classify and deploy the technical aspects of two-dimensional design;		*
			16.3	apply art-making which employ the identification of images that are associated with particular ideas by relating perceptions with concepts;		*
			16.4	demonstrate the process and techniques of designing products with an underlying sense of purpose and planning which is economically and culturally viable.		*

NOTES

				K	U	A
17. Pattern-Making			Candidates should be able to:			
<p>Aim: To experience and experiment with both modular and repeat patterns.</p> <p>Procedure:</p> <p>Design suitability targeted towards dress materials, furnishing fabric, wrapping paper, carpets and tiles.</p> <p>Designs to be based on different methods of organising from different sources of inspiration including natural and man-made objects.</p> <p>1 Various printing methods and techniques (block printing, screen printing, stencilling, tie-Dye and tie bleach, collage, weaving etc) with a specified number of colours should be attempted to carry out the patterns. Mock-up and drawings of the pattern in use should be attempted.</p> <p>Preliminary drawings for the actual garment, furnishing fabric, wallpaper etc.</p> <p>Note: When designing an all-over pattern for a garment, furnishing fabric, wall paper etc., the suitability of the pattern for its intended use should always be considered.</p>	<p>Poster paints, acrylics, gouache, pens, markers.</p> <p>Cartridge paper, water colour paper, printer paper, Recycled paper</p> <p>Geometry tools e.g. protractor, compass, ruler</p>	<p>Elements of the Individual Motif:</p> <p>a) Shapes and Forms.</p> <p>b) The use of Colour.</p> <p>c) Visual texture and</p> <p>d) Mark making.</p> <p>.</p> <p>Sources of Inspiration.</p> <p>a) Nature Forms:</p> <p>b) Man-made Objects and Structures.</p> <p>c) Geometrical Forms</p> <p>Organization of Patterns.</p> <p>Arts and Crafts Movement</p> <p>Art Nouveau</p> <p>Traditional and contemporary techniques and styles engaged in our Provinces</p>	17.1	analyze and demonstrate experimentation of both modular and repeat patterns;		*
			17.2	demonstrate competence over the technical aspects of pattern making (a two-dimensional design form);		*
			17.3	demonstrate and employ the generating or identification of images that are associated with particular ideas by relating perceptions with concepts;		*
			17.4	deploy the process of designing textile and paper products with an underlying sense of purpose and planning which is economically and culturally viable.		*

NOTES

7. Topics of Study (Art History)

7.1 An in depth and comprehensive study of:

Indus Valley Civilization

- Architecture and Town Planning
- Sculpture - Priest king, Dancing girl, Mother goddesses
- Seals
- Pottery
- Jewellery
- Toys
- Rock Carvings- Upper Indus

Gandhara Civilization

- Architecture
- Ajanta cave painting
- Sculpture
- Coins

Pre-Mughal Era

- Thatta - Makli, Chawkandi tombs, Jan Baba's tomb
- Multan - Shah Rukne-Alam

Mughal Period

- Miniature Painting
Salient features
Painting under different Emperors.
Use of calligraphy and borders
- Architecture
Salient and distinguishing features
Evolution of architectural style during the Mughal period under different rulers

Artists of Pakistan

Old Masters & Modern Masters of Pakistani Art
Contemporary Pakistani Artists

7.2 A brief look into the following:

- **Egyptian Art**
 - Paintings
- **Renaissance**
- Michelangelo
 - The ceiling of the Sistine Chapel
 - Pieta
- Leonardo De Vinci
 - Mona Lisa
- Rembrandt
 - Philosopher Meditating
 - Prodigal Son
- **Impressionism**
- Claude Monet
 - Sunrise
 - Water Lilies
- Vincent Van Gogh
 - Starry Night
 - Self Portraits of the artist
- Paul Signac
 - The Windmills at Overschie (Pointillism)
- **Abstract Expressionism**
- Jackson Pollock
 - Action paintings
- **For teacher references- in order to collect images for visual aid when discussing an assignment:**

Vermeer, Pablo Picasso, Renoir, Balla (Futurism) and others mentioned in the *Background Research and Key Artists/Examples* column in the sections Units 5 & 6 comprising Topics. The purpose of mentioning those artists is not to impart knowledge about them but for teacher reference so that she/he has a collection of images to assist when guiding students during a particular exercise underway

8. Strategies to Facilitate Learning

The teaching approaches summarized underline active student participation, a focus on student association, and advancement of thinking skills all of which assist learning.

The strategies applied are:

8.1 Concept accomplishment, generated thinking and cooperative learning:

This is achieved through teacher led power point presentations, followed by group discussions, brainstorming. Students are emphasized to engage in enquiry which is independent and disciplined by tracing the roots of and course of art history and styles/movements and techniques applicable to the assignment at hand.

8.2 Assessment strategy:

Two formative and one summative task can be given to students to facilitate learning⁵:

a) The *formative* assessment tasks are:

- Assessment task one: this is a means of individual assessment which will aid the student to understand the artwork and role of the artist/medium/technique studied in relation to the exercise at hand. It will help him clear the concept and will assist him/her to draw conclusions.
- Assessment task two: this task will assist the student with the help of his peer and teacher to make amendments where necessary or through technical and logical argument, based on research material collected, defend his concept successfully.

b) The summative task includes:

- Assessment task 3: This is usually the last assessment task and aids the student to critically view his/her work and evaluate the final outcome of the knowledge accumulated through research and study over this assignment session and the concept, content & quality of artwork produced. Assessments may have a dual grading system: a) self-evaluation and b) teacher assessment. It will provide a final grade for the process which leads to and the end product.

⁵ It lies at the teacher's discretion to decide what and how many assessment tasks should be incorporated in a lesson plan

8.3. Feedback

- Oral feedback from the teacher during discussions and writing activities.
- Written feedback on individual reports submitted by the students.
- Oral feedback and observation on experiments and layouts in the visual diaries.
- Written feedback in the students' visual arts diary about drawings selected to represent a point of view about war and teacher observation.
 - Written feedback through peer assessment during the course of progressing artwork.
 - Teacher feedback and discussion of selection of works for the body of work exhibition.

8.4 Tools

- Visual Aids (Computer, Multimedia, Slide Projector, Posters , Flash Cards)
- Library with relevant reference material and visual aids
- Excursions to exhibitions, historical sites
- Attending seminars on Art
- Visual Art Diary (VAD) also known as sketchbooks
- Exhibition and Art Competition within or inter school
- Project development and Presentations
- Quality material

9. Recommended Texts and Reference Materials

Reference Books⁶:

Title	Author	Publication
Unveiling the Visible	Salima Hashmi	Actionaid Pakistan
The Artist's Handbook	Ray Smith	Dorling Kindersly (DK)
Architecture <i>From the Pyramids to Post Modernism</i>		Dumont Monte
Art <i>From Prehistoric to Modernism</i>		Dumont Monte
The Encyclopaedia of Visual Art		Encyclopaedia Britannica International, Ltd
Contemporary Painting in Pakistan	Marcella Nelson Sirhindi	Ferozsons (Pvt) Limited
Historical Image of Pakistan	F.S. Aijazuddin	Ferozsons (Pvt) Limited
Ceramics of the Islamic World In the Tareq Rajab Museum	Geza Fehervari	I. B. Taurus

⁶ A wide range of significant books on Visual Arts, Art History and Art Criticism are available in a variety of book stores all across the city. Some such texts are mentioned above. These resources may be subject to availability. However, books on related subject matter are available under different titles, author and publications. By no means should teachers restrict themselves to the aforementioned sources only. The purpose of mentioning the above texts is to give the teachers a direction when purchasing books for academic/tutorial purposes.

Title	Author	Publication
Drawing (Foundation Course)	Paul Thompson	Liberty Books
Collins Artist's Little Book of Color	Simon Jennings	Liberty Books
1001 Paintings You Must See Before You Die	Stephen Farthing (EDITOR)	Liberty Books
Artist's Materials: <i>The Complete Sourcebook of Methods and Media</i>	Emma Pearce	Liberty Books
Centers Of Pahari Painting	Chandramani Singh	Liberty Books
Colour Harmony: <i>A Guide to Creative Guide to Colour Combinations</i>	Hideaki Chijiiwa	Liberty Books
Patterns: <i>New Surface Design</i>	Drusilla Cole	Liberty Books
An Outline of Islamic Architecture	R A Jairazbhoy	Oxford University Press
Art and Mind	Joanne Raheb-Mol	Oxford University Press
Architecture <i>A Very Short Introduction</i>	Andrew Ballantyne	Oxford University Press
Art History <i>A very Short Introduction</i>	Dana Arnold	Oxford University Press
Aspects of Art	Marjorie Husain	Oxford University Press
Image and Identity Painting and Sculpture in Pakistan	Akbar Naqvi	Oxford University Press
The Encyclopaedia of World Mythology		Parragon
Colour and Meaning <i>Art, Science and Symbolism</i>	John Gage	Thames and Hudson
Dictionary of Art and Artists	Herbert Read (Consulting Editor)	Thames and Hudson
Islamic Art and Architecture	Robert Hillenbrand	Thames and Hudson

Websites

www.tate.org.uk
www.artchive.com
www.artcyclopedia.com
www.arthistory.cc
www.arthistoryarchive.com
www.artlex.com
www.cs.brown.edu/courses/cs092/VA10/HTML/start.html
www.watercolor-online.com/Articles/Complements/complements.phtml
www.ibiblio.org
www.metmuseum.org
www.getty.edu/art/gettyguide/
www.harappa.com
www.ancientindia.co.uk
www.mohenjodaro.net
www.colormatters.com/link.html

10. Studio Equipment and Material

The following are some of the equipments and materials suggested for art classes:

- Donkey easels, stools, table, easels.
- Drafting tables
- Drawing boards.
- Support lights.
- Still life objects along with basic forms and draperies.
- Clay (modelling clay) Sculpture tools (wooden and wire).
- Plaster of Paris.
- Photography equipment (camera, tri-pod).
- Computer.
- Cupboards
- Cabinets.
- Slide projector & Slides of documented Artwork (Art History+Making)
- White boards.
- Sinks with sufficient supply of water

11. Scheme of Assessment

Class IX

Table 1: Number of Student Learning Outcomes by Cognitive Level

Topic No.	Topics	No. of Sub-topics	SLOs			Total
			K	U	A	
1.	Understanding Materials	4	4	1	4	9
2.	Composition	4	1	5	5	11
3.	Line	5	1	3	4	8
4.	Shape and Form	4	2	5	5	12
5.	Value	5	1	4	5	10
6.	Colour Relationship	4	2	6	6	14
7.	Objective Colour	4	1	4	5	10
8.	Subjective Colour	6	2	4	5	11
9.	Texture	4	0	4	4	8
10.	Painting	5	2	5	6	13
	Total	45	16	41	49	106
	Percentage		15	39	46	

Table 2: Type of Paper, Duration, Marks and Weighting

Paper	Type of Paper	Duration	Marks	Weighting
I.	Multiple Choice	30 mins	15	20
II.	• Practical Assessment	3 hrs	50	67
	• Portfolio (Ongoing Assignment) 5artworks		10	13
	Total	3 hrs 30 mins	75	100%

Class X

Table 3: Number of Student Learning Outcomes by Cognitive Level

Topic No.	Topics	No. of Sub-topics	SLOs			Total
			K	U	A	
11.	Objective Drawing and Sketches	3	1	4	4	9
12.	Spatial Representation	2	1	3	3	7
13.	Visual Kinetics and Representation of Movement	3	2	4	5	11
14.	Modes of Painting	3	2	4	6	13
15.	Sculpture	5	1	4	4	9
16.	Graphic Design	1	2	4	4	8
17.	Pattern Making	1	2	4	4	10
	Total	18	11	27	30	67
	Percentage		16	40	44	100%

Table 4: Type of Paper, Duration, Marks and Weighting

Paper	Type of Paper	Duration	Marks	Weighting
I.	Multiple Choice	30 mins	15	20
II.	<ul style="list-style-type: none"> Practical Assessment 	3 hrs	50	67
	<ul style="list-style-type: none"> Portfolio (Ongoing Assignment) 5 artworks 	0	10	13
	Total	3 hrs 30 mins	75	100%

- 11.1 Tables 1 and 3 summarize the number and nature of SLOs in each topic in classes IX and X respectively. This will serve as a guide in the construction of the examination paper. Tables 1 and 3 however do not translate directly into marks.
- 11.2 Tables 2 and 4 show the distribution of marks. Written Test is in the form of MCQs of 30 minutes. This assessment carries 15 marks. The Practical is a three hour examination and is divided into two parts. The practical exam allows students to demonstrate ability in the chosen medium. School makes available / provide the required materials. Portfolio is class work activity that the student accomplishes throughout the academic year. The students have to submit a portfolio of 5 artworks which they consider strong evidences of class performance. The portfolio carries 10 marks and will be submitted at the time of the examination.
- 11.3 There will be two examinations, one at the end of Class IX and another at the end of Class X.
- 11.4 There will be two Portfolio submissions, one at the end of Class IX and another at the end of Class X. Each Portfolio requires five best artworks produced during the year in class.
- 11.5 The exam will start with the MCQs (theory paper). The theory paper will be allotted 30 minutes. The exam is out of 15 marks.

- 11.6 For the MCQ paper, the students answer on the OMR sheet provided. Both the MCQ paper and the OMR answer sheet are returned to the Board.
- 11.7 The Practical will be conducted after the theory paper. The practical examination is divided into two sections-Part 1 and Part 2. The practical is of 50 marks with each part carrying 25 marks. The exam is of three hours with roughly one and a half hour allotted to each part.
- 11.8 The AKU Exam Board provides the arrangement for display as well as the paper. Students have to bring their own art material.
- 11.9 Portfolio will be submitted at the time of the examination. An examiner from AKU-EB will be there to assess the portfolio along with the Art Teacher after discussion with the student. Marking will be on the basis of an appropriate selection from the 'Indicator Checklist' given on (page 55).
- 12. "Indicator Checklist" (Examination Criteria for Marking the Portfolio)⁷**
- 12.1 Compulsory
- Control of line, proportion and perspective
 - Command over composition
 - Competence and grip of colour theory and demonstrating expressive intent through colour
 - Creating illusion of depth by representing a three dimensional form on a two dimensional plane
 - Observation and hand-mind coordination
 - Appropriate and relevant choice of material and techniques
- 12.2 And any four of the following:
- Has the ability to record from direct observation and personal experience
 - Has technical command and skill in more than one medium
 - Can express feelings through non-representational art work
 - Has shown experimentation, innovation and the use of imagination
 - Art-making based on Critical and Historical Studies. Candidate can identify, analyze and apply research and data compiled.
 - Depicting an awareness and appreciation of the individual within cultural contexts
 - Spontaneity
 - Developing a strong visual vocabulary to render personal expression
- 12.3 Rubric for Portfolio Assessment follows. It is a guideline for the Examination team (comprising of one AKU EB examiner and the Art Teacher) to mark the Portfolio submitted in classes IX and X respectively.

⁷ Teachers need to note that the 'Indicator Checklist' is for portfolio assessment only and should not be applied to class assignments.

Rubric for Portfolio:

Indicators	Level 1 (5 marks)	Level 2 (3marks)	Level 3 (2 marks)
Competence over elements and principles of art	<ul style="list-style-type: none"> • Work shows careful planning. • Artwork reflects an awareness of the elements and principles of art and design. • Combination of a variety of elements and principles in each artwork is evident. 	<ul style="list-style-type: none"> • Applied the principles of design. • Used one or more elements effectively. • Made an effort to incorporate the elements and principles of art 	<ul style="list-style-type: none"> • Artwork is complete but it shows little evidence of any understanding of the elements and principles of art. • No evidence of planning
Use of Materials	<ul style="list-style-type: none"> • Demonstrates a good understanding of materials. • Selects appropriate material to render techniques required for the artwork. • Makes informed choices. • Demonstrates technical accomplishment and refinement. • Evidence of experimentation. 	<ul style="list-style-type: none"> • Demonstrates some understanding of materials. • Makes an effort to select material to render techniques required for the artwork. • Progress in technical accomplishment and refinement. 	<ul style="list-style-type: none"> • Progression in use of materials. • Some effort observed to render techniques required for the artwork. • Technical refinement absent in artwork. • Very little experimentation of materials.
Creativity / Originality	<ul style="list-style-type: none"> • Employment of many ideas, tried unusual combinations, made connections to previous knowledge, demonstrated outstanding problem solving skills. • Demonstrates understanding of artistic concepts and critical thinking. • Solved problem in a logical way. 	<ul style="list-style-type: none"> • Work shows evidence of a few ideas. • Tried to use unusual combinations • Solved a problem through predictable and unadventurous means. 	<ul style="list-style-type: none"> • Work shows slight evidence of new ideas. • Problem solving strategy highly predictable. • No unusual and novel strategies evidenced. • Lacks risk taking strategies.
Composition and Design	<ul style="list-style-type: none"> • Effective placement of layout on picture plane, and appropriate use of scale. • Background and foreground supporting the claims and conclusions of the concept laid. 	<ul style="list-style-type: none"> • Evidence of balance in composition. • Effort of background and foreground supporting the concept laid for the artwork. 	<ul style="list-style-type: none"> • Some evidence of balance in composition but lacks confidence of arrangement of the elements and objects utilized.
Craftsmanship / Skill / Consistency	<ul style="list-style-type: none"> • Art work demonstrates good use of skill in the application of the media/medium. • Effective use of material and technique leading to technical accomplishment and refinement. • Neat and clean. • Thoughtful and planned presentation. • Effort and Perseverance far beyond the requirement. 	<ul style="list-style-type: none"> • Art work demonstrates an effort to utilize skill in the application of the media/medium. • Demonstrates an understanding of material and technical accomplishment. • Progression towards technical refinement. • Neat and clean. • Presentation is planned. 	<ul style="list-style-type: none"> • Art work demonstrates an effort to utilize skill in the application of the media/medium. • Demonstrates some understanding of material and technical accomplishment. • Progression towards technical refinement. • Slightly untidy work. • Presentation is not planned.

13. Definition of Cognitive Levels and Command Words in the Student Learning Outcomes and in Examination Papers

11.1 Definition of Cognitive Levels (Knowledge, Understanding and Application)

Knowledge:

This requires knowing and remembering facts and figures, vocabulary and contexts, and the ability to recall key ideas, concepts, trends, sequences, categories, etc. It can be taught and evaluated through questions based on: who, when, where, what, list, define, describe, identify, label, tabulate, quote, name, state, etc.

Understanding:

This requires understanding information, grasping meaning, interpreting facts, comparing, contrasting, grouping, inferring causes/reasons, seeing patterns, organizing parts, making links, summarizing, solving, identifying motives, finding evidence, etc. It can be taught and evaluated through questions based on: why, how, show, demonstrate, paraphrase, interpret, summarize, explain, prove, identify the main idea/theme, predict, compare, differentiate, discuss, chart the course/direction, report, solve, etc.

Application:

This requires using information or concepts in new situations, solving problems, organizing information and ideas, using old ideas to create new ones, generalizing from given facts, analyzing relationships, relating knowledge from several areas, drawing conclusions, evaluating worth, etc. It can be taught and evaluated through questions based on: differentiate, analyze, show relationship, propose an alternative, prioritize, give reasons for, categorize, illustrate, corroborate, compare and contrast, create, design, formulate, integrate, rearrange, reconstruct/recreate, reorganize, predict consequences etc.

11.2 Definition of Command Words:

Knowledge

Classify	State a basis for categorization of a set of related entities and assign examples to categories.
Define	Provide a precise statement or meaning of words or terms to describe their nature, properties or essential features.
Describe	Emphasize the distinguishing features of a scene.
Identify	Select the most appropriate from many possibilities on the basis of relevant characteristics.
List	Name item-by-item, usually in one or two words, precise information such as dates, characteristics, places, names.

Understanding

Compare	List the main points/characteristics of two entities clearly identifying similarities (and differences).
Differentiate	Identify those characteristics which always or sometimes decides two categories.
Distinguish	Differentiate.
Explore	Discovering different aspects from different perspectives.
Name	Mention the commonly used word for an object.
Observe	Showing what has been noticed/ perceived with attention to detail.

Application

Analyze	Use information to relate different characteristics/features of the components of the given material so as to draw conclusion about common characteristics.
Apply	Utilize the skill.
Create	Transform basic materials into a new form with meaning for the observer.
Complement	Harmonize/balance the expression.
Draw/Illustrate	Implies a free hand sketch, care should be taken with proportions.
Demonstrate	Exhibit or express through selection or focus.
Deploy	Use or apply appropriately a practical skill.
Employ	Utilize the information gained.
Elaborate	Provide relevant details to clarify or enrich given statements/sketch with examples.
Find	Discover the information.
Interpret	Clarify both the explicit meaning and the implications of a given visual impression.
Make	Bring different items together to develop a set of related data.
Render	Depict/execute the required skill.
Sketch	Outlining/drawing.

SSC Scheme of Studies⁸

AKU-EB as a national board offers SSC and HSSC qualifications for both English and Urdu medium schools. The revised SSC Scheme of Studies issued by the Curriculum Wing was implemented from September 2007. Accordingly, each SSC subject will be taught across both the classes IX and X. The Science and Humanities group subjects are offered at SSC level. The marks allocated to subjects in the revised National Scheme of Studies of September 2007 have been followed.

SSC I and II (Class IX and X) subjects on offer for examination**SSC Part-I (Class IX) Science Group**

Subjects	Marks			Medium
	Theory	Practical	Total	
English Compulsory-I	75	-	75	English
Urdu Compulsory-I OR Urdu Aasan ^a OR History and Geography of Pakistan-I ^b	75	-	75	Urdu Urdu English
Islamiyat-I OR Ethics-I ^c	*30	-	*30	English / Urdu
Pakistan Studies-I	*45	-	*45	English / Urdu
Mathematics-I	75	-	75	English / Urdu
Physics-I	65	10	75	English / Urdu
Chemistry-I	65	10	75	English / Urdu
Biology-I OR Computer Science-I	65	10	75	English / Urdu English
Total:	*495	30	*525	

SSC Part-II (Class X) Science Group

Subjects	Marks			Medium
	Theory	Practical	Total	
English Compulsory-II	75	-	75	English
Urdu Compulsory-II OR Sindhi ^a OR History and Geography of Pakistan-II ^b	75	-	75	Urdu Sindhi English
Islamiyat-II OR Ethics-II ^c	*45	-	*45	English / Urdu
Pakistan Studies-II	*30	-	*30	English / Urdu
Mathematics-II	75	-	75	English / Urdu
Physics-II	65	10	75	English / Urdu
Chemistry-II	65	10	75	English / Urdu
Biology-II OR Computer Science-II	65	10	75	English / Urdu English
Total:	*495	30	*525	

- Candidates from the province of Sindh may appear in "Urdu Aasan" in SSC Part I and in "Sindhi" in Part II examination.
- Foreign students may opt HISTORY and GEOGRAPHY OF PAKISTAN in lieu of Urdu Compulsory, subject to the Board's approval.
- For non-Muslim candidates only.
- * The above will be implemented in
SSC Part I 2013 Examinations and onwards
SSC Part II 2014 Examinations and onwards

⁸ Government of Pakistan September 2007. *Scheme of Studies for SSC and HSSC (Classes IX-XII)*. Islamabad: Ministry of Education, Curriculum Wing.

SSC Part-I (Class IX) Humanities Group

Subjects	Marks	Medium
English Compulsory-I	75	English
Urdu Compulsory-I OR Urdu Aasan ^a OR History and Geography of Pakistan-I ^b	75	Urdu Urdu English
Islamiyat-I OR Ethics-I ^c	*30	English / Urdu
Pakistan Studies-I	*45	English / Urdu
General Mathematics-I	75	English / Urdu
Any three of the following Elective Subjects	225 (75 each)	
1. **Geography-I		English / Urdu
2. General Science-I		English / Urdu
3. Computer Science-I (65+10 practical)		English
4. Economics-I		English / Urdu
5. Civics-I		English / Urdu
6. **History of Pakistan-I		English / Urdu
7. **Elements of Home Economics-I		English / Urdu
8. **Food and Nutrition-I (65+10 practical)		English / Urdu
9. **Art & Model Drawing-I		English
10. **Business Studies-I		English
11. **Environmental Studies-I		English
Total:	*525	

SSC Part-II (Class X) Humanities Group

Subjects	Marks	Medium
English Compulsory-II	75	English
Urdu Compulsory-II OR Sindhi ^a History and Geography of Pakistan-II ^b OR	75	Urdu Sindhi English
Islamiyat-II OR Ethics-II ^c	*45	English / Urdu
Pakistan Studies-II	*30	English / Urdu
General Mathematics-II	75	English / Urdu
Any three of the following Elective Subjects	225 (75 each)	
1. **Geography-II		English / Urdu
2. General Science-II		English / Urdu
3. Computer Science-II (65+10 practical)		English
4. Economics-II		English / Urdu
5. Civics-II		English / Urdu
6. **History of Pakistan-II		English / Urdu
7. **Elements of Home Economics-II		English / Urdu
8. **Food and Nutrition-II (65+10 practical)		English / Urdu
9. **Art & Model Drawing-II		English
10. **Business Studies-II		English
11. **Environmental Studies-II		English
Total:	*525	

SSC Part-I and Part-II (Class IX-X) (Additional Subjects)

SSC Part I	SSC Part II	Marks	Medium
1. **Literature in English-I ^d	1. **Literature in English-II ^d	75 each	English
2. **Commercial Geography-I ^d	2. **Commercial Geography-II ^d		English
3. **Additional Mathematics-I ^d	3. **Additional Mathematics-II ^d		English

a. Candidates from the province of Sindh may appear in "Urdu Aasan" in SSC Part I and in "Sindhi" in Part II examination.

b. Foreign students may opt HISTORY and GEOGRAPHY OF PAKISTAN in lieu of Urdu Compulsory, subject to the Board's approval.

c. For non-Muslim candidates only.

d. Subject will be offered as Additional Subject.

* The above will be implemented in

SSC Part I 2013 Examinations and onwards

SSC Part II 2014 Examinations and onwards

****These subjects are offered ONLY in the May examination.**