

semester

3

Art, Crafts and Calligraphy

COURSE GUIDE

Associate Degree in Education/
B.Ed. (Hons) Elementary

2012



Higher Education Commission

This product has been made possible by the support of the American People through the United States Agency for International Development (USAID). The contents of this report are the sole responsibility of the authors, and do not necessarily reflect the views of USAID or the United States Government.

Technical Support: Education Development Centre (EDC); Teacher's College, Columbia University



Higher Education Commission

Foreword

Teacher education in Pakistan is leaping into the future. This updated Scheme of Studies is the latest milestone in a journey that began in earnest in 2006 with the development of a National Curriculum, which was later augmented by the 2008 National Professional Standards for Teachers in Pakistan and the 2010 Curriculum of Education Scheme of Studies. With these foundations in place, the Higher Education Commission (HEC) and the USAID Teacher Education Project engaged faculty across the nation to develop detailed syllabi and course guides for the four-year B.Ed. (Hons) Elementary and two-year Associate Degree in Education (ADE).

The syllabi and course guides have been reviewed by the National Curriculum Review Committee (NCRC) and the syllabi are approved as the updated Scheme of Studies for the ADE and B.Ed. (Hons) Elementary programs.

As an educator, I am especially inspired by the creativity and engagement of this updated Scheme of Studies. It offers the potential for a seismic change in how we educate our teachers and ultimately our country's youngsters. Colleges and universities that use programs like these provide their students with the universally valuable tools of critical thinking, hands-on learning, and collaborative study.

I am grateful to all who have contributed to this exciting process; in particular the faculty and staff from universities, colleges, and provincial institutions who gave freely of their time and expertise for the purpose of preparing teachers with the knowledge, skills, and dispositions required for nurturing students in elementary grades. Their contributions to improving the quality of basic education in Pakistan are incalculable. I would also like to thank the distinguished NCRC members, who helped further enrich the curricula by their recommendations. The generous support received from the United States Agency for International Development (USAID) enabled HEC to draw on technical assistance and subject-matter expertise of the scholars at Education Development Center, Inc., and Teachers College-Columbia University. Together, this partnership has produced a vitally important resource for Pakistan.

PROF. DR. SOHAIL NAQVI,
Executive Director,
Higher Education Commission,
Islamabad.

How this course guide was developed

As part of nation-wide reforms to improve the quality of teacher education, the Higher Education Commission (HEC) with technical assistance from the USAID Teacher Education Project engaged faculty across the nation to develop detailed syllabi and course guides for the four-year B.Ed. (Hons) Elementary and two-year Associate Degree in Education (ADE).

The process of designing the syllabi and course guides began with a curriculum design workshop (one workshop for each subject) with faculty from universities and colleges and officials from provincial teacher education apex institutions. With guidance from national and international subject experts, they reviewed the HEC scheme of studies, organized course content across the semester, developed detailed unit descriptions and prepared the course syllabi. Although the course syllabi are designed primarily for Student Teachers, they are useful resource for teacher educators too.

In addition, participants in the workshops developed elements of a course guide. The course guide is designed for faculty teaching the B.Ed. (Hons) Elementary and the ADE. It provides suggestions for how to teach the content of each course and identifies potential resource materials. In designing both the syllabi and the course guides, faculty and subject experts were guided by the National Professional Standards for Teachers in Pakistan 2009 and the National Curriculum 2006. The subject experts for each course completed the initial drafts of syllabi and course guides.

Faculty and Student Teachers started using drafts of syllabi and course guides and they provided their feedback and suggestions for improvement. Final drafts were reviewed and approved by the National Curriculum Review Committee (NCRC).

The following faculty were involved in designing this course guide: Naurin Kanwal GECE (W) Hyderabad; Shahnaz Begum, RITE (F) Abbottabad; Neelam Shezadi GCET Faisalabad; Sadaf Raza, Allama Iqbal Open University, Islamabad; Muhammad Rauf, IER University of Peshawar; Syeda Nadia Raza, Allama Iqbal Open University, Islamabad; Dr. Sanaullah, Allama Iqbal Open University, Islamabad; Zahida Mubeen, GCEE (F) Pishin; Tahseen Zehra, GECE (W) Hussainabad, Karachi; Dr. Mussarat Anwar Sheikh, Fatima Jinnah Women University, Rawalpindi; Rubina Mushair GECE, Hussainabad, Karachi; Abida Manzoor, GCET (F) DG Khan; Dr. Abdul Hafeez, GCET (M) Faisalabad; Mamoona Zahid, Fatima Jinnah Women University, Rawalpindi; Rukhsana Said, University of AJK; Tehseen Muhammad, IER University of the Punjab, Lahore; Mahmood Jan, GCEE, Panjgoor; Wasina Talat, Sardar Bahadur Khan Women University, Quetta; Ayaz Mughal, Sindh University; Muhmmad Amin, GCE (M) Gilgit; Asia Shah, Hazara University, Mansehra.

Subject expert guiding course design: Ms Afshan Razzaque, Sindh Education Foundation.

Date of NCRC review: 3 March 2011

NCRC Reviewers: Dr. Uzma Qureshi, Chairperson Lahore College Women University; Dr. Mumtaz Akhtar Director IER, University of the Punjab, Lahore; Dr. Mussaret Sheikh, Chairperson Education Department, Fatimah Jinnah Women University, Rawalpindi.

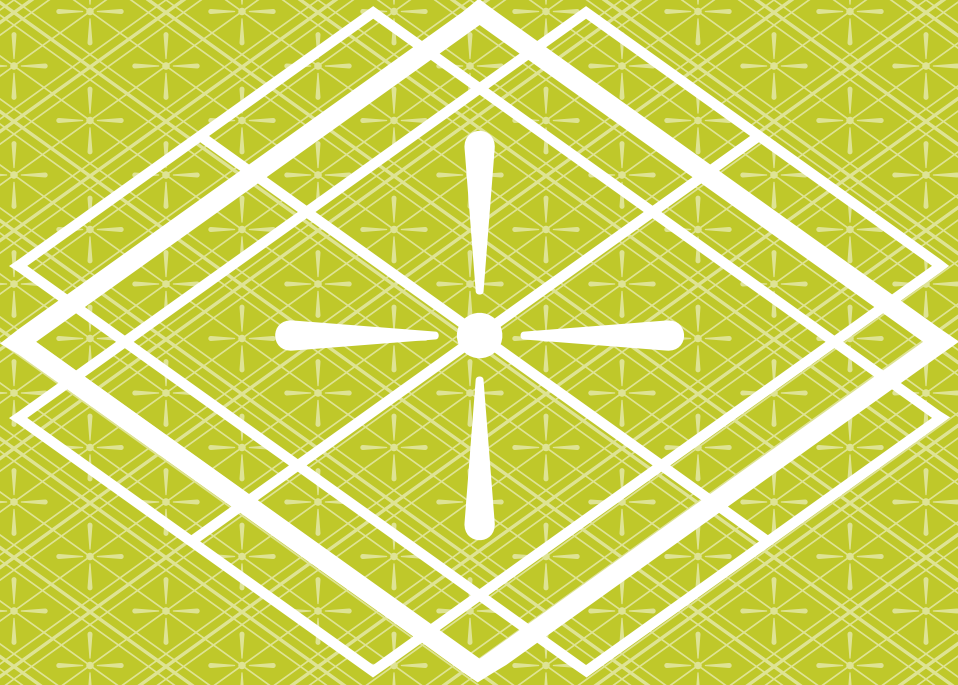


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ART, CRAFTS AND CALLIGRAPHY

Year/semester

Year 2, Semester 3

Credit value

3 credits

Prerequisites

None

Course description

The Art, Crafts, and Calligraphy course will help prepare Student Teachers to teach these subjects in the elementary grades. It provides Student Teachers with an opportunity to develop their knowledge and understanding of art, crafts, and calligraphy (with a focus on Pakistani artists, calligraphers, and craftsmen and women) and to practice making their own works using a variety of techniques. Given that this is a teacher education course, Student Teachers also examine the role of art in child development; the importance of art, craft, and calligraphy in the curriculum; and the links between art, crafts, and calligraphy and other subjects such as science, math, and social studies. Student Teachers will have learned about lesson planning, classroom assessment, and classroom management in other courses; in this course they will focus on these three skills as they apply to teaching and learning art, crafts, and calligraphy in the elementary grades.

Course goals

By the end of the semester, Student Teachers will be able to:

- explain the importance of art education and its role in child development
- recognize and appreciate artists, art styles, and artwork
- explain the origins and development of a variety of crafts in Pakistan
- use a variety of tools and materials to make art, crafts, and calligraphy
- explain and apply elements and principles of design
- identify links between art and other school subjects
- assess children's work in art, crafts, and calligraphy
- plan appropriate art, craft, and calligraphy activities for children in elementary grades
- present a portfolio of their work that conveys their appreciation and interest in art, crafts, and calligraphy and presents evidence of their knowledge, skills, and dispositions for teaching these subjects.

Learning and teaching approaches

As with other courses in the ADE/B.Ed (Hons) Elementary program, the Art, Crafts, and Calligraphy course encourages a variety of teaching and learning approaches. Instruction should aim to provide opportunities for Student Teachers to develop their own understanding of course content and to experiment with their own ideas and new techniques. Collaboration and interaction with peers and with the Instructor to discuss art, crafts, and calligraphy will be encouraged.

Although Student Teachers are encouraged to pursue their own interests in art, crafts, and calligraphy, the intent of the course is to prepare for teaching, and so the teaching-learning approaches used should model the approach to art, crafts, and calligraphy in an elementary classroom.

Depending on where your college or university is located, this course may involve visits to museums and/or art galleries. All Student Teachers, no matter where they are located, should aim to meet local craftsmen and women.

An important element of the course is the portfolio. All Student Teachers are required to make a portfolio that will be assessed at the end of the course. The portfolio and how it will be graded should be discussed in the first unit of the course.

Semester outline

1 UNIT 1: Introduction to the Art, Crafts, and Calligraphy course	
Week #	Topics/themes
1	Introduction to art education <ul style="list-style-type: none">• Overview of the course• What is art? What is craft?• The course portfolio
2	Approaches to art teaching <ul style="list-style-type: none">• Art and child development• Why teach art and craft in elementary grades• The role of the teacher in teaching art, crafts, and calligraphy

Unit learning goals

At the end of the unit, Student Teachers will be able to:

- critically discuss the question ‘what is art?’
- explain ways in which art and craft are similar and different from each other
- analyse and discuss examples of children’s art with reference to children’s developmental stages in art
- identify the attributes required to teach art in the elementary grades.

Essential questions

- What is art? What is craft?
- What are children’s developmental stages in art?
- Why is art, crafts, and calligraphy education important?
- What attributes do teachers require to teach art, crafts, and calligraphy in the elementary grades?
- How can teachers interact with children to support their creative development?

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UNIT 2:

History and culture

Week #	Topics/themes
3	<p>Art and culture in ancient Indus Valley civilizations</p> <ul style="list-style-type: none"> • Art and crafts (the development of pottery and metalwork, printing on cloth, bead making) • Planning teaching and learning based on the art and culture of ancient Indus Valley civilizations
4	<p>Approaches to art teaching</p> <ul style="list-style-type: none"> • Art and child development • Why teach art and craft in elementary grades • The role of the teacher in teaching art, crafts, and calligraphy
5	<p>Calligraphy</p> <ul style="list-style-type: none"> • Calligraphy in different cultures and traditions around the world • Persian artists and their calligraphy • Pakistani calligraphers (Anwar Jalal Shemza, Syed Sadequain Ahmed Naqvi, Ismail Gulgee, and Shakir Ali) • Making calligraphy using different tools and mediums
6	<p>20th-century art in Pakistan</p> <ul style="list-style-type: none"> • Introduction to Cubism (Pakistani artists Shakir Ali and Mansoor Rahi) • Introduction to realism (Pakistani artists Ali Imam, Iqbal Hussain, Khalid Iqbal, and Anna Molka Ahmed) • Introduction to abstraction (Pakistani artists Ahmed Parvez

Unit learning goals

At the end of the unit, Students Teachers will be able to:

- give examples of how art is a product of the particular culture in which is produced
- discuss the key features of Islamic art
- explain the significance of calligraphy in Islamic art and culture, and how it developed
- explore how manipulating and embellishing letters, words, and text can enhance, or change, meaning
- recognize and appreciate artists, art styles, and artwork
- describe Cubism, realism, and abstraction.

Essential questions

- Does art reflect culture or shape it?
- How is culture and tradition expressed through art?
- What is Islamic art?
- How can I use Islamic art to teach math and other subjects?
- How can writing be manipulated and embellished to convey meaning through its appearance (beyond its literal meaning)?
- What are Cubism, realism, and abstraction in art?

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UNIT 3:

Elements and principles of design

Week #	Topics/themes
7	<p>The elements and principles of design (lines and colour)</p> <ul style="list-style-type: none">• Elements of art and their importance: line, shape, form, space, texture, value, and colour• Lines and what they do in art• Types of lines: vertical, horizontal, diagonal, zigzag, and curved• Line variation, length, width, and texture• Colour and the colour wheel (primary, secondary, and tertiary colours)• Characteristics of colour: hue, value, and intensity
8	<p>The elements and principles of design (size, shape, and texture)</p> <ul style="list-style-type: none">• Use of space• Two dimensions and three dimensions in art• Geometric shapes and forms• Organic shapes and forms• Texture

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UNIT 3: Elements and principles of design

Week #	Topics/themes
9	Printing and patterns <ul style="list-style-type: none"> • Printing: vegetable printing, leaf printing, and block printing • Pattern making: geometrical and organic patterns
10 and 11	Drawing and painting <ul style="list-style-type: none"> • Pencil drawing, graphite drawing, crayons, pastels, etc. • Shading techniques • Painting • Still life • Landscape

Unit learning goals

At the end of the unit, Students Teachers will be able to:

- analyse how the elements of art and design principles are used to communicate ideas and feelings
- create art for specific purposes using the elements of art to communicate ideas
- experience using different mediums for expression in art
- apply art vocabulary in daily work.

Essential questions

- What are the elements and principles of design?
- How do I use the elements and principles of design to create and critique artwork?
- How can the elements and principles of design influence the viewer's perception of work?

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UNIT 4: Crafts

Week #	Topics/themes
12	Crafts in Pakistan <ul style="list-style-type: none"> • Crafts practiced and made in Pakistan • Crafts and technology • Doing craftwork and making handicrafts (for example, puppets and puppetry, textiles, making beads, making mosaics and mirror work, and pottery).¹
13	Doing crafts with children in the elementary grades <ul style="list-style-type: none"> • Doing craftwork and handicrafts • Crafts across the curriculum • Doing crafts with children in the elementary grade

Unit learning goals

- At the end of the unit, Students Teachers will be able to:
- describe the variety of crafts produced in Pakistan
- explain links between locations and crafts produced, and broader links to the culture and communities that produce them
- discuss ways in which developments in technology have changed the way crafts are made
- reflect on and critique crafts that they and their peers produce.
- design craft activities for children in elementary grades
- give examples of links between crafts and other areas of the curriculum.

Essential questions

- How are crafts linked to the places where they are produced?
- Who are the craftsmen and craftswomen of Pakistan?
- What crafts are produced locally and by whom?
- What can children learn from doing and making crafts?
- How are craft activities linked to learning across the curriculum?

¹ These are examples. You should choose crafts appropriate to your location and resources available.

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UNIT 5:

Assessing art, crafts, and calligraphy in the classroom, and exhibition

Week #	Topics/themes
14	Preparing to teach art, crafts, and calligraphy <ul style="list-style-type: none"> • Connecting art, crafts, and calligraphy across the curriculum • Managing art, crafts, and calligraphy in the classroom • What is assessment in art, crafts, and calligraphy education?
15	Preparing to teach art, crafts, and calligraphy, continued <ul style="list-style-type: none"> • Assessing children's learning during an art activity • Assessment rubrics • Planning for art, crafts, and calligraphy
16	Exhibition and portfolios <ul style="list-style-type: none"> • Arts and crafts exhibition • Display and assessment of Student Teacher projects and portfolios

Unit learning goals

At the end of the unit, Students Teachers will be able to:

- critically discuss the value of assessing learning in art education in elementary grades
- identify opportunities for assessment in an art, crafts, or calligraphy activity or lesson
- plan for assessment in an art, crafts, or calligraphy activity or lesson.

Essential questions

- What planning is required for teaching and learning art, crafts, or calligraphy?
- How can I integrate art, crafts, and calligraphy with other subjects?
- How is assessment in art, crafts, and calligraphy the same as in other subjects? How is it different?
- What art, crafts, and calligraphy knowledge, skills, and attitudes or dispositions should I be assessing?
- How can I establish effective criteria for assessment in arts?

Possible references and resources

Web resources

This selection of websites is just a small fraction of what is available on the Internet about teaching art, crafts, and calligraphy. Websites change and are updated, so go online to create your own list of useful websites.

General websites

What is an art sparker? It's a creative prompt that excites your imagination. For a list of art sparkers:

- <http://artjunction.org/resources/sparkers-resource/>

Generating art ideas:

- <http://www.bartelart.com/arted/ideas.html>

Kinder Art has many ideas around which to plan arts and crafts activities for young children:

- <http://www.kinderart.com/>

Principles of art and design

'The Elements and Principles of Art' is a useful PowerPoint presentation:

- http://mullermaker.weebly.com/uploads/8/4/0/5/8405497/elements_and_principles.ppt

National Curriculum

National Curriculum for Drawing Curriculum, Grades V1–V111.

Search for the title of this document to download a soft copy (or search <http://unesdoc.unesco.org>)

Child development and art, children's artistic development

Caroline Sharp, 'Developing Young Children's Creativity: What Can We Learn from Research?' National Foundation for Education Research (2004), available at:

- <http://www.nfer.ac.uk/nfer/publications/55502/55502.pdf>

Grace Hwang Lynch, 'The Importance of Art in Child Development':

- <http://www.pbs.org/parents/education/music-arts/the-importance-of-art-in-child-development/>

Assessment and lesson planning

The following website provides guidance on planning an art lesson:

- http://www.getty.edu/education/teachers/building_lessons/guide.html

Example rubrics for the arts:

- <http://www.eed.state.ak.us/tls/frameworks/arts/6assess3.htm#singing>

Assessment resources for art teachers:

- <http://artjunction.org/ten-assessment-resources-for-art-teachers/>
- <http://www.incredibleart.org/links/toolbox/assessment.html>

Islamic Art and calligraphy

The website of the Jameel Gallery of Islamic Art at the Victoria and Albert Museum includes images from its extensive collection and ideas for teaching:

- <http://www.vam.ac.uk/content/articles/t/teachers-resource-exploring-calligraphy-through-the-jameel-gallery-of-islamic-art/>
- <http://www.calligraphyislamic.com/>
- <http://www.patterninislamicart.com/>

Ancient civilizations in the Indus Valley

The following websites provide information and ideas for teaching about art and crafts created by ancient civilizations of the Indus Valley:

- <http://www.harappa.com/har/har0.html>
- http://www.bbc.co.uk/schools/primaryhistory/indus_valley/
- http://www.ancientindia.co.uk/indus/home_set.html
- <http://archive.cyark.org/moen-jo-daro-new-threats-to-indus-valley-civilization-blog>

Art across the curriculum

Crayola Dream-Makers is a series of curriculum resources that contain lesson plans for educators teaching primary grades. Each guide uses visual art lessons to stimulate critical thinking and problem-solving for individual subject areas such as math, language arts, science, and social studies.

- <http://www.crayola.com/for-educators/ccac-landing/free-professional-resources/dream-makers.aspx>

Pakistani artists

- <http://pakistanartreview.net/index.html>

Puppets

- <http://www.schoolofpuppetry.com.au/tutorials.php/what-types-of-puppets-are-there>

Books

- Rob Barnes, *Teaching Art to Young Children, 4–9*, 2nd ed. (London: RoutledgeFalmer, 2002).
- Gillian Clements, *Indus Valley City* (Mankato, MN: Sea-to-Sea Publications, 2009).
- John Dewey, *Art as Experience* (New York: Capricorn Books, 1958).
- E. Eisner, *The Arts and the Creation of Mind*, chapter 4, 'What the Arts Teach and How It Shows' (New Haven: Yale University Press, 2002).
- Jamal J. Elias, *On Wings of Diesel: Trucks, Identity and Culture in Pakistan* (Oxford: Oneworld Publications, 2011).
- Robert Fisher, *Teaching Juniors* (Oxford: Blackwell, 1991).
- Keith Gentle, *Teaching Painting in the Primary School* (London: Cassell, 1993).
- Pat Gura, *Resources for Early Learning: Children, Adults and Stuff*. London: Hodder & Stoughton, 1996).
- Ijaz Hassan, *Painting in Pakistan* (Lahore: Ferozsons, 1996).
- Marjorie Husain, *Aspects of Art: An Essential Textbook for Students of Art in Pakistan* (Karachi: Oxford University Press, 1997).
- Peggy Davison Jenkins, *Art for the Fun of It: A Guide for Teaching Young Children* (Englewood Cliffs, NJ: Prentice-Hall, 1986).
- John Lancaster, *Art in the Primary School* (London: Routledge, 1990).
- Viktor Lowenfeld and W. Lambert Brittain, *Creative and Mental Growth* (New York: The Macmillan Company, 1947).
- John Matthews, *Helping Children to Draw and Paint in Early Childhood: Children and Visual Representation* (London: Hodder & Stoughton, 1994).
- M. Hanif Raza, *Portrait of Pakistan* (Lahore: Ferozsons, 1994).
- A. Razzak, *Children and Art: The Status of Art Education in Pakistan* (VDM Verlag Dr. Müller, 2011).
- A. Razzak, *Fun with Paper Bag* (Lahore: Ferozsons, 2009).
- Hazel Richardson, *Life in the Ancient Indus River Valley* (New York: Crabtree Publications, 2005).

Marcella Nesom Sirhandi, *Contemporary Painting in Pakistan* (Lahore: Ferozsons, 1992).

Rafya Tahir, *Calligraphic Art in Pakistan: Some Myths Uncovered*, Jamal, vol. 1 2012 (College of Art and Design: University of the Punjab).

Pauline Tambling, *Performing Arts in the Primary School* (Oxford: Basil Blackwell, 1990).

S. H. Vandal, *Art Education in Pakistan: A Case Study of Bringing Art to School Children at the Informal Level Pakistan*. Paper presented at the UNESCO Regional Expert Symposium on Arts Education in Asia, Hong Kong, 2004 at: <http://portal.unesco.org/culture/es/files/40487/12668582913pakistan.pdf/pakistan.pdf>

Fiona Watt, *Art Skills* (London: Usborne Publishing, 2008).

Fiona Watt, *Complete Book of Art Ideas* (London: Usborne Publishing, 2009).

Saima Zaidi, ed., *Mazaar, Bazaar: Design and Visual Culture in Pakistan* (Karachi: Oxford University Press, 2010).

Course grading policy

Multiple techniques of assessment will be used in the course. By using multiple forms of assessment, the Instructor will have an in-depth picture of the knowledge, skills, and dispositions of Student Teachers. The total grade determined by examinations should not exceed 30 per cent of the course grade. Student Teachers are expected to be present in class, engage with activities and discussion, and complete course assignments. The course Instructor will tell you how the course will be graded and which assignments will be graded.

One of the best ways to assess this course is via a portfolio. Your course Instructor will advise you about making a portfolio if one is required.

Planning guide

The planning guide is organized by unit.

Each unit includes an overview of the unit and a selection of ideas for Instructors teaching the course. Ideas for teaching are organized by week. The ideas are starting points only, and there are many other ideas that Instructors (and Student Teachers) may want to pursue.

For units 1 and 5, a complete set of example session plans is provided. Example session plans are also provided for units 2 and 4. Session plans are provided as examples for Instructors to try or adapt as needed. Example session plans are designed for a period of 50 to 60 minutes.

UNIT



INTRODUCTION TO
THE ART, CRAFTS, AND
CALLIGRAPHY COURSE

Unit overview

This unit begins with an overview of the course and the question ‘what is art, what is craft’, as well as a consideration of the role of calligraphy. The two words (*arts* and *craft*) fit together—like *cup* and *tea*—and both require creativity. They might also use similar materials and the same elements and principles of design. However, a craft is an activity that uses specific materials with a certain goal in mind. Usually a craft has a set of directions and skills to make to a finished product, and when a child makes a craft, he or she learns to follow directions and solve problems while working toward a goal. Art is generally much less directed and more creative—the goals of a piece of art are less well defined. The difference may also be in the hands of the craftsman or woman and the artist: it depends on the purpose of the piece. There is no correct answer!

In the second week of this unit, Student Teachers learn about child development and art, and the importance of art education. They will identify the attributes required for teaching these subjects in elementary grades and consider how teachers promote or hinder creative and artistic development through their interactions with children.

Week 1: Introduction to art education

- Overview of the course
- What is art? What is craft?
- The course portfolio

Week 2: Approaches to art teaching

- Art and child development
- Why teach art and craft in elementary grades
- The role of the teacher in teaching art, crafts, and calligraphy

Unit learning goals

At the end of the unit, Student Teachers will be able to:

- critically discuss the question ‘what is art?’
- explain ways in which art and craft are similar and different from each other
- analyse and discuss examples of children’s art with reference to children’s developmental stages in art
- identify the attributes required to teach art in the elementary grades.

Essential questions

- What is art? What is craft?
- What are children's developmental stages in art?
- Why is art, crafts, and calligraphy education important?
- What attributes do teachers require to teach art, crafts, and calligraphy in the elementary grades?
- How can teachers interact with children to support their creative development?

Unit 1: Session plans



Week 1, session 1: Overview and introduction to the course

Introduction to the course (20 minutes) Provide a brief overview of the art course, its contents, and learning goals. Respond to any questions that Student Teachers have and discuss the ways in which the course will be assessed. Note that this course is mostly focused on the visual arts, and dance, music, and drama are not included.

Brainstorming (10 minutes)

Ask Student Teachers what comes to their mind when they think about art. Ask them to jot down key words, ideas, and feelings that represent art. Ask them to share their ideas with a partner.

Visualization (10–15 minutes)

Now ask Student Teachers to close their eyes for a few moments to think of a world without art. Ask them to draw their mental image in their notebooks. Discuss their ideas about a world without art (what do they imagine?) and invite Student Teachers to share the images they made.

Conclusion (10 minutes)

Have Student Teachers consider the following quotes. Based on their discussions, do they agree with the quotes? Why? Why not?

Art is not what you see, but what you make others see. (Edgar Degas)

Art is literacy of the heart. (Elliot Eisner)

Quotes from the 'Incredible Art Department':

- <http://www.incredibleart.org>

Week 1, session 2: What is art? What is craft?



Classification activity (20–30 minutes, depending on the number of items)

Present a variety of images and artefacts of art, crafts, and calligraphy to Student Teachers. You could put the images on cards or display them on PowerPoint slides. Examples could include a piece of mirror embroidery from Balochistan; a wooden spoon from Gilgit; a painting by Abdur Rahman Chughtai; calligraphy by Anwar Jalal Shemza, Sadequain, Ismail Gulgee, and Shakir Ali; tiles from Masjid Wazir Khan in Lahore, pottery from Multan; a sculpture by Huma Mulji; a decorated truck; etc. Present as many images and artefacts as possible.

Ask Student Teachers to work in small groups to categorize the items into art or craft. They should keep a note about why they put a particular item into the category.

Reporting (30 minutes)

Item by item, ask each group to say which category they put the item in and why. Note points of disagreement. Make notes on the board or chart about the criteria they mention; for example, purpose, value, or an item's rarity.

Use the discussion and criteria listed to develop an understanding of how art, craft, and calligraphy are the same but different. Defining *craft* is perhaps easier than defining *art*: craft is an activity that uses specific materials with a certain goal in mind. Usually a craft has a set of directions and skills to get to a finished product. Art is generally much less directed and more creative; the goals of a piece of art are less well defined. The difference between the two may be in the hands of the craftsman or woman and the artist: it depends on the purpose of the piece. Calligraphy is difficult to categorize: if the viewer is looking at the technique that was used, then it might seem like a craft; if they are moved or affected deeply by the calligraphy, it might seem more like art.

Week 1, session 3: The course portfolio



Introduction (5 minutes)

It is likely that Student Teachers will be familiar with a portfolio as they are mentioned elsewhere in the ADE/B.Ed (Hons) program. Begin by asking Student Teachers about portfolios. For example, ask if they have made portfolios before, and what they were?

If Student Teachers are not familiar with the idea of a portfolio, share examples and spend some time discussing their purpose and content. Explain that there is no single standard formula for a course portfolio, but portfolios can spotlight student learning and record a process of scholarly inquiry of approaches into a particular subject. Course portfolios serve several functions: they serve as an aid to memory ('what worked, what didn't?'); they help in investigating student learning ('are they learning what I am teaching?'); and they are available to others for discussion, feedback, and formal review. The course portfolio is a collection of work by Student Teachers that 'tells the story' and provides evidence of learning and development during the course.

Small group and whole-class discussion (30 minutes)

Ask Student Teachers to discuss the following questions in small groups:

- What is the purpose of a portfolio for this course?
- What might be included in a portfolio for this course?
- How will you organize your portfolio? What items will go in which section?

Ask the groups to report back to the whole class on the first question (remind groups to avoid repeating what other groups have already reported). Note important points on the board.

If these have not been covered, explain that the key purposes for having Student Teachers make a portfolio for this course are as follows:

- To document your progress over time
- To identify patterns of growth in an area or competency
- To develop your skills in reflection, interpretation, and self-assessment
- To present a holistic picture of your skills and abilities to teach art, crafts, and calligraphy
- To provide evidence that you are prepared to teach art
- To present evidence of professional involvement

Ask the groups to report back to the whole class on the second question (remind groups to avoid repeating what others group have already reported). Note important points on the board.

If they are not mentioned, explain that portfolios could include examples of Student Teacher-made and child-made art, craft, and calligraphy (or photographs of the same); plans for activities and lessons; reflections on art; diagrams with ideas for cross-curricular links; reflections on teaching art, crafts or calligraphy; and course assignments. The range of items is not precise. Student Teachers will need to decide what to include to achieve the purposes of the portfolio (listed above).

Ask the groups to report back to the whole class on the third question (remind groups to avoid repeating what other groups have already reported). Note important points on the board.

Explain that portfolios can be organized by course unit, by theme (and there are various themes), or by type of material. There may be other ways too.

Whole-class discussion: Portfolio assessment (25 minutes)

As with all summative assessments, it is important for Student Teachers to know how they will be assessed and what will be assessed. Explain that the portfolio will be assessed and the result of the assessment will count toward their final grade.

As the Instructor for this course, you should have designed a rubric for assessing portfolios. If you have done this, share and discuss the rubric so that Student Teachers know how they will be assessed. (Alternatively, you could work with Student Teachers to design the rubric to assess their portfolios. See Unit 5 for information about how to design rubrics. This will require more time.)

Homework

Ask Student Teachers to identify two or three children at different ages for example, a 3-year-old, a 5-year-old, and a 12-year-old. Provide a box of pencils, pens, and crayons and ask the children to draw something familiar; for example, a dog or a house. Encourage them to draw their best picture.

Week 2, session 1: Art and child development



You will need to prepare a handout for this session about children's developmental stages in art. The following webpages will help you prepare, although there are many others, and children's developmental stages in art are presented in many textbooks.

'Children's Developmental Stages in Art':

➤ <http://portfolio.educ.kent.edu/schneiderj/kids.htm>

'Drawing development in Children':

➤ <http://www.learningdesign.com/Portfolio/DrawDev/kiddrawing.html>

'Lowenfield's Stages of Artistic Development':

➤ <http://www.d.umn.edu/~jbrutger/Lowenf.html>

Reading (20 minutes)

Distribute the reading about children's developmental stages in art. Invite Student Teachers to read with a partner. Introduce and explain any new vocabulary.

Discussion (20 minutes)

Discuss the reading about children's developmental stages in art. Ask:

- Do Student Teachers remember passing through these stages?
- Do they recognize some of the stages based on their experience with children they know now?

Remind Student Teachers that all children are different, the ages attached to each stage are not fixed, and that children might move forward and backward between stages for a while.

What questions do Student Teachers still have about child development and art?

Display and review of children's drawings (20 minutes)

Ask Student Teachers to display the drawings they collected from children (this was the homework task in the previous session).

Invite them to look at the drawings. What evidence can they see in the drawings of children's developmental stages in art?



Week 2, session 2: Why teach art and craft in elementary grades

Introduction (5 minutes)

Start the session by asking Student Teachers if they remember doing arts and crafts at school. What do they remember?

Explain that in this session they are going to be thinking about why arts, crafts, and calligraphy are an important part of the school curriculum.

Group work and presentation (30 minutes)

Explain that the school curriculum can be crowded. Some schools and teachers say they don't have time for arts and crafts, or that other subjects are much more important. Let's imagine that we are going to persuade these people that arts, crafts, and calligraphy do have an important role in education for all children.

Divide Student Teachers into groups and invite them to brainstorm as many of the potential benefits of teaching art and craft as possible. Allow approximately 10 minutes for this task. Now ask them to organize their ideas and to give a heading to each group of ideas.

Ask each group to present their ideas. Discuss and ask questions about key points or unusual points in their presentations.

Summary (5 minutes)

Summarize the session by explaining that participating in art, crafts, and calligraphy activities has a number of developmental benefits for children. It can help develop motor skills as well as problem-solving and critical-thinking skills. It encourages concentration, and it supports language and social development. Art, crafts, and calligraphy education can give children more confidence in their creative skills. It can help children learn to consider different points of view and promote cultural awareness.

As you provide the summary, invite Student Teachers to give you examples of how art, crafts, and calligraphy education can have these benefits for children. For example, using scissors helps develop motor skills, and talking about their work develops language skills.

Setting an assignment (5 minutes)

Conclude the session by setting an assignment. Ask Student Teachers to either:

- Write a letter to a senior education official to make the case for art, crafts, and calligraphy education in the primary school curriculum.

or

- Design a leaflet for parents explaining why art, crafts, and calligraphy education is beneficial for their children.

Week 2, session 3: The role of the teacher in teaching art, crafts, and calligraphy



Introduction (20 minutes)

Ask Student Teachers to read the story 'One Little Boy'. (The story is provided at the end of this unit.)

Discuss as a whole class:

- Are you familiar with the situation the author describes?
- What messages about art, teaching art, and learning art was the author trying to convey?
- Do you agree with these messages?

Summarize by noting that in the elementary grades, children are unlikely to have an art teacher. In early grades, children might have the same teacher for all subjects. They do not have an art teacher as such, but they should still be doing art, crafts and calligraphy. In this session they are going to think about the attributes a teacher needs to teach art, crafts, and calligraphy well.

Talking with children about their art, crafts, and calligraphy (40 minutes)

Explain that one of the most important attributes required for teaching art, crafts, and calligraphy is to be able to talk with children about their work and how they made it or are making it. The way teachers talk and interact with children is key to children's creative development.

Divide Student Teachers into small groups (three or four members). Share the scenarios listed below (you can put them on a chart, the board, or in a handout). Ask Student Teachers to consider and discuss the impact of each scenario on children's creative development.

1. A child shows the teacher his painting. The teacher says 'What is it?'
2. In a calligraphy activity, the teacher asks: 'Tell me about why you chose these colours?'
3. The teacher sees the child is having difficulty. He says: 'Let me do that for you?'
4. The teacher notices that the two parts of a child's model keep falling apart. She asks: 'How could you make this connection stronger?'
5. Children have made pinch pots from clay. She looks at them and says, 'I wonder where the best place is to dry these. What do you think? Where shall we put them to dry?'
6. The teacher comments on a child's work when it is finished. 'That's good', she says.
7. At the end of the lesson, the teacher asks, 'Who would like to tell us about the patterns they've made?'
8. At the end of the lesson, the teacher says, 'Bilal has made the best puppet. Bilal, show your puppet to everyone?'

Invite groups to report back in a whole-class discussion. Which scenarios encourage creativity and children's artistic development? Which ones hinder creativity and children's artistic development?

One Little Boy

by Helen Buckley



One day, a little boy went to school. He was a quiet little boy and it was quite a big school. But when the little boy found that he could go to his room by walking right in from the door outside, he was happy: the school did not seem quite so big anymore.

One morning, when the little boy had been in school for a while, the teacher said: 'Today we are going to make a picture'. 'Good!' thought the little boy. He liked to make all kinds of pictures: lions and tigers, chickens and cows, trains and boats. He took out his box of crayons and began to draw.

But the teacher said, 'Wait! It is not time to begin!' And she waited until everyone looked ready. 'Now', said the teacher, 'we are going to make flowers'. 'Good!' thought the little boy. He liked to make beautiful ones with his pink and orange and blue crayons. But the teacher said, 'Wait! I will show you how'. She drew a red flower with a green stem. 'There', said the teacher, 'now you may begin'.

The little boy looked at his teacher's flower. Then he looked at his own flower. He liked his flower better than the teacher's. But he did not say this. He just turned his paper over and made a flower like the teacher's. It was red, with a green stem.

On another day when the little boy had opened the door from the outside all by himself, the teacher said, 'Today we are going to make something with clay'. 'Good!' thought the little boy. He liked clay. He could make all kinds of things with clay: snakes and snowmen, elephants and mice, cars and trucks. He began to pull and pinch his ball of clay.

But the teacher said, 'Wait! It is not time to begin!' And she waited until everyone looked ready. 'Now', said the teacher, 'we are going to make a dish'. 'Good!' thought the little boy. He liked to make dishes. He began to make some that were all shapes and sizes.

But the teacher said, 'Wait! I will show you how'. And she showed everyone how to make one deep dish. 'There', said the teacher, 'now you may begin'. The little boy looked at the teacher's dish. Then he looked at his own. He liked his better than the teacher's, but he did not say this. He just rolled his clay into a big ball again and made a dish like the teacher's. It was a deep dish.

The little boy learned to wait, and to watch, and to make things just like the teacher. Soon, he didn't make things of his own anymore.

Then it happened that the little boy and his family moved to another house, in another city. The little boy had to go to another school. This school was even bigger than the other one. There was no door from the outside into his room. He had to go up some big steps and walk down a long hall to get to his room. And the very first day he was there, the teacher said, 'Today we are going to make a picture'.

'Good!' thought the little boy. And he waited for the teacher to tell what to do. But the teacher didn't say anything. She just walked around the room.

When she came to the little boy, she asked, 'Don't you want to make a picture?'

'Yes', said the little boy. 'What are we going to make?'

'I don't know until you make it', said the teacher.

'How shall I make it?' asked the little boy.

'Any way you like', said the teacher.

'And any colour?' asked the little boy.

'Any colour', said the teacher. 'If everyone made the same picture and used the same colours, how would I know who made what, and which was which?'

'I don't know', said the little boy. And he began to make a red flower with a green stem.

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UNIT



HISTORY AND
CULTURE

Unit 2 overview

In Unit 2, Student Teachers will make links between art and the culture in which it was created, and explore ways in which art is a reflection of culture and how culture influences art.

Student Teachers will begin the unit by looking at the art and architecture of the Indus Valley, one of the world's earliest urban civilizations and noted for its planned cities built of brick, roadside drainage system, and multistoried houses. Inhabitants of the ancient Indus river valley developed new techniques in handicraft and metallurgy. Crafts of the Indus Valley included pottery making, dyeing, metalworking in bronze, and bead making.

Islamic art, like art everywhere, encompasses many styles. It has been influenced by the pre-existing cultures of the peoples living in areas where Islam has spread. Therefore, Islamic art is an expression of people living in lands where Islam has an influence on daily life. Student Teachers will consider the different styles and development of Islamic art and opportunities to use Islamic art as a way of teaching mathematics. An important element of Islamic art is calligraphy. Student Teachers will learn about Pakistani calligraphers and their work, and will make their own calligraphy.

Art movements are the collective titles that are given to artworks that share the same artistic ideals, style, technical approach, or time frame. Grouping artists of similar interests or styles into art movements is mainly a characteristic of western art. Art movements are essentially a development of the 20th century, when there was a greater variety of styles than at any other period in the history of art. As with all art, these movements are a reflection of a particular period in history. Although Cubism, realism, and abstraction originated in western art, many Pakistani artists have painted and continue to paint using these styles and techniques. In Unit 2, Student Teachers are introduced to Cubism, realism, and abstraction via the works of Pakistani artists.

Week 3: Art and culture in ancient Indus Valley civilizations

- Art and crafts (the development of pottery and metalwork, printing on cloth, bead making)
- Planning teaching and learning based on the art and culture of ancient Indus Valley civilizations

Week 4: Islamic art

- Introduction to Islamic art
- History and development of Islamic art
- Islamic art and links across the curriculum

Week 5: Calligraphy

- Calligraphy in different cultures and traditions around the world
- Persian artists and their calligraphy
- Pakistani calligraphers (Anwar Jalal Shemza, Syed Sadequain Ahmed Naqvi, Ismail Gulgee, and Shakir Ali)
- Making calligraphy using different tools and mediums

Week 6: 20th-century art in Pakistan

- Introduction to Cubism (Pakistani artists Shakir Ali and Mansoor Rahi)
- Introduction to realism (Pakistani artists Ali Imam, Iqbal Hussain, Khalid Iqbal, and Anna Molka Ahmed)
- Introduction to abstraction (Pakistani artists Ahmed Parvez, Lubna Latif, Maqsood Ali, Anwar Maqsood, and Hamid Ali)

Unit learning goals

At the end of the unit, Students Teachers will be able to:

- give examples of how art is a product of the particular culture in which is produced
- discuss the key features of Islamic art
- explain the significance of calligraphy in Islamic art and culture, and how it developed
- explore how manipulating and embellishing letters, words, and text can enhance, or change, meaning
- recognize and appreciate artists, art styles, and artwork
- describe Cubism, realism, and abstraction.

Essential questions

- Does art reflect culture or shape it?
- How is culture and tradition expressed through art?
- What is Islamic art?
- How can I use Islamic art to teach math and other subjects?
- How can writing be manipulated and embellished to convey meaning through its appearance (beyond its literal meaning)?
- What are Cubism, realism, and abstraction in art?

Ideas for teaching Unit 2

The ideas below provide possible starting points for sessions and activities with Student Teachers.



Week 3

Ideas for teaching about art and crafts of ancient civilizations in the Indus Valley

Student Teachers could:

- Share what they know already about ancient civilizations in the Indus Valley (this topic is part of the Semester 2 course Pakistan Studies).
- Imagine a visit to Moen-jo-Daro many thousands of years ago and write a postcard to their family about the city.

- Make clay seals with markings that signify them as their personal seals. The Indus Valley civilization is famous for its clay seals. The seals were probably used to close documents and mark packages of goods, and they often included an image and script.
- Try bead making or block printing.
- Invite an expert to present and discuss a selection of artefacts from the Indus Valley.
- Plan a lesson for children in higher elementary grades to learn about town planning in a city like Harappa.

Week 4



Ideas for teaching about Islamic Art

Student Teachers could:

- Classify a range of Islamic art in various ways (for example, according to four categories or elements, or according to when or where it was produced).
- Explore geometry and tessellations through Islamic art.
- Design a tile and make it in clay.
- Design a carpet using motifs and patterns from Islamic art.
- Visit a building that incorporates Islamic art or a museum to look at examples of Islamic art. If possible, they could take photos or make drawings of what they see and take notes about materials used, origin, and other details.

Week 5



Ideas for teaching about calligraphy

Student Teachers could:

- Compare calligraphy from different cultures in Japan, China, Europe, and the Islamic world to find out how they are the same and different. They could consider: Who made the calligraphy? What materials were used, and where does the calligraphy appear? What size is the calligraphy? Was the calligraphy designed to be viewed close up or far away? Why might people in any culture choose to make 'special' writing? Can a writing style change how we read a piece of writing?
- Read about calligraphy in Islamic art. For example: <http://www.vam.ac.uk/content/articles/c/calligraphy-in-islamic-art/> or www.islamicart.com
- Practice making calligraphy using different media (in any language).

Week 6



Ideas for teaching about 20th-century art in Pakistan (Cubism, abstraction, realism)

Student Teachers could:

- Prepare for and participate in an interactive lecture to introduce Student Teachers to Cubism, abstraction, and realism, illustrated with examples by Pakistani artists.

- Take part in a jigsaw research activity about Pakistani artists. Divide Student Teachers into five groups. Assign each group an artist. Ask them to work individually to find out about the artist and to collect examples of their work (they can download images into a folder to share). In class, create five new groups, so that each group has a Student Teacher who researched each of the artists. Invite group members to share what they learned with each other.
- Share images of work by realists using PowerPoint slides. Discuss the paintings and the characteristics of realism. Have Student Teachers draw their own 'everyday scene' with an emphasis on realism and detail.

Example session plans for Unit 2

Week 4, session 1: Introduction to Islamic art

Preparation

Prepare two PowerPoint presentations:

- An introductory PowerPoint presentation with examples of Islamic art from each of the four categories (10–12 images).
- A PowerPoint presentation for Student Teachers to use in small groups with at least 30 examples of Islamic art showing the four different categories (include the date for each piece of art and its origin)

Introduction (15–20 minutes)

Using the introductory PowerPoint presentation, explain to Student Teachers that despite the variety of Islamic art that exists, most traditional art fits into one of four general categories.

- Geometric designs, including tiling and tessellating designs
- Organic and figural designs, including plants, animals, and human figures
- Calligraphic designs, which use Arabic script in decorative ways
- Medallion designs, often seen in carpets, which have a central design element surrounded by borders

Discuss each of the images, noting that some examples include more than one category.

Sorting activity (20 minutes)

Divide Student Teachers into small groups and have them work at a computer so that they can view the PowerPoint presentation. (If no computer is available, prepare handouts of the images.) Ask them to look at each of the images of Islamic art and classify the works into four categories. If they feel an artwork might have characteristics of two categories, they should place it in the category they feel it matches most strongly.

Discussion (20 minutes)

When groups have finished, have them compare answers and discuss any differences of opinion.

Additional ideas

Ask Student Teacher to place the artworks in chronological order, creating a timeline that shows when each piece of art was created. Invite them to make generalizations about how the art changed over time.

Ask Student Teachers to organize the artwork geographically. Invite them to make generalizations about art from different places.

Explore styles of Islamic art:

- 'Styles in Islamic Art': http://www.vam.ac.uk/vastatic/microsites/1342_islamic_middle_east/
- 'Islamic Arts and Architecture': <http://islamic-arts.org/>

Week 4, session 3: Islamic art and links across the curriculum

This session could be used as an example of art across the curriculum as Student Teachers and children learn about geometry as well as Islamic Art.

Preparation

You will need a compass and ruler to use on a blackboard.

Student Teachers will need the same to use in their notebooks or on A4 sheets of paper.

Lecture with PowerPoint presentation (15–20 minutes)

Use the following content to prepare a short lecture. Illustrate your lecture with images.

The use of geometry is important in the development of Islamic ornament, whatever form it takes. The use of purely geometric elements to create elaborate patterns, though, has become a sophisticated form of decoration on its own. The appeal of Islamic geometric decoration lies in its logical interrelation of parts, reflecting in abstract form the underlying order found in nature.

Among the most important aspects of Islamic geometric design are repetition and variation. A series of tiles, for example, may consist of only one or two shapes, but the patterns of the tiles may all be different. In other designs, a few different shapes may be combined to create a complex interlocking pattern.

Symmetry plays a part in most Islamic patterns. There may be a single line of reflective symmetry, usually from the top to the bottom, or there may be three or four lines of symmetry. Straight (translation) and turning (rotational) movements are also used. Sometimes reflective symmetry and the two kinds of movement are found in the same design. Symmetry and repetition give unity to the more complex designs

Triangles and hexagons (30 minutes)

Student Teachers will need a compass, paper, and a ruler.

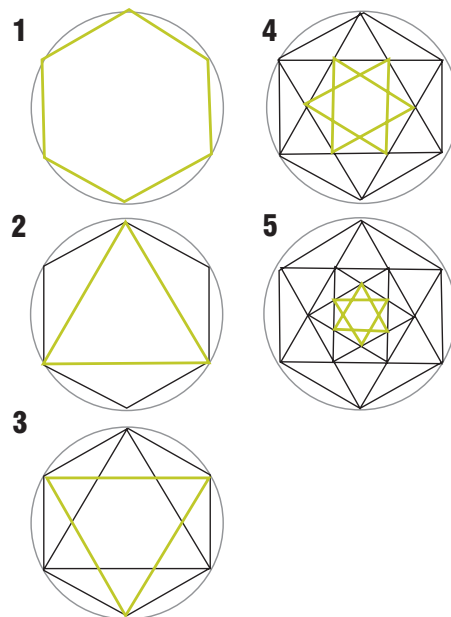
Give the following instructions to Student Teachers:

1. 1. Open the compass about two inches and press the point into the paper. This is the invisible starting point from which the design will unfold. Draw a circle with the compass. Draw a circle with the compass.
2. Put the compass point anywhere on the circumference of the circle, and swing the pencil leg so that a mark is made on the circumference. Move the point of the compass to the pencil mark, and make another pencil mark on the circumference. Continue doing this around the circle until there are six marks.
3. Join up the points in sequence around the circle to make the six-sided polygon, a hexagon. This has three pairs of parallel lines.

Explain to Student Teachers that now they are going to draw stars within the hexagon:

1. Join up every second point. (Student Teachers should now have an equilateral triangle.)
2. Join up the other three points and you have a second equilateral triangle. Together these two triangles make up a star. One triangle points up to heaven, the other points down to Earth. Three pairs of parallel lines make up the star. In the middle of the star is another hexagon.
3. Joining up every second point of the inner hexagon makes another equilateral triangle in the inner hexagon. Joining up the other points makes a second equilateral triangle and another six-pointed star with a hexagon in the middle.

Point out to Student Teachers that this pattern can go on and on.



This activity is from: <http://www.vam.ac.uk/content/articles/t/teachers-resource-maths-and-islamic-art-and-design/>

Conclusion (10 minutes)

Conclude the lesson by asking Student Teachers to cut out the hexagonal shape they first made inside the circle. This is a hexagonal tile. Ask them if they can fit their tiles together. If not, why not? How could they make tiles that fit together?

Week 5, session 3: Making calligraphy**Preparation**

Collect and provide a variety of materials for Student Teachers to make calligraphy, such as calligraphy pens, paints, different kinds of paper, scissors, crayons, chalks, and so forth.

Introduction: Experimentation (20 minutes)

Ask each Student Teacher to write their name (in any language). They should write it carefully and make the font larger than normal.

Ask them to look closely for characteristics they might emphasize, such as the repetition of a letter, a first or last letter, a pattern in their name, or a prominent feature.

Ask Student Teachers to experiment with ways of embellishing and manipulating these characteristics, using a calligraphy pen or pencil or any other material.

Now ask them to write their name again slowly, but this time emphasizing these characteristics.

Making calligraphy (40 minutes plus out-of-class time)

Explain to Student Teachers that they are going to use the same approach to create a piece of two dimensional art around a word, letter, phrase, or poem (in the language of their choice), taking calligraphy as their inspiration.

Ask them to select their word, letter, phrase, or poem and to experiment with embellishment and manipulation. They should also try using different materials. As they are making choices, remind them to think about what they would like to achieve with their calligraphy.

Once they have an idea and decided on the materials to use, they can begin. Remind Student Teachers to keep notes on their choices (such as why this word, letter, phrase or poem; why these embellishments; and why these materials).

Explain to Student Teachers that they should bring their completed works to the next session. They should also prepare a short description of their work to explain why they chose this subject and materials, and what they wanted to achieve.

A variation on this activity is to select one word, letter, phrase, or poem for all Student Teachers to work with. This will produce a variety of calligraphy in different media, expressing different feelings and ideas but all with the same subject.

UNIT

3

ELEMENTS AND
PRINCIPLES OF DESIGN

Unit 3 overview

The elements and principles of design are the building blocks used to create a work of art. The elements of design can be thought of as the things that make up a piece of art. The principles of design can be thought of as what an artist does to the elements of design. In Unit 3, Student Teachers will explore elements of art and principles of design. Emphasis is placed on hands-on experience so that Student Teachers practice using some of the elements and principles of design.

Week 7: The elements and principles of design (lines and colour)

- Elements of art and their importance: line, shape, form, space, texture, value, and colour
- Lines and what they do in art
- Types of lines: vertical, horizontal, diagonal, zigzag, and curved
- Line variation, length, width, and texture
- Colour and the colour wheel (primary, secondary, and tertiary colours)
- Characteristics of colour: hue, value, and intensity

Week 8: The elements and principles of design (size, shape, and texture)

- Use of space
- Two dimensions and three dimensions in art
- Geometric shapes and forms
- Organic shapes and forms
- Texture

Week 9: Printing and patterns

- Printing: vegetable printing, leaf printing, and block printing
- Pattern making: geometrical and organic patterns

Weeks 10 and 11: Drawing and painting

- Pencil drawing, graphite drawing, crayons, pastels, etc.
- Shading techniques
- Painting
- Still life
- Landscape

Unit learning goals

At the end of the unit, Student Teachers will be able to:

- analyse how the elements of art and design principles are used to communicate ideas and feelings
- create art for specific purposes using the elements of art to communicate ideas
- experience using different mediums for expression in art
- apply art vocabulary in daily work.

Essential questions

- What are the elements and principles of design?
- How do I use the elements and principles of design to create and critique artwork?
- How can the elements and principles of design influence the viewer's perception of work?

Ideas for teaching Unit 3

The ideas below provide possible starting points for sessions and activities with Student Teachers.



Week 7

Ideas for teaching about the elements and principles of design

Student Teachers could:

- Visit the following website for simple descriptions and examples of the elements and principles of design: <http://www.johnlovet.com/test.htm>
- Try the exercise at the end of the description to help consolidate their understanding of the elements and principles of design, and/or to assess their understanding:
 - <http://www.johnlovet.com/exercise.htm>
- visit another useful site about the elements and principles of design:
 - <http://www.goshen.edu/art/ed/Compose.htm>

Ideas for teaching about lines

Student Teachers could:

- Draw lines as an expression to music being played. Vary the moods of music.
- Analyse paintings and sculptures of famous artists. Study the way the artist has used line to emphasize certain aspects and to create unity and perspective in the composition.
- Use as many different types of lines as possible to cover an entire page.
- Make a storyboard using stick figures to help tell a story.

Ideas for teaching use of colour (colour wheels, tints, tones, and shade)

Student Teachers could:

- Create a chart showing which colours can be made by mixing primary colours (blue, red, and yellow). Make notes on the chart to explain how each colour was made. Then, look at how one colour is affected by the one next to it, e.g. a red looks redder next to a green than it does next to an orange.
- Drip paints onto a wet sheet of paper and take note of the effects of colours mixing.
- Observe and experiment with colours as they are placed side by side. Use paints or paper to experiment by placing different coloured circles onto a standard background square. Take note of the apparent changes that are brought about when colours are placed beside each other.
- Make two similar drawings and use warm colours in one drawing or painting and use cool colours in the second. Take note of the effects on the viewer.

- Use colours next to each other on the colour wheel to create harmony in a picture.
- Find objects or drawings that are one particular colour. Then compare them with what others have found. Can you order the colours in a sequence to show value, from the lightest to the darkest?
- Paint a number of pictures using only two or three colours to show different emotions. Paint an 'angry' picture. What two colours will you choose to use? Paint a 'sad' picture. Which colours will you use now?
- Explore value as an element of art: use one colour and make a colour chart by starting with the saturated hue at the top of the page, and gradually changing its value by adding white, a small portion at a time. Paint each new colour under the previous one. Use these monochromatic colours to make a picture.

Week 8



Ideas for teaching about use of space and value in two-dimensional and three-dimensional art

Student Teachers could:

- Look at colour to see how it can give a sense of space. For example, often the sky gets bluer and trees get greener as they recede (colour gradation).
- Create three-dimensional forms with straws or toothpicks and clay (e.g. coil pots)
- Make sculptures from a variety of different materials, such as cardboard and wood scraps, connected with string, elastic bands, and glue.
- Make a clay sculpture. Observe light and shade of the structure by using a torch and shining it on the sculpture from different directions. Draw the sculpture a number of times, showing how the direction of light affects the light and shadows.
- Explode a design. Cut a sheet of dark paper into several pieces (of any design). Place them like a jigsaw (with each part fitting together) on a white background. Pull the sections apart, leaving small white spaces between the dark forms, then increase the white spaces. How does the image change?
- Use a light source on this or another set of objects to create shadow and use this as an arrangement to paint with a monochromatic scale.
- Take a section of a photograph or picture, enlarge it, and use it as a model to copy. Look especially at the dark and light patterns.
- Analyse the work of several artists and their use of light and shade.

Ideas for teaching about texture

Student Teachers could:

- Collect materials with different textures or collect photos of materials with different textures. Try classifying them in different ways (such as rough, smooth, shiny, or soft).
- Use pencil or wax crayons to make pencil or crayon rubbings on trees and other surfaces.
- Use varied textures to paint on and use as a print. For example, dip sea sponges in paint and print on material or paper to achieve different effects. Other ideas include: wrapping rope around wood or a tin, which can be rolled in paint and then over paper.



Week 9

Ideas for teaching about patterns and printmaking

Student Teachers could:

- Create patterns using only geometric shapes, only organic shapes, and then a mix of both.
- Use halves of potatoes for block printing. Cut shapes into the cut half of the potato. Dip the end of the potato into a tray of paint or use a paintbrush to apply paint or ink. Stamp the end of the potato onto paper to create a variety of patterns.
- Use lids of different sizes to make prints. Apply paint on the edge and stamp down on paper.



Weeks 10 and 11

Ideas for teaching drawing and painting

Student Teachers could:

- Try blind contour drawing. This is an excellent way to train the eye to draw what it really sees rather than what it thinks it sees. Ask Student Teachers to choose an object to draw. Ask them to pick a point on the object where the eye can begin its slow journey around the contour or edge of the object. Explain that when the eye begins to move, so should the hand holding the pencil. At no time should they look at their hand as it draws. They should try drawing the entire contour of the object without lifting their pencil from the paper. Explain that the more they practice this method, the more their drawings will resemble what they are looking at.
- Draw a still life picture. Before starting, use a cut-out frame to find a composition that is balanced and pleasing to the eye. Make the still life again, but this time, choose another composition using the cut-out frame.
- Take paints and other media outside and paint a landscape. Plan some outdoor visits to create some interesting landscape, seascapes, or cityscape.
- Look at the work of an artist and try to paint in their style.

UNIT

CRAFTS



Unit 4 overview

Crafts are closely related to art. Both require creativity, and in many cases similar materials are used. They may use the same elements and principles of design. However, a craft is an activity that uses specific materials with a certain goal in mind. Usually a craft has a set of directions and skills to result in a finished product, and when a child makes a craft, he or she learns to follow directions and solve problems while working toward a goal.

Craft is also linked closely to technology. Crafts make use of technology, and some technologies used are very old. However, technologies change and develop and so do crafts. Pottery for example, is an ancient craft that relies on technologies first developed thousands of years ago. These technologies have developed, and so the way pottery is made has also changed even though the fundamental process is the same.

In Unit 4, Student Teachers will consider the vast array of crafts produced in Pakistan, from pottery to puppets. They will look at selected crafts by location—what is made and where—and speak with local craftsmen and women. They will look at how crafts are made and the technology involved. Student Teachers will make crafts as well as plan and evaluate craft activities for children in the elementary grades. They will consider ways to link craft activities to other areas of the curriculum.

Week 12: Crafts in Pakistan

- Crafts practiced and made in Pakistan
- Crafts and technology
- Doing craftwork and making handicrafts (for example, puppets and puppetry, textiles, making beads, making mosaics and mirror work, and pottery).²

Week 13: Doing crafts with children in the elementary grades

- Doing craftwork and handicrafts
- Crafts across the curriculum
- Doing crafts with children in the elementary grades

Unit learning goals

At the end of the unit, Students Teachers will be able to:

- describe the variety of crafts produced in Pakistan.
- explain links between locations and crafts produced, and broader links to the culture and communities that produce them.
- discuss ways in which developments in technology have changed the way crafts are made.
- reflect on and critique crafts that they and their peers produce.
- design craft activities for children in elementary grades.
- Give examples of links between crafts and other areas of the curriculum.

² These are examples. You should choose crafts appropriate to your location and resources available.

Essential questions

- How are crafts linked to the places where they are produced?
- Who are the craftsmen and craftswomen of Pakistan?
- What crafts are produced locally and by whom?
- What can children learn from doing and making crafts?
- How are craft activities linked to learning across the curriculum?

Ideas for teaching Unit 4

The ideas below provide possible starting points for sessions and activities with Student Teachers.

Weeks 12 and 13



Student Teachers could:

- Make a map that shows which crafts are made where in Pakistan. Find out why this area is known for this particular craft.
- Collect crafts produced locally and set up an exhibition at college, university, or at a school.
- Select a local craft, develop a set of questions to ask the craftsmen or craftswomen who make the craft, and interview them. They could write up the interview as if writing for a magazine or newspaper. Student Teachers could collect the articles and make them into a booklet about crafts in the area.
- Make a variety of types of puppets: glove or hand puppets, finger puppets, sock puppets, rod puppets, and shadow puppets.
- Plan and present a puppet show for children. They should think about the age and interests of the audience.
- Make papier mâché beads and explain how they could use them to teach about sequences in math, or as the starting point for a creative writing activity. (For example, children could imagine they found the bead, or a bracelet or necklace made from the papier mâché beads, and write about where the bead came from and who owned it.)
- Make and decorate thumb pots (pinch pots). Steps for making a pinch pot:
 - o Begin with a ball of clay. Push your thumb into the centre. Then pinch up the walls.
 - o Turn the piece as you pinch. This will help you to keep an even thickness in the walls of the piece.
 - o Gently pat the bottom on a flat surface to create a flat spot on the bottom of the piece.
 - o If desired, add a design to the inside and outside of the pot and to the edges.
- Look at a variety of textiles from Pakistan, for example, hand-woven *khaadi*, mirror-work, embroidery, and block-printed fabrics. They could consider questions such as: Who makes these fabrics? What was their original purpose?
- Try weaving strips of paper and fabric. Cut up a large photo or picture into strips. Find a similar sized photo or picture and cut that into strips. Take the strips from one photo and lay them out next to each other on a piece of paper. Glue both end of the strips to the paper. Now take the strips from the second photo or picture and start to weave them across the strips from the first photo. What kind of effects can be produced by using different photos or pictures? Try the same activity with strips of fabric or with natural materials.

- Create patterns by block printing (potato printing) onto fabric or other surfaces.
- Design and try out craft activities with children in elementary grades. Reflect on the activities and children's reactions.
- Ask Student Teachers to collect materials for a craft box: empty boxes, bits of fabric and thread, tape, tinfoil, tissue paper, etc. Keep the craft box at college or in your department so that Student Teachers can use the items when needed.

The content of this unit lends itself to project work. Student Teachers could select a local craft and develop a project around it to include:

- Selecting a craft to examine
- Interviewing with craftsmen and women
- Collecting artefacts (or taking photographs of them)
- Studying the technique and materials used and the technology behind it
- Practicing the craft and making artefacts
- Planning activities for children related to the craft
- Presenting their work; for example, in a display, spoken presentation, or booklet

Example session plan for Unit 4

Week 13, session 2: Crafts across the curriculum: Investigating shadows

In advance of the lesson, make or collect a few very simple shadow puppets. You can do this by cutting out shapes on strong paper or card and attaching them to a stick. You could also collect a few interesting-shaped objects to cast a shadow. Groups of Student Teachers will need a screen. They can hang a sheet of fabric or paper and two people can hold it. If you have a smooth, clean wall, that might work also as a screen. Finally, groups of Student Teachers will need a source of light. A torch or lamp will work if the room is not too bright and the light is strong. You might need to darken the room.

Introduction (5 minutes)

Explain to Student Teachers that you will be taking them through a series of activities that they could do with children in the elementary grades. You are assuming the role of the schoolteacher and the Student Teachers are the children.

Explain that the sequence of activities begins with making shadow puppets. Shadow play is an ancient form of entertainment and storytelling. It is still popular today, and the puppets used range from intricate moving shapes of people and animals to the simplest shapes cut from a piece of card. (Try to show some pictures of shadow puppets.)

Investigating shadows (30 minutes)

Demonstrate the use of the puppets you made, then provide Student Teachers with card, glue, and sticks to make their own simple shadow puppets. They should draw the puppet they want on a piece of paper or cardboard. For this first puppet, they should just make the outline shape, cut it out, and attach it to the stick: for example, the shape of a cat, a house, a robot, or an owl. Provide some time for Student Teachers to practice using their puppets.

Now ask Student Teachers to make another shadow puppet. This time, their puppet should be more complex. Again, they should draw the puppet they want on a piece of paper or cardboard, but this time, instead of just cutting an outline, they should cut out shapes from within the outline: for example, windows in a house, the battery in a robot, or the eyes of an owl.

Ask Student Teachers to try out their second puppet.

Ask Student Teachers to compare the shadows produced by their two puppets.

Ask: ‘What is a shadow?’ Listen to answers and ask if they have additional questions to help them refine their ideas. Explain that a shadow is an absence of light, caused by an object blocking light.

Divide Student Teachers into groups and give them several objects and materials to test. Can they make shadows with the materials? (Materials could include a glass, sieve, book, piece of fabric, plastic bag, and magnifying glass, for example.)

Discuss: Which materials make the best shadows? Why?

Introduce new words: *opaque*, *transparent*, *translucent*. Explain the words in simple terms. We can see clearly through transparent materials and light passes through them. Translucent materials let some light through them, and opaque materials do not let any light pass through them. The opaque materials make the best shadows.

Reflection and discussion (20 minutes)

Explain that the activity has stopped. You are no longer a schoolteacher and the Student Teachers have stopped being children in class.

Ask Student Teachers to discuss the following questions with a partner:

- The activity began with shadow puppets, but what subject was being taught?
- What knowledge and skills were children developing via this activity?

Key points to mention if they are not raised:

- Children will be able to explain that a shadow is an absence of light, caused by an object blocking light.
- Children will be able to explain the difference between opaque, translucent, and transparent materials and give examples.
- Children will be able to observe, collect, and present evidence.
- Children will be able to use simple equipment and materials.

Ask Student Teachers to discuss the following questions with a partner:

- In what grade would you do this activity? Why?
- How could you develop this lesson?

Explain that children in all elementary grades could try this activity or at least parts of the activity. Cutting out shapes might be difficult for children in grade 1, so the teacher could help or make puppets for children to experiment with. The words *opaque*, *translucent*, and *transparent* might be introduced with older children only (grade 3 and above).

Ideas for developing the activity include investigating ways to make the shadow bigger and smaller, or investigating shadows made by the Sun and making a sundial. Or teachers might use the idea of shadows for a language activity. There are many options.

Conclusion (5 minutes)

Conclude by explaining this session was another example of how to make links across the curriculum beginning with an art activity.

UNIT



ASSESSING ART, CRAFTS,
AND CALLIGRAPHY IN
THE CLASSROOM, AND
EXHIBITION

Unit 5 overview

In this unit, Student Teachers begin drawing together all that they have learned by focusing on lesson planning, classroom management, and assessment in teaching and learning art, crafts, and calligraphy.

In the first week, Student Teachers will revisit the idea of connecting art across the curriculum and the opportunities that doing art, crafts, and calligraphy provides for learning other subjects. As many schools in Pakistan do not include teaching art, crafts, and calligraphy in the timetable, it is especially important for Student Teachers to be able to identify opportunities to integrate art, crafts, and calligraphy with other subjects so that children in elementary grades have opportunities for creative development. In the first week of this unit, Student Teachers will also briefly consider the specific classroom management skills required for teaching art, crafts, and calligraphy, before moving on to the topic of assessment.

In the second week of this unit, Student Teachers will focus on assessment of art, crafts, and calligraphy in elementary grades. The most important aim of assessment in these subjects in elementary grades is to enhance children's learning. Assessment is, therefore, at the heart of teaching and learning arts, crafts, and calligraphy.

The end-of-semester display of artwork and exhibition are important aspects of art teaching and learning. Student Teachers will plan and organize an art exhibition to exhibit their work prepared during the course.

Week 14: Preparing to teach art, crafts, and calligraphy

- Connecting art, crafts, and calligraphy across the curriculum
- Managing art, crafts, and calligraphy in the classroom
- What is assessment in art, crafts, and calligraphy education?

Week 15: Preparing to teach art, crafts, and calligraphy, continued

- Assessing children's learning during an art activity
- Assessment rubrics
- Planning for art, crafts, and calligraphy

Week 16: Exhibition and portfolios

- Arts and crafts exhibition
- Display and assessment of Student Teacher projects and portfolios

Unit learning goals

At the end of the unit, Students Teachers will be able to:

- critically discuss the value of assessing learning in art education in elementary grades
- identify opportunities for assessment in an art, crafts, or calligraphy activity or lesson
- plan for assessment in an art, crafts, or calligraphy activity or lesson.

Essential questions

- What planning is required for teaching and learning art, crafts, or calligraphy?
- How can I integrate art, crafts, and calligraphy with other subjects?
- How is assessment in art, crafts, and calligraphy the same as in other subjects? How is it different?
- What art, crafts, and calligraphy knowledge, skills, and attitudes or dispositions should I be assessing?
- How can I establish effective criteria for assessment in arts?

Ideas for teaching Unit 5

Week 14



Student Teachers could:

- Practice connecting learning outcomes or learning objectives to activities and assessment.
- Make spider diagrams or mind maps to show curriculum links between topics from art, crafts, and calligraphy to other subjects, and from other subjects to art, crafts, and calligraphy.
- Listen to a presentation from an experienced elementary school teacher (or teachers) about classroom management in art, crafts, and calligraphy lessons and activities, and take part in a question-and-answer session with the teacher(s).
- Take photographs and draw diagrams of how to set up a classroom for art, crafts, and calligraphy.
- Identify classroom routines and rules for art, crafts, and calligraphy with children in the elementary grades.
- Make lists of materials to collect for teaching and learning art, crafts, and calligraphy.
- Identify what to assess in the elementary grades when teaching art, crafts, and calligraphy.
- Discuss how art, crafts, and calligraphy are assessed and why and how assessment is the same or different from other subjects.

Week 15



Student Teachers could:

- Examine specific lesson plans to identify what to assess, when, and how.
- Create simple assessment rubrics.
- Visit a class when children are doing art and find out what the teacher is assessing. Write about what you observed and learned about assessing art.
- Read the article 'Writing Learning Outcomes and Assessment Criteria in Art and Design' by Allan Davies:
 - http://www.heacademy.ac.uk/assets/documents/subjects/adm/writing-learning-outcomes-final26_6.pdf
- Practice linking learning outcomes, activities, and assessment.



Week 16

Student Teachers could:

- Prepare for and curate an exhibition of work produced by them during the course, including portfolios.
- Finalize their course portfolios.
- Review and assess each other's portfolios (peer assessment).
- Prepare a presentation about their experiences and learning about art, crafts, and calligraphy.

Example session plans for Unit 5

Week 14, session 1: Connecting art, crafts, and calligraphy across the curriculum

Introduction (5 minutes)

Divide the class into half. Explain that one-half of the class will do one activity. The other half will do a different activity. (If time allows, both groups should try both activities.) Explain that both activities are about making connections between art, crafts, and calligraphy and other subjects, which has been discussed throughout the course. Explain the activities.

Making a diagram of cross-curricular links (40 minutes)

Activity 1

In the National Curriculum for Social Studies in grade 4, one of the themes is 'Culture: The way we live together'. More details are provided in the handout at the end of the unit.

In the National Curriculum for Mathematics in grade 1, it is stated that children should be able to identify basic shapes. More details are provided in the handout at the end of the unit.

Ask Student Teachers to work with a partner. Have them select one of the themes and identify art and craft activities that would help children achieve the listed learning objectives. Ask them to prepare a spider diagram or mind map to present their ideas.

Explain how to make a spider diagram or chart. Ask Student Teachers to write the starting theme ('culture: the way we live together' or 'recognizing basic shapes') in the centre of a piece of chart paper. Brainstorm ideas and link those ideas to the central idea. Continue adding ideas and links and try grouping similar ideas together. If Student Teachers are not sure what to do, try making a spider diagram or mind map together.

Activity 2

Ask Student Teachers to work with a partner. They should select one of the following topics or techniques from this course:

- Block printing
- Islamic art
- Colour

Ask them to think of links between their topic and other curriculum areas (math, science, social studies, language arts, and general studies). Ask them to prepare a spider diagram or a mind map to present their ideas.

Explain how to make a spider diagram or chart. This time, Student Teachers will write their topic or technique (block printing, Islamic art, colour) in the centre of a piece of chart paper. As they did with the first diagram, they should brainstorm ideas and link those ideas to the central idea. They should continue adding ideas and links and try grouping similar ideas together.

Gallery walk (15 minutes)

Ask Student Teachers to display their spider diagrams and mind maps for a gallery walk.

Conclude the session by asking for comments on the diagrams and maps. They should show that making links between teaching art and teaching other subjects is easy and that there are many links to be made.

Week 14, session 2: Managing art, crafts, and calligraphy in the classroom

Whole-class discussion (10 minutes)

Classroom routines are especially helpful when teaching and learning art, crafts, and calligraphy. Ask Student Teachers:

- What is meant by 'classroom routines'?
- What are some examples of classroom routines?
- Why are classroom routines helpful for children and teachers?
- Are classroom routines the same as classroom rules?

Explain that classroom routines are particularly helpful for managing materials for art, crafts, and calligraphy activities. Children should know routines for getting their materials, distributing materials, tidying up, hanging up or storing their artwork, and moving around the classroom. If there are no routines or children don't know them, children cannot take responsibility for helping in the classroom, and the previously mentioned tasks have to be managed and carried out by the teacher.

Group discussion (30 minutes)

Ask Student Teachers to work in small groups to list the routines they would like to establish with children for art, crafts, and calligraphy activities, and how they would establish them.

Invite groups to report to the class (taking care not to repeat what other groups have already reported).

Design a poster

Invite Student Teachers to design a poster for the classroom to remind children about the rules and routines for an art activity. What would they write? How would they make it interesting and encouraging for children?

Student Teachers should begin the activity and complete it out of class, ready to share in the next session.

Week 14, session 3: What is assessment in art, crafts, and calligraphy education?

Begin the session by displaying the posters Student Teachers have made to help classroom management.

Small group discussion (15 minutes)

Divide Student Teachers into small groups (three or four members) to discuss the following:

- Should children's learning in art, crafts, and calligraphy be assessed? Why?
- What are some of the challenges in assessing art, crafts, and calligraphy?

Invite groups to report back, and ask one Student Teacher to note key ideas on the board.

Art, crafts, and calligraphy can and should be assessed, as the information collected informs teaching and is the basis for feedback to help children improve and develop their work. Formative assessment of art, crafts, and calligraphy in the primary grades is especially important because the knowledge, skills, and attitudes children are developing often cut across the curriculum. Assessment during an art activity can reveal something about children's development (such as the development of fine motor skills) and specifically about particular subjects (such as language development).

When we assess children's work, we have to take care not to simply determine whether or not their work is 'good', as in lifelike or neat and tidy. A young child's collage of the city might not be as lifelike or sophisticated as a collage by an 11-year-old, but the young child may have worked well with others to produce the collage, demonstrated creativity, selected a variety of appropriate materials, used materials such as scissors and glue effectively, and been able to talk about the work to the teacher and other children. Assessment is about the process and the product.

What should be assessed in arts, crafts, and calligraphy in elementary grades? (40 minutes)

In elementary grades, teachers will be assessing children's knowledge, skills, and attitudes in art, crafts, and calligraphy. Ask Student Teachers, again working in small groups, to develop a list of knowledge, skills, and attitudes they would assess in the elementary grades. For example, they might think that children should know the names of shapes, be able to use scissors to cut out small shapes, and demonstrate interest in work done by their peers.

Encourage them to be specific. For example, rather than saying ‘children will know about colours’, they will write ‘children will be able to list primary colours’ or ‘children will be able to create secondary colours by mixing primary colours’. They should record their ideas on three flip charts. Each group should then post their flip charts in three locations around the room.

Divide Student Teachers into three groups to review the charts and to develop three ‘master lists’. One group reviews charts prepared about knowledge, another looks at the charts about skills, and the other looks at attitudes. They should only add an item to the master list if they all agree that it is clear what is meant and that the item is applicable to children in the elementary grades. They should avoid repeats.

Display the master lists in the classroom.

Week 15, session 1: Assessing children’s learning during an art activity

Assessing children’s learning during an art activity (30 minutes)

Explain to Student Teachers that they are going to read a lesson plan and identify what the teacher will assess, when and how to determine what children already know, and what they are learning or have learned during the lesson.

Distribute an example lesson plan (there is one at the end of the unit).

Allow Student Teachers time to read the lesson plan with a partner. As they read, remind them to think about the following questions:

- What will the teacher assess? (Refer to the charts made in the previous session about knowledge, skills, and attitudes.)
- When will the teacher assess it?
- How will the teacher assess it?

Whole-class discussion (20 minutes)

Discuss the three questions from the previous activity with the whole class.

Explain that the teacher will be specifically assessing learning described in the lesson learning outcomes. The teacher will be collecting evidence to decide if children demonstrated the knowledge, skills, and attitudes listed. The teacher will probably be open to other information too: children might learn something the teacher hadn’t planned for or there might be something unexpected that provides useful information about the child and their learning.

Explain that there are several key points for assessment in the lesson. The first is in the discussion: the teacher finds out what children know already. All the way through the lesson as the teacher gives instructions, he or she can see who is following and who is having difficulty. The teacher can find out why they are having difficulty following instructions (for example, perhaps they don’t understand the instructions). The teacher can see which choices children make when they draw organic and geometric shapes or choose warm and cold colours. She or he can ask about their selection of

shapes and colours. At the end of the lesson, the teacher can find out if children can respond to questions about the work they have done. Note the importance of talking with children throughout the lesson about their work to find out what they know and can do.

Homework (5 minutes)

Distribute the four assessment tools (these are provided in this course guide). Ask Student Teachers to read them and to be ready to discuss the following questions in the next session:

- In what ways are they different from each other? In what ways are they the same?
- When would they be used? Over how long a period of time?
- Who uses each tool?
- What do they think the purpose is of each tool?

Week 15, session 2: Assessment rubrics

Feedback on the four assessment tools (15 minutes)

Ask Student Teachers to refer to the four assessment tools they looked at for homework.

Divide Student Teachers into small groups (of three or four students) and ask them to discuss the following questions:

- In what ways are the assessment tools different from each other? In what ways are they the same?
- Over how long a period of time is the tool used?
- Who uses the tool?
- What do they think the purpose is of each tool?

Conclude the activity with a brief whole-class discussion about each question. Summarize by explaining that all the tools are for assessing art. Tool 1 is likely to be used by a teacher over a term to help assess children's general level/performance in art. Tool 2 is also likely to be used by a teacher, but it breaks up performance into a different set of categories than Tool 1 does, and they are more specific. Tool 3 is more likely to be used by a child or student, and it is a self-assessment tool to be used over a short period of time. Tool 4 is a rubric for a performance-based assessment (or authentic assessment). A performance-based assessment is a form of assessment that requires students to perform and demonstrate a task rather than write or select an answer. The rubric helps the teacher to make a less subjective judgement of the performance of the task.

Making a simple rubric (30 minutes plus out-of-class time if needed)

Ask Student Teachers to continue working in small groups (of three or four members). Explain that they are going to make a simple rubric to assess learning based on the lesson plan in the previous session.

Ask them to make the following chart with the learning outcomes in the lesson plan down the left-hand side:

	1	2	3
Name geometric shapes			
Differentiate between organic and geometric shapes			
Give examples of and differentiate between warm and cold colours			
Follow instructions to complete the task			
Use the materials provided			
Discuss the work they produced			

Ask Student Teachers to think about each of the intended learning outcomes for the lesson and what a child will do or say that will inform them that they have successfully achieved the learning outcome. Ask them to add their ideas to the chart in column 1.

Now ask Student Teachers to think about each of the intended learning outcomes for the lesson and what a child will do or say that will inform them that they have not achieved the learning outcome. Ask them to add their ideas to the chart in column 3.

Now ask them to think about each of the intended learning outcomes for the lesson and what a child will do or say that will inform them that they have partially achieved the learning outcome. Ask them to add their ideas to the chart in column 2.

Ask groups to display and compare their charts.

Concluding discussion (10 minutes)

Has every group made the same rubric? If there is variation, what accounts for the variation?

In what ways would this rubric be helpful to the teacher teaching the lesson?

Week 15, session 3: Planning for art, crafts, and calligraphy

Discussion and brainstorm (10 minutes)

Discuss: Is planning a lesson in arts, crafts, and calligraphy the same or different from other subjects?

Ask Student Teacher to brainstorm the questions to ask when planning a lesson or activity in art, crafts, and calligraphy. Note down ideas on a chart or board. Possible responses include:

- What theme or topic is the lesson based on?
- What knowledge, skills, and attitudes do I want to develop?
- What do children already know? What can they already do?
- How does the lesson build on what's been done before?
- What stimulus am I going to provide?
- What do I need children to think about?
- What problems do I want them to solve?
- How can I encourage children to explore materials and try out ideas?
- What resources will they need?
- How will I assess learning?
- What will children do next?

Note that the questions are the same questions teachers ask themselves when making a plan for any subject. However, there are some slight differences: teachers planning art, crafts, and calligraphy lessons might spend more time thinking about materials and resources and how to manage them.

Thinking about learning outcomes, activities, and assessment

Remind Student Teachers about the links between learning outcomes, learning activities, and assessment. Discuss the following example as a whole class as a way to link the three elements of a lesson.

A lesson has the following outcome: 'Children can make a tonal strip by mixing increasing amounts of white paint into a given colour'.

Ask:

- What activities would they plan?
- How would they assess learning?
- What learning would they assess?

Now share the following learning outcomes on the board or chart

- Children can describe what they think or feel about their own and others' work
- Children can predict new colours from different mixes of primary colours
- Children can use simple tools and materials correctly to make a three-dimensional model
- Children can observe closely to create a still life drawing of two objects

Divide Student Teachers into eight groups. Assign one learning outcome to two groups. Assign another learning outcome to two more groups and so on. Ask each group: What activities would help children achieve the learning outcome? What would they assess and how? Explain that after 15 minutes, they will share their ideas with the other group working on the same outcome.

After 15 minutes, invite groups to share ideas and provide feedback to each other. If time allows, repeat the process and provide groups with another learning outcome to work on.

Make sure that you are moving between groups, guiding the task and commenting on ideas.

Excerpt from National Curriculum for Social Studies (Grade 4)



Theme	Students' learning outcomes
Culture: The ways we live together	<ul style="list-style-type: none"> • Explain the term <i>culture</i>, with examples. • Describe their family culture (language, food, dress, how the festival is celebrated, etc.). • Compare their own family culture with that of a family in another country. • Compare the culture of different provinces of Pakistan. • Identify the ways in which the people of their province are similar and different with each other. • Recognize that culture is dynamic and keeps changing over time.
Getting along with others	<ul style="list-style-type: none"> • Define the terms <i>conflict</i> and <i>peace</i>. • Identify the possible consequences of peace and conflict. • Understand that their attitude may result in peace or conflict. • Identify ways to create peace. • Recognize that conflicts are inevitable and can be managed (dealt with positivity).
Ways of resolving conflict	<ul style="list-style-type: none"> • Identify ways of resolving conflicts. • Explain that communication is a way to resolve conflict. • Use problem-solving methods to suggest a solution to a personal (home, school) problem.
Communication	<ul style="list-style-type: none"> • Identify the forms of communications. • Trace the history of any modern form of communication. • Identify the advantages and disadvantages of any one modern form of communication. • Explain the ways in which computers have made communication easier. • Design a postcard and write a message and post it to a friend. • Use a telephone directory to identify the telephone numbers of emergency services in their area (police, fire brigade, ambulance).

Excerpt from National Curriculum for Mathematics (Grade 1)

S

Contents and scope	Learning outcomes and skills
Identification of basic shapes	<p>i) Recognize and match objects from daily life of similar shape.</p> <p>ii) Identify the following basic shapes:</p> <ul style="list-style-type: none"> • Rectangle • Square • Circle • Oval • Triangle <p>iii) Identify the basic shapes from real-life objects.</p> <p>iv) Match similar basic shapes.</p>
Patterns	<p>i) Identify and describe patterns with two or three elements.</p> <p>ii) Extend a given pattern of two or three elements.</p>
Position	<p>Identify whether an object is placed</p> <ul style="list-style-type: none"> • inside or outside • above or below • over or under • far or near • before or after • right or left, of a given picture.

Examples of assessment tools



Assessment tool example 1

Level	Aspects for assessment		
	Exploring and developing ideas	Investigating and making images and artefacts	Evaluating and developing work
1	Children respond to ideas	Children use a variety of materials and processes to design and make images and artefacts	Children describe what they think or feel about their own and others' work
2	Children explore ideas	Children investigate and use a variety of materials and processes to design and make images and artefacts	Children discuss differences in others' work, and suggest ways to develop their own work
3	Children explore ideas and collect visual and other information for their work	Children investigate the qualities in materials and processes, communicate their ideas, and design and make images and artefacts for different purposes	Children discuss similarities and differences between their own and others' work, and adapt and develop their own work

Assessment tool example 2

Assessment tool
Student _____ Grade _____
Ratings: excellent, good, fair, poor
Knowledge of basic art concepts
Colour
Perspective: Depth perception
Proportion
Composition
Balance
Contrast
Harmony
Skill level: Application
Use of tools
Gluing/pasting
Neatness
Dexterity
Attitude: Interest ability
Cooperation
Participation
Care and use of materials
Promptness
Respect for students and other art work
Use of class time

Adapted from a rubric developed by the Alaska Department of Education & Early Development at:

➤ <http://www.eed.state.ak.us/tls/frameworks/arts/6assess3.htm#visual>

Assessment tool example 2

Assessment tool	
What I was good at: ...	What I need help with ...
What I enjoyed ...	What I'd like to do next ...

Assessment tool example 4

Pastel drawing rubric

	Advanced	Proficient	Basic	In progress
Technical	<ul style="list-style-type: none"> • Realism • All fits together • All is consistent • Background is considered as well as objects drawn • Pastels are handled the same throughout the drawing 	<ul style="list-style-type: none"> • Colours blended from dark to light • Not smeared but one colour is layered next to other colours so the eye blends the colours • Shapes are developed and not contained within outline 	<ul style="list-style-type: none"> • Objects are complete • Colour has been added • Some layering of colours • Drawing surface is technically different from object to object • Some shading but not complete 	<ul style="list-style-type: none"> • Idea is started but not complete • Only two colours used for shading • Smearing • Finger prints still on surface • Background and objects separate
	<ul style="list-style-type: none"> • It looks good • Focal point • Repetition • Variety • All shapes fit the design • Background is considered 	<ul style="list-style-type: none"> • Focal point • Variety • Repetition 	<ul style="list-style-type: none"> • Starts at the base of the paper • Inside of page is ignored • Objects border the page • Only centre is considered 	<ul style="list-style-type: none"> • Shapes float • Are unrelated
Work habits	<ul style="list-style-type: none"> • Whole class time and beyond 	<ul style="list-style-type: none"> • Whole class time 	<ul style="list-style-type: none"> • Majority of class time 	<ul style="list-style-type: none"> • Day working out of four days

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Lesson plan



This lesson links to measurement and geometry (competency 3) in the National Curriculum in grade 2.

Lesson outcomes

Children will be able to:

- name geometric shapes
- differentiate between organic and geometric shapes
- give examples and differentiate between warm and cold colours
- follow instructions to complete the task
- use the materials provided
- discuss the work they produced.

Materials

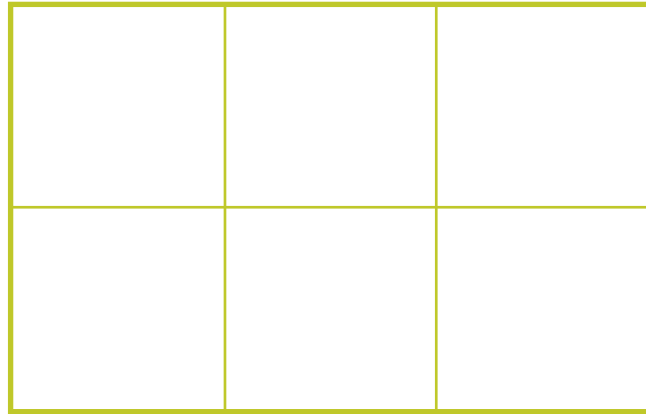
- Pencils
- A4 paper, two sheets per child
- Wax crayons or coloured pencils

Steps in the lesson

1. Introduce the activity by discussing geometric shapes and organic shapes. (Children will be familiar with geometric shapes from previous math lessons). Ask children to give examples from the classroom and local environment.
2. Talk about the concept of warm and cool colours. Do some colours make them feel warm? Do some colours make them feel cold? Why? (Children might say things like, 'fire is yellow and orange', 'water is sometimes blue'.)
3. Give every child an A4-sized piece of paper. Ask them to divide the paper into six squares, using their pencils. Show an example:

4. Ask children to fill each of their squares with geometric shapes, with only one shape in each box. Ask them to colour their shapes and the background using either warm colours or cold colours. (For example, they might have a green shape with a blue background, or a purple shape with a green background.)

5. Distribute more paper. Again, ask children to divide the paper into six squares. Now ask them to fill each box with a geometric shape. They can then colour in their shapes using only warm colours or cool colours (whichever they did not use to colour the organic shape pattern).



6. Display children's work when it is finished and discuss them with the whole class.
- How do the different combinations of colour make them feel?
 - What's their favourite colour combination?
 - How are the organic shapes different from the geometric shapes?
 - Which patterns do they like?



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