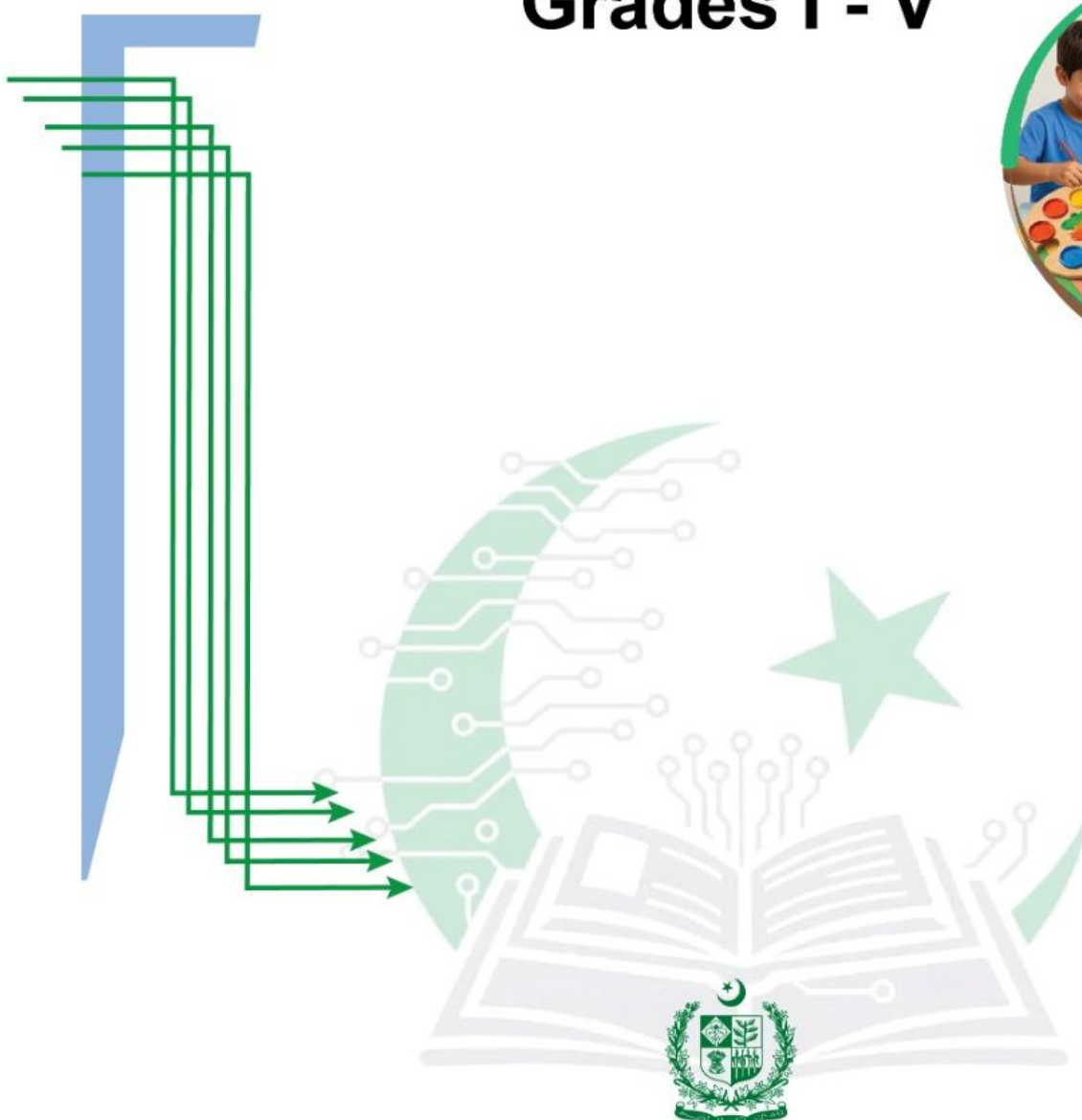


**New National Curriculum of Pakistan 2026
(NNCP)**

ARTS & CRAFTS

Grades I - V



GOVERNMENT OF PAKISTAN
NATIONAL CURRICULUM COUNCIL WING
MINISTRY OF FEDERAL EDUCATION & PROFESSIONAL TRAINING

DRAFT

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Chapter 1

Introduction and Curriculum Framework

1.1 Introduction

The Primary Arts and Crafts Curriculum (Grades 1–5) in Pakistan offers an experiential, learner-centered framework designed to foster holistic creative, motor, and cognitive development in young learners. Structured across two distinct developmental stages, it transitions students from sensory exploration and basic tool manipulation in Grades 1–2 to structural refinement, purposeful design, and independent expression in Grades 3–5. The curriculum integrates four core strands i.e, Visual Arts, Crafts & Design, Cultural Art Heritage, and Performing Arts, ensuring a balanced artistic education. Aligned with Bloom’s Taxonomy, it prioritizes hands-on application and creative synthesis, transforming abstract concepts into practical, studio-based learning (hands-on, active instructional approach). Students explore drawing, painting, printmaking, collage, model making, paper crafts, and dramatic performance while using upcycled and natural materials to promote environmental sustainability. Furthermore, the curriculum deeply connects learners to Pakistani identity, regional folk art, and cultural traditions through meaningful, age-appropriate activities. Ultimately, this framework equips students with technical mastery, critical reasoning, and a lifelong appreciation for arts and culture.

1.2 Vision

To nurture creative, confident, and aesthetically aware learners who observe, imagine, create, perform, interpret, and appreciate diverse forms of artistic expression. By engaging holistically with visual elements, practical design, local heritage, and performing arts, primary learners strengthen fine and gross-motor coordination, cultivate critical thinking, and build a deep, meaningful connection to Pakistani cultural traditions, Islamic values, and regional diversity.

1.3 Purpose

The Arts and Crafts curriculum for Grades 1-5 fosters holistic child development by integrating thinking, making, and responding to connect learning directly with everyday life. Moving systematically from Stage 1 (Grades 1-2), which emphasizes sensory exploration, guided control, and imitation to Stage 2 (Grades 3-5), which highlights purposeful selection, structural complexity, refinement, and growing independence. The curriculum enables learners to channel ideas and emotions through diverse two- and three-dimensional media, functional crafts, and performance forms. Collaborative and individual experiences deepen national identity, respect for regional diversity, and Islamic cultural traditions while cultivating essential life skills such as empathy, discipline, persistence, responsible resource management, and creative problem-solving. Ultimately, by Grade 5, learners are equipped to independently develop concepts, choose suitable media, produce original creative work, and thoughtfully reflect on both their own and others' artistic choices.

1.4 Objectives

- i) Explore and apply the elements of art and performance, including line, shape, form, colour, texture, pattern, space, proportion, tone, rhythm, movement, sound, and expressive voice delivery.
- ii) Develop age-appropriate skills in visual arts (drawing, painting, printmaking, collage, and model making), crafts (paper crafts, local, natural, and reusable materials), cultural heritage appreciation, and performing arts (poems, rhymes, and drama).
- iii) Generate, develop, and communicate original ideas through observation, imagination, experimentation, live sketching, and play.
- iv) Use local tools, safe materials, natural items, reusable resources, and spaces responsibly, safely, and with increasing control and precision.
- v) Plan, construct, rehearse, revise, present, and evaluate individual and collaborative creative work, including still life compositions, multi-texture collages, complex 3D structures, and stage performances.
- vi) Recognize, describe, classify, and appreciate Pakistani regional arts, crafts (such as Truck Art, Multani Pottery, Ajrak), Islamic artistic traditions, and cultural heritage.
- vii) Use age-appropriate subject vocabulary to describe, interpret, and discuss artistic choices, techniques, meanings, and cultural contexts.
- viii) Develop confidence, concentration, vocal pitch management, body language, empathy, cooperation, perseverance, and respect for diverse abilities and forms of expression.
- ix) Apply creativity and design thinking to everyday needs and simple functional problems, including upcycling and eco-design solutions.
- x) Build a progressive portfolio of creative processes and products that demonstrates growth across strands from Grade 1 to Grade 5.

1.5 Guiding Principles

- i) ***Learner-centered and inclusive:*** Provide equitable opportunities, multiple means of participation, and reasonable adaptation for different abilities, languages, and cultural backgrounds.
- ii) ***Process before product:*** Value exploration, imagination, rehearsal, experimentation, and reflection rather than uniform copying or decorative perfection.
- iii) ***Progression and continuity:*** Move systematically from basic exploration, guided representation, and simple imitation in Stage 1 (Grades 1-2) to purposeful selection, controlled application, refinement, composition, structural stability, and independent visual/performance communication in Stage 2 (Grades 3-5).

- iv) **Balanced learning:** Integrate creating/making, performing/presenting, and responding/appreciating across all four strands (Visual Arts, Crafts & Design, Cultural Art Heritage, and Performing Arts).
- v) **Cultural rootedness with openness:** Begin with local, Pakistani, and Islamic traditions (such as regional folk rhymes, traditional motifs, and local craft techniques), while enabling respectful engagement with regional and world cultures.
- vi) **Authenticity and choice:** Use meaningful themes from learners' lives and allow appropriate choice of subject matter, materials, roles, and modes of expression.
- vii) **Integration without loss of disciplinary identity:** Connect arts learning with language, social studies, science, mathematics, health, and environmental education while explicitly teaching arts knowledge and skills.
- viii) **Safe and sustainable practices:** Teach safe handling of tools, hygiene, care of shared resources, and preference for safe, affordable, locally available, natural, and reusable/upcycled materials.
- ix) **Collaborative and reflective practice:** Combine individual expression with group projects, script writing, peer response, self-assessment, and constructive review of performances.
- x) **Authentic assessment:** Use direct observation, performance tasks, observational drawing checks, 3D structural stability evaluations, portfolios, and learner reflection techniques.

1.6 Cross Cutting Themes

The following cross cutting themes have been catered in the whole document of curriculum, i.e, strands, sub strands, and activities etc.

- i) **Values, ethics and character:** Care, honesty, patience, discipline, gratitude, dignity of labour, respect for others' work, safe handling of materials, and responsible artistic choices are cultivated through art routines, group performance, and project execution.
- ii) **Pakistani identity and Islamic values:** Local and national traditions (such as Hamd, Naat, National Anthem, local crafts, and regional motifs), Islamic principles of beauty, balance, stewardship, and respect, along with culturally appropriate forms of representation, strengthen identity while broadening artistic inquiry.
- iii) **Cultural diversity and global citizenship:** Engagement with provincial heritage, regional folk rhymes, minority traditions, Muslim-world art, and global crafts develops curiosity, intercultural understanding, and respect for diversity.
- iv) **Climate and environmental awareness:** Nature-based observation, outdoor sketching, environmental drama themes, eco-design innovations (such as water filtration or wind turbine models), and the systematic upcycling of safe, reusable waste materials promote conservation and sustainable living.

- v) **Socio-emotional development and wellbeing:** Creative expression through visual arts, character role-play, and poem recitation helps learners identify and express emotions, build confidence, practice self-regulation, and experience belonging through collaborative performances.
- vi) **Inclusion, equity and accessibility:** Flexible materials, adaptable craft roles, and diverse performance options enable girls, boys, learners with varying motor skills, and learners from diverse social and linguistic backgrounds to contribute meaningfully.
- vii) **Communication, literacy and multilingualism:** Recitation, character dialogue, script writing, story retelling, artist statements, and group discussions strengthen articulation, vocabulary, listening, speaking, reading, and writing across native and instructional languages.
- viii) **Digital literacy and media awareness:** Age-appropriate exploration, visual documentation of art projects, and viewing digital resources of Pakistani crafts cultivate responsible media usage, media interpretation, and artistic awareness.
- ix) **Critical thinking, creativity and problem-solving:** Learners observe live objects, compare material properties, evaluate proportional accuracy, test structural stability in paper/clay crafts, revise performance scripts, and justify creative decisions.
- x) **Financial and entrepreneurial awareness:** Resourceful planning of raw materials, reduction of waste, appreciation of local artisans' crafts (such as pottery, textiles, and truck art), and simple discussions regarding functional craft utility connect creativity with practical value and sustainable livelihoods.
- xi) **Health and safety:** Consistent routines for using tools (scissors, carving implements), non-toxic paints, safe handling of natural items, body awareness in drama, movement control, and workspace clean-up build strong personal and collective responsibility.

1.7 Summary of International Comparison

Analysis of Country School Curricula to Identify Best Practices for Adoption in Pakistan's School Curriculum

Across the seven benchmark countries UK, Australia, Singapore, Malaysia, India, Sri Lanka and Turkey. Arts Education is consistently recognized at primary level, although its organization and terminology vary. Visual Arts are present in all seven, covering drawing, painting, making, design and visual literacy. Crafts & Design are generally integrated within Visual Arts or Design & Technology, while Cultural Art & Heritage is addressed through local traditions, artists, crafts, national identity and cultural understanding. Performing Arts are also represented across all seven, particularly through music, with drama and dance either taught as distinct areas or integrated into broader arts, language or physical education programmes. Digital tools and media are increasingly incorporated, particularly within Visual and Media Arts.

For Pakistan, all four strands are highly relevant and suitable for inclusion in the primary curriculum, with content adapted to local cultural, educational and resource contexts. The curriculum should provide age-appropriate opportunities for drawing, painting, crafts, design, cultural heritage,

music, storytelling, drama, movement and performance, using affordable and locally available materials. Pakistani regional crafts, Islamic art and architecture, traditional patterns, artists, stories and heritage should provide meaningful learning contexts, complemented by selected global traditions. The recommended approach should emphasize exploration, creativity, original expression, practical participation and progressive skill development, rather than mechanical copying or specialist training. The details of the countries are attached in **Annexure-A**.

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Chapter 2

Strands, Sub-Strands and Benchmarks

2.1 Strands and their Rationale

The following are the strands and their scope and rationale:

Table 1: Strand / Scope and Rationale

S.No.	Strand	Scope and Rationale
1	Visual Arts	Develops visual perception, imagination, technical control, and visual communication through five core components: Drawing and Observation, Colour and Painting, Printmaking, Collage, and Model Making (Soft Modelling). Learners systematically progress from exploring basic lines, shapes, primary colours, simple stamping, torn paper art, and soft clay manipulation (Grades 1-2) to applying proportion, tonal variation, colour schemes/blending, multi-colour block printing, multi-texture contrast collages, and stable, independent 3D clay/cardboard structures (Grades 3-5).
2	Crafts & Design	Develops fine-motor skills, structural assembly, material analysis, and design-thinking through two primary sub-strands: Paper Crafts and Local, Natural & Reusable Materials. Learners progress from basic paper folding, cutting, and safe material exploration (Grades 1-2) to measure complex paper architecture, functional usable paper products (e.g., desk organizers), material testing, upcycled decorative crafts, and eco-design problem-solving (Grades 3-5).
3	Cultural Art Heritage	Builds national identity, aesthetic appreciation, and intercultural respect through the study of Pakistani Arts and Crafts. Learners progress from identifying and naming local heritage examples (such as Truck Art, Multani Pottery, Ajrak) and observing decorative features (Grades 1-2) to classifying art forms by material, participating in cultural festival projects, and designing original artwork incorporating traditional motifs and regional patterns (Grades 3-5).
4	Performing Arts	Develops expression, listening, rhythm, vocal control, body language, and dramatic collaboration through Poems & Rhymes and Drama. Learners progress from reciting short rhymes (Hamd, Naat, National Anthem) using pitch/gestures and guided role-play (Grades 1-2) to chanting regional folk rhymes, performing puppet/shadow dramas, scripting/acting short scenes, and independently creating, performing, and reviewing community/environmental plays (Grades 3-5).

2.2 Strands Descriptions and Benchmarks

2.2.1 Strand 1: Visual Arts

Strand Description: Learners develop and apply visual, creative, and technical skills to observe, imagine, represent, and communicate ideas through drawing, colour, painting, printmaking, collage, model making, and age-appropriate digital media, with increasing control and independence.

2.2.2 Domain Benchmarks Stage wise

The grades were divided into two stages e.g. stage 1 is from grade (1-2) and stage 2 is from grade (3-5).

Table 2: Sub Strands / Benchmark / Grade 1-2

Sub strands	Benchmark: Grades 1-2	Benchmark: Grades 3-5
Drawing and Observation Colour and Painting Printmaking Collage Model Making	Learners explore and use basic visual-art elements, materials, tools, and techniques to observe, imagine, and represent familiar subjects and ideas through drawing, colour and painting, printmaking, collage and model making with guided control.	Learners purposefully select, apply, combine, and refine visual elements, materials, tools, and techniques to create, represent, and communicate ideas through varied two- and three-dimensional media with increasing control, creativity, and independence.

Strand 2: Crafts & Design

Strand Description: Learners develop and apply practical, fine-motor, creative, and design-thinking skills to investigate requirements, generate ideas, select and use appropriate materials and tools, create functional and decorative objects, and test, refine, and improve their work using local and reusable resources where appropriate.

Domain Benchmarks

Table 3: Sub-Strand / Craft & Design / Benchmark

Sub strands	Benchmark: Grades 1-2	Benchmark: Grades 3-5
Paper Crafts Local, Natural and Reusable Materials	Learners explore and use basic craft materials, tools, and processes to make simple decorative and functional objects, developing fine-motor control, safe handling, simple construction skills, and awareness of local and reusable resources.	Learners investigate requirements, generate and develop ideas, select suitable materials and tools, construct functional and decorative products, and test, refine, and improve their work with increasing precision, creativity, design thinking, and responsible use of local and reusable resources.

Strand 3: Cultural Art Heritage

Strand Description: Learners develop skills of observation, inquiry, appreciation, interpretation, and creative response through engagement with Pakistani regional heritage, Islamic art and architecture, traditional crafts, and performance practices, while developing respect for cultural diversity and selected artistic traditions from other cultures.

Domain Benchmarks

Sub strands	Benchmark: Grades 1-2	Benchmark: Grades 3-5
Pakistani Arts and Crafts	Learners observe, recognize, describe, and respond creatively to selected Pakistani, Islamic, and regional arts, crafts, patterns, and heritage traditions, while developing curiosity and respect for cultural diversity.	Learners investigate, compare, interpret, and respond creatively to selected Pakistani, Islamic, regional, and artistic traditions, using visual and cultural evidence with increasing independence, thoughtful appreciation, and respect for diversity.

Strand 4: Performing Arts

Strand Description: Through engagement with Pakistani regional songs, drama, role play, and storytelling, learners develop skills in observation, listening, vocal expression, movement, and creative response, while cultivating respect for cultural diversity.

Domain Benchmarks

Sub strands	Benchmark: Grades 1-2	Benchmark: Grades 3-5
Poem and Rhymes Drama	Learners observe, explore, and imitate basic rhythm, movement, vocal expression, and role-play through engagement with songs, regional songs, role play and storytelling, while developing curiosity and respect for cultural diversity.	Learners investigate, compare, interpret, and respond creatively to selected Pakistani regional songs, drama, role play, and storytelling-using cultural context to demonstrate increasing independence, thoughtful appreciation, and respect for diversity.



Chapter 3

Student Learning Outcomes and Progression Matrix

3.1 Introduction

This chapter outlines the Student Learning Outcomes (SLOs) and activity progression matrix for the National Curriculum Framework in Arts & Crafts across Grades 1 through 5. Structured to ensure age-appropriate, scaffolded development, the curriculum is divided into two distinct developmental stages: Stage 1 (Grades 1-2), focusing on sensory exploration, basic tool manipulation, and guided imitation; and Stage 2 (Grades 3-5), emphasizing purposeful selection, structural refinement, complex composition, and independent creative expression. The learning outcomes are systematically organized under four core strands - Visual Arts, Crafts & Design, Cultural Art Heritage, and Performing Arts - and further detailed through targeted sub-strands such as drawing, painting, printmaking, collage, model making, paper crafts, natural/reusable materials, local crafts, poetry, and drama. Each SLO defines specific knowledge and technical competencies expected at every grade level, moving from foundational skill acquisition in Grade 1 to advanced synthesis and reflection by Grade 5. Furthermore, every learning outcome is directly paired with suggested hands-on activities that connect artistic concepts to real-world applications, cultural traditions, and sustainable practices. By bridging standards, benchmarks, and practical classroom tasks, this chapter serves as a comprehensive guide for educators to foster holistic aesthetic, creative, and motor skill development in primary learners.

Strand 1: Visual Arts

Standard Description: Learners develop and apply visual, creative, and technical skills to observe, imagine, represent, and communicate ideas through drawing, colour, painting, printmaking, collage, model making, and age-appropriate digital media, with increasing control and independence.

Domain Benchmarks Stage Wise

The grades are divided into two stages; grade 1-2 is stage 1 and grade 3-5 is stage 2.

Table 4: Division of Benchmarks - Stage wise

Benchmark: Grades 1-2	Benchmark: Grades 3-5
Learners explore and use basic visual-art elements, materials, tools, and techniques to observe, imagine, and represent familiar subjects and ideas through drawing, colour and painting, printmaking, collage and model making with guided control.	Learners purposefully select, apply, combine, and refine visual elements, materials, tools, and techniques to create, represent, and communicate ideas through varied two- and three-dimensional media with increasing control, creativity, and independence.

Grade-wise SLO & Activity Progression Matrix

Table 5: Grade-wise SLO & Activity Progression Matrix

Sub-strand / Component	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Drawing and Observation (SLOs)	Identify and use different types of lines, values/tones and simple shapes.	Draw objects and its surroundings (space and form).	Recognize and use different surfaces (textures).	Recognize proportion and repetition, overlapping, detail, and tonal variation in live drawing.	Apply and create, balance drawings using proportion, detail, tone, texture, and composition.
Activities	<i>Line and Shape Hunt: Practice tracing straight, wavy, and zigzag lines, simple geometric shapes, and Value study.</i>	<i>Surrounding Sketching: Draw a classroom object (e.g., eraser/pencil/cup/apple) along with its background environment.</i>	<i>Texture Rubbing & Drawing: Create tactile texture rubbings using leaves or coins and recreate them on paper.</i>	<i>Live Object Drawing: Perform live observational sketching focusing on proportions, light/dark shading, and overlapping objects.</i>	<i>Balanced Still Life Composition: Arrange a still life set, focusing on composition, correct proportion, fine detail, and tonal balance.</i>
Colour and Painting (SLOs)	Recognize and use primary colours.	Mix, select and apply colours to represent objects, scenes, and imaginative ideas.	Explore colour mixing, brush control, and paint application to create visual effects.	Apply colour relationships (blending, layering), and various brush techniques to develop details in painting.	Select and apply colour schemes and painting techniques to create and refine an expressive, well-organized composition (Layout).

Activities	<i>Primary Colour Discovery: Identify red, blue, and yellow; paint simple filled shapes using primary paints.</i>	<i>Secondary Colour Mixing: Mix primary paints to create secondary colours and paint in a worksheet.</i>	<i>Brush Control Experiments: Through colour wheel study.</i>	<i>Blending & Layering: Paint a sunset/nature scene using wet-on-wet blending and layering techniques for depth.</i>	<i>poster making activity</i>
Printmaking (SLOs)	Using safe objects and natural materials to create simple prints.	Arrange and repeat printed shapes and textures to create basic patterns and simple compositions.	Design and print a simple motif or image using age-appropriate printing surfaces with consistency.	Combine repeated motifs using varied colours, textures, or layered printing to create an organized print composition.	Plan, produce, and refine a print composition to communicate an idea.
Suggested Activities	<i>Make a Stamp: (simple printings of shapes, cut vegetables, leaves, or sponge blocks.)</i>	<i>Pattern Stamping: Repeat stamped shapes in alternating sequences to create border patterns.</i>	<i>Block Printing: Carve a simple motif into soft foam/cardboard and produce consistent repeated prints.</i>	<i>Multi-Colour Layered Print: Overlay prints in two or more contrasting colours to build texture and depth.</i>	<i>Thematic Print Series: Carve and refine an intricate block to create a unified print composition conveying a story.</i>
Collage (SLOs)	Explore and arrange torn or cut paper and other safe	Select, overlap, and join materials to create an organized	Combine varied papers and other suitable materials	Apply contrast, overlap, texture, and placement	Select, organize, and refine a range of materials

	materials to create simple shapes, pictures, and textures.	collage showing recognizable forms, patterns, or ideas.	using layering, texture, and arrangement to create a planned collage.	to create emphasis, depth in a collage.	purposefully to produce an original collage that communicates a personal or thematic idea.
Suggested Activities	<i>Torn Paper Art: Tear coloured paper scraps into pieces and glue them down to form simple figures or fruit shapes.</i>	<i>Overlapping Form Collage: Cut geometric and organic shapes, overlapping them to represent a scene or animal.</i>	<i>Multi-Texture Collage: Combine fabrics, metallic wrappers, textured papers, and yarn into a planned collage.</i>	<i>Depth & Contrast Collage: Arrange focal points using contrasting light/dark paper elements and background layering.</i>	<i>Thematic Masterpiece Collage: Assemble diverse reclaimed media into an expressive, unified personal art piece.</i>
Model Making (SLOs)	Manipulate soft modelling materials by rolling, pinching, pressing, and joining to create simple three-dimensional forms.	Create and join simple three-dimensional forms with recognizable features, textures, to make simple objects.	Apply shaping, joining, adding, and removing techniques to create a stable three-dimensional form with surface detail.	Develop and refine a three-dimensional form using proportion, structure, texture, and purposeful arrangement of parts.	Plan, construct, and refine a three-dimensional artwork to communicate an original idea independently.
Suggested Activities	<i>Clay Basics: Roll playdough/ clay into coils, balls, and slabs to form basic animal or object shapes</i>	<i>Joined Clay Forms: Connect multiple clay pieces securely to construct simple functional objects like small pots or</i>	<i>Structured Clay model: Use scoring/slipping and carving tools to build a sturdy 3D structure with surface detail.</i>	<i>Proportional 3D Modelling: Construct a complex figure using clay, wire, or cardboard with correct</i>	<i>Independent 3D Design: Design, construct, and finish an original model expressing a clear concept.</i>

	<i>using stencils.</i>	<i>other 3 D forms.</i>		<i>proportions</i>	
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Strand 2: Crafts & Design

Standard Description: Learners develop and apply practical, fine-motor, creative, and design-thinking skills to investigate requirements, generate ideas, select and use appropriate materials and tools, create functional and decorative objects, and test, refine, and improve their work using local and reusable resources where appropriate.

Domain Benchmarks

Table 6: Strand 2 / Benchmark / Crafts & Design

Benchmark: Grades 1-2	Benchmark: Grades 3-5
Learners explore and use basic craft materials, tools, and processes to make simple decorative and functional objects, developing fine-motor control, safe handling, simple construction skills, and awareness of local and reusable resources.	Learners investigate requirements, generate and develop ideas, select suitable materials and tools, construct functional and decorative products, and test, refine, and improve their work with increasing precision, creativity, design thinking, and responsible use of local and reusable resources.

Grade-wise SLO & Activity Progression Matrix

Table 7: Grade-wise SLO & Activity Progression Matrix

Sub-strand / Component	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Paper Crafts (SLOs)	Explore and use folding, tearing, arranging, and safe joining techniques to make simple paper forms.	Combine folding, cutting, joining, and decorating techniques with increasing accuracy to create a simple paper craft.	Apply folding, cutting, joining, and surface decoration to construct a planned paper craft with increasing precision.	Design measured folding, repeated shapes, templates, or suitable joining methods to produce a complex paper construction.	Construct and refine usable decorative paper products with accuracy and independence.
Suggested Activities	<i>Simple Folding:</i>	<i>Paper Craft &</i>	<i>3D Paper Box/Structure</i>	<i>Complex Paper</i>	<i>Usable Paper Product</i>

	<i>Fold simple paper objects like fans, boats, or hats.</i>	<i>Cutting: Cut and glue paper strips to construct paper chains, greeting cards, or lanterns.</i>	<i>: Measure, fold, and assemble 3D paper boxes or decorative pop-up cards.</i>	<i>Architecture: making of building using cardboard boxes with precise measurement .</i>	<i>Design: Engineer a sturdy paper product (e.g., desk organizer, lampshade) independently .</i>
Local, Natural and Reusable Materials (SLOs)	Explore the local, natural, and safe reusable materials.	Select and combine suitable local, natural, or reusable materials to create a simple decorative or functional craft.	Compare and select local, natural, or reusable materials according to their properties to make a planned craft product.	Adapt and combine selected reusable and natural materials to make a purposeful decorative object.	Design, create, and refine a craft or functional object to communicate an original idea independently through purposeful and conscious use of local, natural materials.
Suggested Activities	<i>Material Exploration: Touch, collect and paint safe local natural items (twigs, leaves, pebbles, cardboard).</i>	<i>Recycled Craft Making: Combine bottle caps, plastic tubs, and sticks to build simple toys or wall hangings.</i>	<i>Material Testing Craft: Compare material strength (cardboard vs straw) and build a functional pencil holder.</i>	<i>Upcycled Decorative Object: Adapt discarded items (bottles, tin cans) into decorative planters or desk accessories.</i>	<i>Eco-Design Innovation: Making of 3D models e.g. bird feeder.</i>

Strand 3: Cultural Art Heritage

Standard Description: Learners develop skills of observation, inquiry, appreciation, interpretation, and creative response through engagement with Pakistani regional heritage, Islamic art and

architecture, traditional crafts, and performance practices, while developing respect for cultural diversity and selected artistic traditions from other cultures.

Domain Benchmarks

Table 8: Strand 3 / Benchmark / Cultural Art Heritage

Benchmark: Grades 1-2	Benchmark: Grades 3-5
Learners observe, recognize, describe, and respond creatively to selected Pakistani, Islamic, and regional arts, crafts, patterns, and heritage traditions, while developing curiosity and respect for cultural diversity.	Learners investigate, compare, interpret, and respond creatively to selected Pakistani, Islamic, regional, and artistic traditions, using visual and cultural evidence with increasing independence, thoughtful appreciation, and respect for diversity.

Grade-wise SLO & Activity Progression Matrix

Table 9: Grade-wise SLO & Activity Progression Matrix

Sub-strand / Component	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Pakistani Arts and Crafts (SLOs)	Recognize and name selected examples of Pakistani art and craft from visuals/ available resources.	Observe and describe decorative features in selected Pakistani crafts.	Classify materials and visuals of Pakistani arts and crafts.	Celebrate the local cultural traditions of Pakistan.	Design and create artwork inspired by local motifs.
Suggested Activities	<i>Heritage Identification: Look at pictures/ video watching of Pakistani crafts (Truck Art, Multani Pottery, Ajrak) and identify their names. Celebration of Pakistani cultural day (dresses,</i>	<i>Craft Feature Exploration : Describe colours, floral patterns, and geometric motifs in traditional Pakistani crafts. Celebration of Pakistani cultural day (dresses,</i>	<i>Craft Classification Activity: Categorize traditional art forms by material (clay, wood, textile, metalwork). Celebration of Pakistani cultural day (dresses, foods, crafts etc)</i>	<i>Cultural Festival Art Project: Create decorative crafts suitable for local festivals and cultural celebrations . Such as making buntings, Celebration of Pakistani cultural day</i>	<i>Motif Design Project: Create original artwork incorporating traditional truck art motifs, Ajrak geometry, or ceramic patterns. Celebration of Pakistani cultural day (dresses,</i>

	<i>foods, crafts etc)</i>	<i>foods, crafts etc)</i>		<i>(dresses, foods, crafts etc)</i>	<i>foods, crafts etc)</i>
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Strand 4: Performing Arts

Standard Description: Through engagement with Pakistani regional/national songs, drama, role play, and storytelling, learners develop skills in observation, listening, vocal expression, movement, and creative response, while cultivating respect for cultural diversity.

Domain Benchmarks

Table 10: Strand 4 / Benchmark / Performing Arts

Benchmark: Grades 1-2	Benchmark: Grades 3-5
Learners observe, explore, and imitate basic rhythm, movement, vocal expression, and role-play through engagement with songs, rhymes, role play and storytelling, while developing curiosity and respect for cultural diversity.	Learners investigate, compare, interpret, and respond creatively to selected Pakistani regional/national songs, drama, role play, and storytelling—using cultural context to demonstrate increasing independence, thoughtful appreciation, and respect for diversity.

Grade-wise SLO & Activity Progression Matrix

Table 11: Grade-wise SLO & Activity Progression Matrix

Sub-strand / Component	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5
Poem and Rhymes	Recite short rhymes and simple poems. using clear articulation, varied voice pitches, and expressive facial cues.	Recite traditional, national, regional folk rhymes, focusing on natural spoken rhythm, meter (rhythmic beat), and pause management.	Discover the story and characters in local poems, and retell them using expressive spoken voices.	Explore different traditional stories and poems from across Pakistan, and perform a short story or poem that shows local culture.	Write and perform short poems by changing voice tone, speed, and pitch to express different feelings
Suggested Activities	<i>Hamd, Naat, National</i>	<i>Phonic Songs, Milli naghmey,</i>	<i>Milli Naghmey, Children</i>	<i>Milli Naghmey, Children</i>	<i>Milli Naghmey, Children</i>

	<i>Anthem, phonic songs</i>	<i>Poems by Allama Iqbal & Sufi Tabassum etc</i>	<i>poems such as by Allama Iqbal and sufi Tabassum etc</i>	<i>poems such as by Allama Iqbal and sufi Tabassum etc</i>	<i>poems such as by Allama Iqbal and sufi Tabassum etc</i>
Drama	Use body language, simple gestures, and vocal variations to portray everyday roles, or animal characters in guided role-play scenarios.	Devise and perform short dialogues using voice contrast and physical posture to convey distinct character traits and emotions.	Create and perform a simple puppet or shadow drama based on a local folk story, using handmade characters, props, and everyday sound effects to express cultural themes	Collaborate in small groups to write and act out a short drama scene, parody focusing on plot structure, character interaction, and clear delivery.	Create, perform, and review a short drama about an environmental community or cultural topic, using simple set decorations, clear character changes, and confident stage acting
Suggested Activities	Professions role play, tableaux etc	Tableaus, poem recitals, parodies etc	Tableaus, poem recitals, parodies etc	Tableaus, poem recitals, parodies etc	Tableaus, poem recitals, parodies, moral play etc

SLOs Count with Cognitive Levels

Cognitive Levels & Count Matrix for Strands and Sub Strands

Table 12: Cognitive Levels & Count Matrix for Strands and Sub Strands

S.No.	Strand	Sub-strand	Remembering	Understanding	Applying	Analyzing	Evaluating	Creating	Total
1	Visual Arts	Drawing and Observation	1	1	3	1	0	1	7
		Colour and Painting	1	0	4	1	1	1	8

		Printmaking	0	0	2	0	1	4	7
		Collage	0	0	3	1	1	3	8
		Model Making	0	0	3	1	1	2	7
2	Crafts & Design	Paper Crafts	0	0	3	1	1	3	9
		Local, Natural & Reusable Materials	0	1	2	1	1	3	8
3	Cultural Art Heritage	Pakistani Arts and Crafts	1	1	1	2	0	1	6
4	Performing Arts	Poems and Rhymes	0	1	5	1	0	1	8
		Drama	0	0	3	0	1	4	8
Total Counts			2	3	29	9	5	19	67

Details of Total Count of overall Cognitive Levels in All Strands

Table 13: Details of Total Count of Overall Cognitive Levels in All Strands

Cognitive Domain (Bloom's Taxonomy)	Total SLO Occurrences	Distribution Percentage	Primary Verbs & Performance Indicators in Curriculum
Applying	29	43.3%	Use, Draw, Mix, Apply, Manipulate, Construct, Adapt, Perform, Recite.
Creating	19	28.4%	Design, Combine, Plan, Produce, Create, Write, Devise.
Analyzing	9	13.4%	Recognize, Explore, Compare, Classify, Discover.
Evaluating	5	7.5%	Refine, Select, Review.
Understanding	3	4.5%	Recognize, Describe, Observe.
Remembering	2	3.0%	Identify, Name.
Total Count	67	100%	(Note: Total occurrences exceed total SLOs because several SLOs integrate dual cognitive levels).

Chapter 4

Pedagogy

4.1 Introduction: Principles of Teaching and Learning

Pedagogy in the Arts & Crafts curriculum is directly aligned with the nature of the subject, the developmental stages of primary learners (Grades 1-5), and the specific Student Learning Outcomes (SLOs) defined across its three strands: Visual Arts, Crafts & Design, and Cultural Art Heritage. Art and craft education develops visual literacy, fine-motor control, design thinking, and cultural awareness through direct interaction with materials, tools, and processes. While no single pedagogical approach is sufficient on its own, effective classroom instruction combines structured teacher demonstration with active exploration, guided practice, collaborative creation, and reflective appreciation.

To achieve the intended SLOs from Grade 1 to Grade 5, teaching and learning must adhere to the following core principles:

- i) **SLO Aligned Progression:** Teaching moves from introducing basic elements such as line, shape, colour, form, value, texture and space in Grade 1 to applying complex relationships for example, composition, colour schemes, proportional 3D models in Grade 5.
- ii) **Hands on Practical Engagement:** Learning occurs through direct handling of media such as paints, paper, clay, natural items, and reusable local resources as outlined across all sub-strand activities.
- iii) **Demonstration and Guided Practice:** Guided teacher demonstration introduces safe tool handling such as cutting, folding, joining, and stamping followed by student practice, trial, and refinement.
- iv) **Design Thinking and Problem Solving:** Tasks encourage students to solve functional and visual problems, such as externalizing thinking, using appropriate materials, or adapting regional cultural motifs into original artwork.

Stage 1 (Grades 1-2) Explore & Identify	Stage 2 (Grades 3-5) Apply & Construct
Focus on basic materials, colours, simple paper forms, and identifying local heritage visuals.	Focus on mixing, overlapping, textured collages, paper architecture, and classifying art forms. Plan, Refine & Express, Focus on composition, usable eco-design products, and original motif artwork.

4.2 Recommended Pedagogical Approaches for Arts & Crafts

Inquiry-Based Learning

Inquiry-based learning prompts students to investigate visual elements, material properties, and cultural art forms by asking open-ended questions, making observational comparisons, and testing visual outcomes. It supports learning in Arts & Crafts by transforming passive observation into active visual analysis and critical thinking, directly supporting SLOs related to observation, surface textures, and cultural craft features.

i) Example Activity (Grade 3 - Drawing and Observation):

Students perform a 'Texture Rubbing & Drawing' task. They explore classroom and outdoor surfaces (leaves, coins, bark) using paper and crayons to discover tactile surfaces. The teacher asks guided inquiry questions: 'How does the surface of a leaf differ from a coin when rubbed? How can we recreate these textures in a drawing?' Students analyze and compare these textures on paper.

Experiential Learning

Experiential learning involves learning through direct hands-on sensory experience, material manipulation, observation, and immediate reflection on the physical outcome.

In Arts & Crafts, experiential learning builds fine and tactile motor control and material awareness. Students learn how materials behave (such as clay softness, paper foldability, and paint fluidity) through direct touch and experience.

ii) Example Activity (Grade 1 - Model Making):

Students participate in 'Clay Basics'. They roll playdough or soft clay into coils, balls, and slabs to form basic animal or object shapes. Through direct physical interaction with the material, students experience how pinching, pressing, and rolling change soft clay into three-dimensional forms.

Activity Based Learning

Activity-Based Learning builds instruction around short, structured, hands-on tasks where students learn and practice artistic skills by doing.

Hands-on activities enable primary students to practice step-by-step techniques - such as mixing colours, cutting paper, stamping shapes, or folding - ensuring that abstract concepts are learned through concrete practice.

iii) Example Activity (Grade 2 - Colour and Painting):

Students perform 'Secondary Colour Mixing'. They complete a practical worksheet where they mix primary paints (red, blue, yellow) on a mixing palette to create secondary colours (green, orange, purple) and apply them directly onto their worksheet shapes.

Project Based Learning (PBL)

Project-Based Learning engages students in sustained, multi-step tasks or design challenges that integrate multiple skills and knowledge over time to produce a complete product or artwork.

PBL allows students to apply design-thinking skills, moving from planning and material selection to making, testing, and refining functional or thematic art and craft products. This pedagogy also allows the teachers to integrate different topics and subjects to art and craft.

iv) Example Activity (Grade 5 - Local, Natural and Reusable Materials):

Students engage in 'Eco-Design Innovation'. Working through a multi-step design challenge, students gather safe local and reusable materials (cardboard boxes, plastic bottles, straws) to design, construct, test, and refine a functional working model of a water filtration plant or wind turbine.

Collaborative Learning

Collaborative Learning involves students working together in pairs or small groups to plan, share resources, discuss ideas, and construct shared artistic outcomes.

Working collaboratively promotes teamwork, communication, and mutual appreciation while reflecting real-world cultural traditions and group craft production. This methodology/strategy is particularly effective for inclusive classrooms.

v) Example Activity (Grade 4 - Pakistani Arts and Crafts):

Students work in teams for 'Cultural Festival Celebration Art'. Groups collaborate to design and create decorative crafts, banners, and displays (incorporating truck art motifs, kite making, and cultural dresses) to celebrate a school Pakistani Cultural Day.

Problem-Solving and Critical Thinking

Problem-solving and critical thinking encourage students to analyze structural or visual challenges, evaluate material properties, and make logical adjustments to achieve a stable and functional craft product.

Craft and model making require continuous troubleshooting-such as ensuring a paper structure stands upright, joining cardboard securely, or balancing proportions in live drawing.

vi) Example Activity (Grade 4 - Paper Crafts):

Students undertake 'Complex Paper Architecture'. They are tasked with constructing a 3D model of a building using cardboard boxes with precise measurements. Students must figure out how to cut pieces, fold accurately, and join securely cardboard components so the structure remains stable.

Integration of Technology and Digital Tools

Technology integration involves using age-appropriate digital devices, video clips, and visual displays to observe, research, and inspire traditional art and craft creation.

Digital tools allow primary students to view authentic examples of regional crafts, Islamic architecture, and cultural traditions that may not be physically accessible in the classroom.

vii) Example Activity (Grade 1 - Pakistani Arts and Crafts): Students participate in 'Heritage Identification'. They observe available items, watch video clips and view digital slides showing Pakistani arts and crafts (Truck Art, Multani Pottery, Ajrak). After analyzing the visual features the students identify craft names and sketch regional motifs inspired by what they observed.

4.3 Developmental Considerations

Pedagogies should be evolved across developmental stages to match learners cognitive, motor, and creative abilities and capacities. The curriculum divides Grades 1-5 into two distinct stages: Stage 1 (Grades 1-2) and Stage 2 (Grades 3-5).

Table 14: Division of Stages

Stage 1: Grades 1-2	Stage 2: Grades 3-5
<i>Concrete, Play-Based & Highly Guided</i>	<i>Structured Inquiry, Making & Refinement</i>
❖ Direct manipulation of soft clay, tearing paper, stamping found objects. ❖ Guided recognition of primary colours, basic lines, and simple shapes. ❖ Simple identification of Pakistani art examples. ❖ Focus on safe handling of basic tools such as scissors, brushes and other materials.	❖ Measure and fold paper, design cardboard architecture, and craft stable 3D clay models. ❖ Mix secondary colours, blending, layering, and plan composition. ❖ Compare material properties and construct upcycled eco-models. ❖ Designing original artwork incorporating traditional regional motifs.

Stage 1: Grades 1-2

At Stage 1, learning is concrete, play-based, and highly interactive. Young learners explore materials through direct touch, guided observation, and simple imitation. Activities focus on developing fine-motor control, hand-eye coordination, and basic material awareness.

- a) **Pedagogical Adaptation:** Use short, step-by-step teacher demonstrations followed immediately by hands-on student practice (e.g., rolling clay coils or stamping cut vegetables).
- b) **Material Handling:** Provide structured exploration with safe, ready-to-use materials (playdough, primary paints, torn paper, natural leaves).

- c) **Instructional Focus:** Keep instructions simple, clear, and visual. Focus on encouraging curiosity and safe tool use rather than formal technical perfection.

Stage 2: Grades 3-5

At Stage 2, learners become increasingly capable of independent thinking, detailed observation, and sustained engagement. Teaching continues to be activity-based while incorporating structured inquiry, multi-step planning, material exploration, and creative problem-solving.

- a) **Pedagogical Adaptation:** Transition from basic exploration to multi-step projects (e.g., measuring cardboard for building architecture or planning a multi-colour print).
- b) **Material Handling:** Encourage students to select, combine, compare, and refine materials based on their properties (e.g., testing cardboard vs. straws for functional pencil holders).
- c) **Instructional Focus:** Introduce design-thinking steps (plan, construct, test, refine) and encourage students to explain their creative choices and appreciation of cultural motifs.

4.4 Implications for Teacher Professional Development

Implementing the activity-based and SLO-driven Arts & Crafts curriculum requires targeted teacher professional development. Training must equip primary teachers with practical craft skills, activity management strategies, guided facilitation and scaffolding techniques.

Key Capacity Building Areas

- i) **Essential Subject Knowledge & Practical Skills:** Teachers require training on the application of elements and principles of art and craft, primary art techniques such as colour mixing, brush control, paper folding/cutting, clay scoring/joining, block carving, and upcycling local materials.
- ii) **Pedagogical Approaches Requiring Targeted Support:** Additional training is needed for Project-Based Learning (CD-LR-5.1) and Problem-Solving tasks (CD-PC-4.1) so teachers can guide multi-step construction and model building effectively.
- iii) **Facilitation Competencies for Activity & Project-Based Learning:** Teachers must develop skills to organize classroom materials efficiently, demonstrate safe tool usage (scissors, carving tools), manage group work during cultural celebrations, and facilitate guided art discussions.
- iv) **Promoting Higher-Order Thinking and Problem-Solving:** Teachers need guidance on asking open-ended questions during observational drawing and craft tasks to prompt reflection, evaluation, and design refinement rather than giving simple answers.
- v) **Inclusive Classroom Practices & Diverse Needs:** Training should provide strategies for adapting craft activities for students with varying fine-motor abilities, ensuring all learners can participate safely in drawing, painting, folding, tearing, mixing, and shaping materials.

- vi) **Mentoring and Monitoring Process:** Effective implementation requires school-level practical workshops, peer-demonstration sessions, and ongoing mentoring visits by subject leads to support teachers in conducting hands-on craft activities.

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Chapter 5

Assessments

5.1 Introduction

Assessment in the Primary Arts & Crafts Curriculum (Grades 1–5) prioritizes personal growth, creative discovery, and practical studio engagement over standardized numerical testing. Because Arts and Crafts functions as a non-credit subject in the primary curriculum, evaluation focuses on tracking individual learning progress, technical development, and creative expression through Student Learning Outcomes (SLOs). Rather than evaluating students on a rigid pass-or-fail basis, the assessment framework measures how learners interact with materials, solve design problems, and express cultural and imaginative ideas across four primary strands: Visual Arts, Crafts & Design, Cultural Art Heritage, and Performing Arts. Teachers serve as evaluators who provide continuous feedback to guide skill progression from basic motor coordination in early primary grades to independent design execution by Grade 5.

Types of Assessment in Primary Arts & Crafts

- i) **Formative Studio Assessment (Continuous Assessment):** Ongoing, day-to-day feedback provided during studio activities. Teachers observe students during guided practice, offer immediate technical assistance (e.g., correcting brush control or clay joining), and assess creative decision-making.
- ii) **Portfolio-Based Assessment (Documentation of Progress):** The primary tool for tracking student development over time. Teachers maintain an individual folder or sketchbook for each student containing initial drafts, observational drawings, craft projects, and reflective entries to showcase skill growth.
- iii) **Rubric & Checklist Evaluation:** Structured qualitative tools that assess student performance across explicit skill domains (such as technique, neatness, original ideas, material care, and reflection) using descriptive levels rather than letter grades.
- iv) **Self and Peer Reflection:** Age-appropriate oral or written prompts (e.g., *"What tools did you use?"*, *"What would you refine next time?"*) that encourage learners to articulate their artistic choices and evaluate peer work constructively.
- v) **Performance Tasks & Exhibition Reviews:** Applied project evaluations where students present completed models, theatrical skits, or thematic prints during classroom exhibitions, demonstrating both practical application and oral presentation skills.

5.2 Overview of the 4-Level Assessment Scale

This is the assessment framework use for the performance across all grade levels:

- **Full Assistance (Level 1):** Student requires constant direct help, physical guidance, or hand-over-hand demonstration to attempt the task.
- **Partial Guidance (Level 2):** Student attempts the task with minor verbal prompts, visual cues, or periodic teacher reminders.
- **Independent (Level 3):** Student completes the task accurately, neatly, and unassisted according to grade expectations.
- **Leads (Level 4):** Student completes the task with exceptional quality, demonstrates original creativity, and assists or inspires peers.
- **Next Step Target Goal:** In the student performance marking sheets, Next Step Target Goal is a dedicated section for teachers to write a brief, actionable objective for the child's next studio activity. Rather than giving a generic grade, this field helps guide the student's future growth by focusing on technical improvement, material handling, or creative development.

5.3 Grade-Wise Rubric Guides & Performance Marking Sheets

Grade 1: Visual Arts & Motor Skills

Grade 1 Assessment Rubric Guide

- **Target SLOs:** Drawing lines/shapes, primary colors, simple stamping, clay manipulation.
- **Cognitive Focus:** Remembering & applying.

Table 15: Grade 1 / Assessment Rubric Guide

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Line & Shape Control	Remembering / Applying	Requires direct hand-over-hand help to draw simple lines or shapes.	Draws straight and wavy lines with minor verbal prompts and guidance.	Traces and draws varied lines and geometric shapes neatly on their own.	Combines lines and shapes creatively to build detailed figures and guides peers.
Color Recognition & Filling	Remembering / Applying	Needs constant help to identify colors and stay within boundaries.	Identifies primary colors with minor prompts; colors within most lines.	Selects and applies primary colors neatly inside defined shapes.	Uses primary colors intentionally with controlled shading and

					helps classmates.
Stamp Printmaking	Applying	Requires teacher assistance to press and hold stamps without smudging.	Creates basic individual stamped prints with occasional guidance.	Produces clear, consistent stamp prints across paper independently.	Combines different stamped shapes to form deliberate patterns and demonstrates to others.
Clay Manipulation	Applying	Requires direct help to press, roll, or handle clay safely.	Rolls and presses clay into basic balls or coils with light prompts.	Joins simple clay pieces together independently to form recognizable figures.	Constructs sturdy 3D clay figures with added surface details and inspires peers.

Grade 1 Student Performance Marking Sheet

Student Name: _____ Roll No: _____ Date: _____

Activity / Project Title: _____

Table 16: Grade 1 / Student Performance Marking Sheet

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Line & Shape Control	Remembering / Applying	☐	☐	☐	☐
Color Recognition & Filling	Remembering / Applying	☐	☐	☐	☐
Stamp Printmaking	Applying	☐	☐	☐	☐
Clay Manipulation	Applying	☐	☐	☐	☐

Teacher Remarks & Feedback: _____

Next Step Target Goal: _____

Grade 2: Color Theory & Spatial Layout

Grade 2 Assessment Rubric Guide

- **Target SLOs:** Surrounding sketching, secondary color mixing, paper folding & joining, overlapping collage.
- **Cognitive Focus:** Understanding & applying.

Table 17 Grade 2 / Assessment Rubric Guide

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Surrounding Sketching	Understanding / Applying	Requires physical help to observe and draw basic environmental objects.	Draws objects from immediate environment with occasional teacher prompts.	Sketches environmental objects independently with accurate proportions.	Adds expressive details and spatial arrangement to environmental sketches, guiding peers.
Secondary Color Mixing	Understanding / Applying	Needs step-by-step help to identify and mix primary colors.	Mixes secondary colors (green, orange, purple) with light guidance.	Mixes and applies secondary colors accurately to art projects independently.	Explores custom tone variations and assists peers during color mixing tasks.
Paper Folding & Joining	Applying	Requires direct support to measure, fold, or glue paper shapes.	Folds and glues paper to create simple structures with minor hints.	Cuts, folds, and joins paper neatly to create sturdy 2D/3D crafts.	Engineers complex paper structures and demonstrates folding techniques to classmates.
Overlapping Collage	Applying	Requires guidance to understand object placement and layering.	Pastes collage pieces showing basic overlapping with teacher reminders.	Creates layered paper collages showing depth and clean pasting independently.	Designs intricate, highly textured collages and helps peers arrange layouts.

Grade 2 Student Performance Marking Sheet

Student Name: _____ Roll No: _____ Date: _____

Activity / Project Title: _____

Table 18: Grade 2 / Student Performance Marking Sheet

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Surrounding Sketching	Understanding / Applying	☐	☐	☐	☐
Secondary Color Mixing	Understanding / Applying	☐	☐	☐	☐
Paper Folding & Joining	Applying	☐	☐	☐	☐
Overlapping Collage	Applying	☐	☐	☐	☐

Teacher Remarks & Feedback: _____

Next Step Target Goal: _____

Grade 3: Observation, Texture & Local Craft

Grade 3 Assessment Rubric Guide:

- **Target SLOs:** Observational texture drawing, 3D paper craft ,material testing, local craft identification.
- **Cognitive Focus:** Applying & analyzing.

Table 19: Grade 3 / Assessment Rubric Guide

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Observational Texture Drawing	Applying	Needs assistance to observe textures and transfer them to paper.	Captures basic tactile textures (smooth, rough) with visual prompts.	Draws realistic surface textures accurately using varied line work independently.	Masterfully captures subtle texture details and demonstrates shading techniques to peers.
3D Paper Craft Construction	Applying / Analyzing	Requires direct help to fold box	Constructs simple 3D paper boxes or cards with	Builds clean, sturdy 3D paper models with precise	Engineers original pop-up mechanisms

		forms or pop-up structures.	minor structural prompts.	folds independently.	and assists classmates with assembly.
Material Testing & Selection	Analyzing	Needs step-by-step direction to test or compare material properties.	Compares material strength and flexibility with periodic guidance.	Selects appropriate local or reusable materials based on project needs.	Evaluates material durability critically and suggests creative resource substitutions to peers.
Local Craft Identification	Understanding / Analyzing	Struggles to name or categorize local traditional crafts without help.	Identifies regional craft items (pottery, weaving) with minor prompts.	Explains materials and cultural uses of local Pakistani crafts independently.	Articulates regional craft heritage details articulately and leads group discussions.

Grade 3 Student Performance Marking Sheet

Student Name: _____ Roll No: _____ Date: _____

Activity / Project Title: _____

Table 20: Grade 3 / Student Performance Marking Sheet

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Observational Texture Drawing	Applying	☐	☐	☐	☐
3D Paper Craft Construction	Applying / Analyzing	☐	☐	☐	☐
Material Testing & Selection	Analyzing	☐	☐	☐	☐
Local Craft Identification	Understanding / Analyzing	☐	☐	☐	☐

Teacher Remarks & Feedback: _____

Next Step Target Goal: _____

Grade 4: Proportion, Blending & Collaborative Craft

Grade 4 Assessment Rubric Guide

- **Target SLOs:** Proportional live drawing, color layering & blending, upcycled decorative craft , scripted drama roleplay (Performing Arts).
- **Cognitive Focus:** Applying & analyzing.

Table 21: Grade 4 / Assessment Rubric Guide

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Proportional Live Drawing	Applying / Analyzing	Requires direct guidance to draw objects with correct proportions.	Draws objects maintaining basic size relationships with minor feedback.	Renders live objects with accurate proportions, scale, and placement independently.	Masterfully balances complex live figure proportions and offers constructive peer feedback.
Color Layering & Blending	Applying	Needs continuous direction to layer or blend paint/crayons.	Blends tones and creates smooth color gradients with light guidance.	Applies layered color techniques showing smooth value transitions independently.	Demonstrates advanced gradient blending and value depth to guide classmates.
Upcycled Decorative Craft	Applying / Creating	Requires help to transform waste items into functional art.	Creates decorative crafts from recycled materials with basic prompts.	Designs neat, functional upcycled products independently.	Innovates unique upcycled solutions and organizes shared workshop materials for peers.
Scripted Drama Roleplay	Applying / Analyzing	Requires direct prompting to perform assigned drama roles or lines.	Expresses character emotions and speaks lines clearly with minor prompts.	Delivers expressive roleplay performance with controlled body language independently.	Directs group drama staging, scripts dialogues, and encourages peer participation.

Grade 4: Student Performance Marking Sheet

Student Name: _____ Roll No: _____ Date: _____

Activity / Project Title: _____

Table 22: Grade 4 / Student Performance Marking Sheet

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Proportional Live Drawing	Applying / Analyzing	☐	☐	☐	☐
Color Layering & Blending	Applying	☐	☐	☐	☐
Upcycled Decorative Craft	Applying / Creating	☐	☐	☐	☐
Scripted Drama Roleplay	Applying / Analyzing	☐	☐	☐	☐

Teacher Remarks & Feedback: _____

Next Step Target Goal: _____

Grade 5: Composition, Heritage & Critical Reflection

Grade 5 Assessment Rubric Guide

- **Target SLOs:** Balanced still-life composition, functional product design, cultural motif synthesis (CAH-PR-5.1), drama review & reflection (Performing Arts).
- **Cognitive Focus:** Evaluating & creating.

Table 23: Grade 5 / Assessment Rubric Guide

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Balanced Still-Life Composition	Evaluating / Creating	Needs continuous teacher help to arrange and render still-life scenes.	Composes still-life artwork showing focal point and balance with light prompts.	Creates balanced still-life drawings with accurate depth, shadow, and proportion independently.	Produces highly refined compositions demonstrating advanced light-source control and guides peers.
Functional Paper Product Design	Creating	Requires direct step-by-step guidance to	Prototype usable crafts (bags, folders) with	Engineers durable, functional craft products	Designs original, innovative product

		design or construct products.	occasional structural hints.	with neat finishing independently.	models and assists classmates during construction.
Cultural Motif Synthesis	Creating	Requires help to combine or adapt traditional patterns.	Adapts traditional Truck Art or Ajrak patterns with light prompts.	Synthesizes authentic regional heritage motifs into cohesive modern designs independently.	Creates highly original heritage-inspired art pieces and presents cultural context to the class.
Drama Review & Reflection	Evaluating	Needs assistance to evaluate theatrical performances or provide feedback.	Offers simple critiques of peer performances with guided prompts.	Evaluates drama performances thoughtfully using criteria-based reflection independently.	Leads constructive reflection sessions and articulates detailed feedback for improvement.

Grade 5 Student Performance Marking Sheet

Student Name: _____ Roll No: _____ Date: _____

Activity / Project Title: _____

Table 24: Grade 5 / Student Performance Marking Sheet

Skill Area	Cognitive Level	Full Assistance	Partial Guidance	Independent	Leads
Balanced Still-Life Composition	Evaluating / Creating	☐	☐	☐	☐
Functional Paper Product Design	Creating	☐	☐	☐	☐
Cultural Motif Synthesis	Creating	☐	☐	☐	☐
Drama Review & Reflection	Evaluating	☐	☐	☐	☐

Teacher Remarks & Feedback: _____

Next Step Target Goal: _____

Chapter 6

Teaching and Learning Materials

Guidelines for Teacher's Guide and Learning Materials Development

6.1 Introduction:

The Art teacher's guide and accompanying learning materials are designed to support teachers - many of whom have limited specialist training in art - in delivering structured, developmentally appropriate art experiences. Together, they help learners build observation, expression, experimentation, creativity, cultural understanding, reflection, and technical skill over time.

The learning materials translate curriculum standards, benchmarks, and SLOs into concrete art activities, media explorations, and creative tasks that build progressively toward specific artistic skills and understandings. They are designed to sustain learner engagement and practice, encourage self-expression, and support the gradual development of technique, creative confidence, and visual literacy. Because art learning is largely non-verbal and process-based, the teacher's guide carries a heavier practical load than in text-based subjects: beyond content delivery, it must also guide material handling, demonstration steps, safety practices, and the facilitation of open-ended tasks.

6.2 Types of Learning Materials

The following resources typically support primary Art instruction.

Visual Arts - Learning Materials

- i) **Sketchbooks:** Ongoing space for practice, experimentation and idea development, distinct from finished work.
- ii) **Portfolio:** A curated collection of student work overtime; the primary vehicle for tracking growth and for assessment (see 6.7).
- iii) **Exemplar / reference image banks** - models of student work, artists' work, and local art forms shown at each stage of a technique, used to illustrate process rather than a single “correct” outcome.
- iv) **Material and tool kits** - art materials (crayons, paint, clay, paper, found/natural materials) matched to grade level, with low/no-cost or locally available substitutes noted for under-resourced settings.
- v) **Digital learning resources** - where feasible, video demonstrations, digital drawing tools or virtual gallery/museum resources.
- vi) **Display and exhibition materials** - guidance for showcasing student work (classroom displays, exhibitions), which functions as both motivation and an assessment opportunity.
- vii) Any other subject-specific materials relevant to local art traditions and crafts.

Performing Arts – Learning Materials

- i) **Storybooks and Scripts** - Support storytelling, role-play, dialogue practice, drama, and character development.
- ii) **Puppets and Masks** - Encourage imaginative play, character exploration, expression, and simple theatrical performances.
- iii) **Musical Instruments** - Easily available instruments such as drums, bamboo flute, keyboard, duff, dholak, matka, and rattles/shakers help students explore rhythm, melody, and musical expression.
- iv) **Audio and Video Resources** - Provide examples of songs, dances, dramatic performances, cultural performances, and musical traditions.
- v) **Movement and Props** - Ribbons, scarves, hoops, and similar safe materials support creative movement, coordination, rhythm, and dance activities.
- vi) **Costumes and Reusable Materials** - Encourage students to explore characters and create simple costumes or performance accessories.
- vii) **Stage and Performance Materials** - Basic backdrops, curtains, cue cards, props, and simple lighting resources can help students understand performance presentation.
- viii) **Local and Cultural Resources** - Traditional songs, folk stories, dances, instruments, and performance traditions help students connect performing arts with Pakistan's cultural heritage.
- ix) **Digital Resources** - Age-appropriate music, recordings, interactive activities, and presentation tools can enhance students' exposure to different forms of performing arts.

6.3 Content Organization and Learning Experiences

Art materials should translate curriculum standards, benchmarks and SLOs into meaningful and creative experiences.

1. Conceptual Understanding and Skill Progression

- Ensure that all content, technique descriptions, material information, art history and traditions references, are accurate and presented in language appropriate to learners' developmental level.
- Organize content around the progression of artistic skills and techniques set out in the curriculum (e.g., line and mark-making to shape and colour to texture and pattern to composition and perspective), rather than around verbal or conceptual complexity alone.
- Frame learning around process rather than a single correct product: help learners understand why a choice works (colour harmony, balance, proportion) rather than replicating one fixed outcome.
- Build on previous learning by revisiting and extending previously introduced techniques and materials across grades, instead of repeating the same basics again every year.

- Interpret SLO verbs according to grade-appropriate skill depth. For example, “create a pattern” may mean simple repetition with a single stamp or shape in Grade 1, and intentional symmetry, rotation or combined motifs using multiple tools in Grade 5.
- Keep tasks manageable within available instructional time and material access, especially where classes are large or resources are shared.

2. Learning Experiences and Skill Development

- Provide structured opportunities for demonstration, guided practice, independent exploration, and reflection/critique, in that general sequence.
- Incorporate hands-on art activities, observational drawing, collaborative projects and material experimentation as the primary vehicle for learning - not explanatory text.
- Recognize that most SLOs in Art are best addressed through doing and creating, with brief teacher demonstration or context-setting rather than lengthy explanatory text.

3. Cross-Cutting Themes

- Integrate relevant cross-cutting themes (e.g., environment, community, culture, values) through subject matter and technique choices in projects.
- Identify feasible opportunities for digital tools (e.g., digital drawing, photo editing, virtual galleries) where access allows.

4. Learner Engagement

- Use “try this” challenges, material fun facts, and real-life or cultural connections to sustain curiosity.
- Connect projects to learners' own experiences, surroundings, and communities (local landscapes, objects, festivals, crafts) so subject matter feels personally relevant.
- Encourage independent exploration through open-ended prompts and extension activities that go beyond the set task.
- Drawing and painting units can emphasize observation, mark-making and colour exploration over exact replication.
- Craft and 3D units (clay, paper, collage) can emphasize material properties, construction techniques and problem-solving.
- Cultural/heritage art units can build appreciation of local and global art traditions alongside skill practice.

5. Alignment with Pedagogical Approaches

Art at the primary level is well suited to experiential, hands-on art practices. Order and weight guidance accordingly rather than listing all approaches as equally central.

- **Experiential and hands-on art practices** as the primary mode: learning through direct making, material handling and sensory exploration.
- **Play-based learning** - especially in early grades, through open material exploration before formal technique is introduced.
- **Inquiry and observation-based learning** - looking closely at objects, images, or surroundings before creating.

- **Project-based and collaborative learning** - for extended or group art tasks.
- **Reflection and critique** - brief, age-appropriate discussion of one's own or peers' work to build visual and verbal articulation of choices.

Briefly show, for each approach retained, how it appears concretely in tasks, demonstrations or prompts within the materials.

6. Visual Design

Provide guidance on visual elements within the materials themselves, with attention to how visuals function pedagogically in Art specifically.

- **Use high-quality, clear reproductions** of exemplar artwork and step-by-step process images - visual sequences often communicate technique better than text.
- **Balance text and illustration** heavily toward the visual, appropriate to learners' age and reading level.
- **Show a diversity** of styles, traditions and skill levels in exemplar images, avoiding a single idealized “finished look” that could discourage experimentation.
- **Ensure cultural relevance**, gender-responsiveness and inclusivity in the artwork and imagery.

7. Inclusion and Representation

Provide guidance on how Art materials should promote inclusion, equity and respect for diversity, both of people and of artistic traditions.

- Representing girls and boys in diverse, meaningful creative roles.
- Include learners from different linguistic, cultural, geographic, religious and socio-economic backgrounds in illustrative examples and depicted activities.
- Represent a range of artistic and craft traditions (local, national, regional and global; folk, indigenous and contemporary) rather than a single dominant tradition or style.
- Offer accessible alternatives or adaptations for learners with disabilities (e.g., tactile materials, adapted tools) where relevant.
- Avoid stereotypes, bias or discriminatory language in describing communities, occupations or cultural practices connected to art forms.

8. Assessment Opportunities within Learning Materials

Art assessment should stress process and growth rather than single correct answers. Guide developers away from a question and answer model toward portfolio and rubric based approaches.

- **Portfolio-based assessment** - tracking selected pieces, drafts and sketchbook entries over time as primary evidence of growth.
- **Rubric-based evaluation of both processes and product** - covering effort, technique, use of materials, creativity and task completion, rather than right/wrong scoring.
- **Self- and peer-reflection protocols** - using age-appropriate prompts (e.g., “What did you try?” “What would you change?”) rather than right or wrong questions.
- **Display/exhibition of work** - both a motivational and an assessment opportunity.
- **Periodic performance or project-based** - tasks that assess applied skill across a technique or unit.

6.4 Other Learning Resources

Curriculum Principle

Primary Art & Craft should make creative learning possible with the resources already around children. Teachers can encourage learners to reuse safe discarded materials, collect suitable natural objects and make thoughtful use of simple classroom supplies. This approach reduces unnecessary cost and waste while giving children opportunities to experiment, make independent choices and develop practical skills. Activities can also help learners recognize and appreciate Pakistan's cultural heritage, local environment and community traditions.

Readily Available, Low-Cost and Natural Materials: Activities and Resources

Art activities at primary level can be planned around materials that are easy for teachers and students to collect from school, home, local shops and the surrounding environment. This approach keeps art learning practical, affordable and connected to children's everyday experiences.

6.5 Examples of Activities

a) Tearing and Collage

Materials: Old newspapers, magazines, worksheets, coloured paper and glue.

Learning focus: Explores colour, texture, composition and creative choice.

b) Paper Folding and Origami

Materials: Used paper, newspapers and old calendars.

Learning focus: Develops understanding of shape, sequence, folding and fine-motor control.

c) Paper Weaving

Materials: Paper strips, old magazines and packaging paper.

Learning focus: Introduces pattern, rhythm, weaving and hand-eye coordination.

d) Printing with Found Objects

Materials: Leaves, bottle caps, cardboard pieces, sponges and suitable vegetables.

Learning focus: Helps children investigate texture, repetition, pattern and printmaking.

e) Nature Printing

Materials: Leaves, flowers, twigs, bark and safely prepared natural colours.

Learning focus: Encourages observation of natural shapes, textures and forms.

f) Recycled Sculpture

Materials: Cardboard boxes, paper rolls, cartons, bottle caps and clean packaging.

Learning focus: Develops construction skills, balance, form and problem-solving.

g) **Puppet Making**

Materials: Paper bags, paper cups, cardboard, fabric scraps, wool and buttons.

Learning focus: Supports storytelling, character creation, imagination and creative expression.

h) **Mask Making**

Materials: Cardboard, paper plates, paper bags, fabric scraps and natural materials.

Learning focus: Encourages exploration of expression, identity, design and simple performance.

i) **Textile Collage**

Materials: Fabric scraps, wool, yarn, ribbons and lace.

Learning focus: Explores colour, surface texture, pattern and connections with textile crafts.

j) **Clay Modelling**

Materials: Locally available mitti/clay and safe modelling tools.

Learning focus: Builds three-dimensional thinking and introduces children to traditional making.

k) **Pebble Art**

Materials: Smooth stones, pebbles, natural materials and paint.

Learning focus: Uses simple forms to develop observation, imagination and visual storytelling.

l) **Seed and Grain Patterns**

Materials: Seeds, wheat, rice, pulses and other grains.

Learning focus: Introduces pattern, symmetry and composition while connecting art with local agriculture.

m) **Bottle-Cap Mosaic**

Materials: Clean bottle caps, cardboard and glue.

Learning focus: Develops colour arrangement, pattern, recycling awareness and spatial organisation.

n) **Cardboard Construction**

Materials: Cereal boxes, packaging cardboard and paper rolls.

Learning focus: Encourages 3D construction, design thinking and practical problem-solving.

o) **Natural Colour Exploration**

Materials: Turmeric, flower petals, leaves and other safe local sources.

Learning focus: Introduces natural colour and links art-making with traditional practices.

p) **Thread Drawing**

Materials: Wool, yarn, thread, cardboard and glue.

Learning focus: Explores line, movement, pattern and fine-motor control.

q) **Leaf and Flower Collage**

Materials: Fallen leaves, petals, twigs and paper.

Learning focus: Develops awareness of natural forms, composition and the environment.

r) **Cultural Pattern Design**

Materials: Paper, pencils, markers and references to Ajrak, Truck art and Islamic geometric patterns.

Learning focus: Builds cultural appreciation while exploring pattern, symmetry and design.

s) **Story Illustration**

Materials: Storybooks, pencils, crayons, markers and recycled paper.

Learning focus: Develops visual storytelling, imagination and communication.

t) **Classroom Art Installation**

Materials: Recycled boxes, paper, fabric, natural objects and students' artwork.

Learning focus: Promotes teamwork, spatial awareness, presentation and shared creative ownership.

6.6 **Resources Teachers Can Easily Access School-based resources**

- Old worksheets and exercise books
- Drawing and coloured paper
- Pencils, crayons, markers and paints
- Glue and child-safe scissors
- Cardboard and paper packaging
- School display boards and other reusable materials

Home and community resources

- Newspapers and magazines
- Used envelopes and calendars
- Empty cereal and food boxes
- Fabric scraps and leftover wool

- Buttons, ribbons and lace
- Clean packaging materials
- Paper cups and plates

Natural resources

- Fallen leaves and petals
- Small fallen twigs and pieces of bark
- Seeds and grains
- Smooth stones and pebbles
- Sand
- Dry grass and other safe plant fibres
- Locally available clay or mitti

Digital and reference resources

- Photographs of local artwork
- Short, age-appropriate art demonstration videos
- Digital images of Pakistani crafts
- Virtual museum and gallery resources
- Teacher-created demonstration slides
- Digital drawing and presentation tools

6.7 Reusable Low Cost and Natural Art & Craft Materials

Paper - Old worksheets, newspapers, magazines, used envelopes, calendars and leftover paper can be used for drawing, tearing, folding, collage, paper weaving and paper construction.

Cardboard - Used boxes, cartons and packaging cardboard can be used for making models, masks, frames, puppets, printing surfaces and three-dimensional forms.

Corrugated cardboard - Its lines and raised surface can be explored for texture, printing, collage and model making.

Fabric scraps - Pieces of old clothes, cotton, leftover cloth and textile cuttings can be used for collage, patchwork, puppets, weaving and exploring colour and texture.

Wool and yarn - Leftover wool, thread and yarn can be used for weaving, wrapping, thread drawing, pattern making and simple textile work.

Jute and natural fibres - Jute, coconut fibre and other locally available fibres can be used for weaving, tying, wrapping and creating textured artwork.

Bottle caps - Used bottle caps can become printing tools, pattern-making units, mosaic pieces or parts of simple constructions.

Plastic bottles - Clean and safe discarded bottles can be transformed into planters, containers, simple sculptures and three-dimensional craft projects.

Egg cartons - Empty egg cartons can be reused to create flowers, insects, animals, masks and other three-dimensional forms.

Paper cups and plates - These can be used for masks, puppets, animals, flowers, spinning designs and simple constructions.

Ice-cream sticks - Clean wooden sticks can be used for frames, structures, puppets, houses and other small constructions.

Wood pieces - Small, smooth and safe pieces of discarded wood can be used for construction, printing, assembling and exploring natural textures.

Buttons - Old or unused buttons can be arranged into patterns, pictures, borders and textured collages.

Ribbons and lace - Leftover ribbons, lace and decorative trimmings can be used to explore pattern, rhythm, texture and surface decoration.

Tin cans - Clean and safely prepared cans can be reused for pen holders, containers and simple decorative projects, with sharp edges removed by an adult.

Old CDs/DVDs - Disused discs can be used for reflective art, pattern making, collage and decorative compositions.

Sawdust - Clean sawdust can be used in textured collage and mixed-media work to help children explore natural surfaces.

Clay or local Mitti - Locally available clay can be used for modelling, simple pottery forms, relief work, tiles and three-dimensional expression.

Leaves - Fallen leaves can be used for printing, rubbing, collage, arranging patterns and observing natural shapes and textures.

Flowers and petals - Fallen petals and naturally shed flowers can be used for temporary arrangements, collage and colour and pattern exploration.

Seeds - Different shapes, sizes and colours of seeds can be arranged to create patterns, pictures, borders and mosaics.

Twigs - Small fallen twigs can be used for simple structures, frames, figures and nature-based sculptures.

Stones and pebbles - Smooth stones can be painted, arranged into patterns or transformed into simple animals, characters and decorative objects.

Sand - Sand can be used to explore texture, surface design, temporary patterns and mixed-media artwork.

Tree bark - Naturally fallen bark can be used for texture rubbing, collage and observation of natural patterns.

Fibrous husks and pulps - Dried corn/sugarcane/bamboo husks or pulps can be used for flowers, figures and simple decorative forms.

Grass - Dry grass and other safe plant fibres can be explored through simple weaving, bundling and texture work.

Wheat and other crop stalks - Dried stalks can be used for simple weaving, arrangements and decorative craft, connecting classroom art with local agricultural life.

Natural pods - Fallen pods can be used for printing, pattern making, texture exploration and three-dimensional compositions.

Cotton - Cotton can be used to create texture, clouds, animals, flowers and simple collage work.

Natural colours - Safely prepared colours from materials such as turmeric, flowers, leaves, fruit and vegetable peels and seeds, and other locally available sources can introduce children to natural colour and traditional methods of making art.

Packaging materials - Clean paper rolls, trays, cartons, wrapping materials and other safe packaging waste can be collected and transformed into models, sculptures and functional craft items.

6.8 Glossary

A

- **Adaptation:** Changing an existing artistic idea or pattern to make something new.
- **Alignment:** Placing shapes, lines, or parts in a straight row or organized order.
- **Artistic Tradition:** Art styles, methods, and skills passed down through generations in a community.

B

- **Background:** The part of a picture that looks farthest away, behind the main subject.
- **Balance:** Making visual elements (like colours or shapes) feel evenly spread out in an artwork.
- **Border:** A decorative strip running along the edge of a design, print, or cloth.
- **Blending:** Smoothly mixing colours or shades together so they fade into each other.

- **Brush Control:** Controlling a paint brush carefully to make neat strokes, lines, and shapes.

C

- **Collage:** Artwork made by gluing materials like paper, fabric, or photos onto a surface.
- **Colour Mixing:** Blending primary colours together to make new secondary or custom colours.
- **Colour Relationships:** How colours look and work together when placed next to one another.
- **Colour Scheme:** A set group of colours chosen to give an artwork a specific look or mood.
- **Composition:** How objects, lines, and colours are arranged on a page or canvas.
- **Construction:** Building a sturdy 3D object using materials like cardboard, wood, or plastic.
- **Contrast:** Putting opposite elements side-by-side (like light vs. dark or rough vs. smooth).
- **Critique:** Looking closely at your own or a peer's artwork to find strengths and areas to fix.
- **Cultural Art Heritage:** Traditional crafts, buildings, art, and customs inherited from the past.

D

- **Depth:** Making a flat picture look like it has distance and 3D space.
- **Design Thinking:** Solving a creative problem by planning, making, testing, and improving an idea.
- **Detail:** Small, precise marks or features added to make art look complete or realistic.
- **Digital Media:** Art made or edited using electronics, like computers, tablets, or apps.

E

- **Emphasis:** Making one main part of an artwork stand out more than the rest.

F

- **Fibres:** Thin, thread-like strands used in weaving, spinning, and paper making.
- **Fine-Motor Skills:** Using small hand and finger movements to handle tools carefully.
- **Focal Point:** The exact spot in an artwork that draws your eye first.
- **Fold:** Bending paper or fabric over itself to change its shape or make it stronger.
- **Folk Story:** A traditional tale or legend passed down orally across generations.
- **Form:** A solid, 3D object with length, width, and height (like a cube or sculpture).

G

- **Geometric Shapes:** Exact shapes and patterns based on math, like squares, circles, and triangles.

I

- **Islamic Art & Architecture:** Traditional art marked by geometric patterns, tilework, calligraphy, and arches.

J

- **Joining Methods:** Ways to connect items together, like gluing, taping, tying, or stitching.

L

- **Layering:** Stacking materials, colours, or textures on top of each other to add depth.
- **Layout:** The way text, pictures, and blank space are set up on a page.
- **Line:** A path left by a moving point, such as straight, wavy, or zigzag lines.
- **Local / Reusable Materials:** Natural items or recycled materials used to create artwork.

M

- **Media / Medium:** The physical materials used to make art, like clay, paint, or paper.

- **Model Making / Construction:** Assembling materials to build a mini 3D version of a structure or object.
- **Modelling:** Pressing, rolling, pinching, or shaping soft clay or dough into shapes.
- **Motif:** A key symbol, shape, or design repeated throughout an artwork.

O

- **Observation / Observational Drawing:** Drawing directly from real life by carefully watching real objects.
- **Overlapping:** Laying one shape partly over another to make it look behind or in front.

P

- **Paint Application:** How paint is put onto a surface using tools like brushes, sponges, or fingers.
- **Pattern:** A design made by repeating lines, colours, or shapes over and over.
- **Pinching:** Pressing clay between your thumb and fingers to shape a form.
- **Printmaking:** Pressing a stamped or inked surface onto paper or fabric to copy a design.
- **Proportion:** The size comparison between different parts of an object or picture.

R

- **Refinement:** Polishing, fixing, and cleaning up an artwork to make it look better.
- **Repetition:** Using the same line, shape, or colour multiple times to link a design together.

S

- **Sculpture:** A 3D piece of art made by shaping, carving, or joining materials.
- **Shape:** A flat, enclosed 2D area, such as a circle, square, or leaf shape.
- **Spatial Placement / Space:** How objects are placed on a page to show distance and layout.
- **Stability:** How sturdy and well-balanced a 3D model is so it does not fall over.
- **Still Life:** An artwork depicting real, non-moving objects like fruit, flowers, or cups.
- **Structure:** The inner frame or setup that holds a 3D craft or sculpture together.
- **Surface Decoration / Texture:** Decorating the outside of an object using paint, carving, or added details.
- **Symmetry:** A balanced layout where both sides look identical, like a mirror image.

T

- **Technique:** The specific skill or method an artist uses to work with tools and media.
- **Template:** A cut-out shape used as a guide to trace the same form multiple times.
- **Textiles:** Woven, knitted, or felted fabrics used to make crafts.
- **Texture:** How a surface feels to touch or looks like it would feel (e.g., rough, smooth).
- **Theme / Thematic Idea:** The main topic, story, or idea running through an artwork.
- **Three-Dimensional (3D):** An object that has height, width, and depth.
- **Tone / Tonal Variation:** How light or dark a colour or shade appears.

V

- **Visual Literacy:** The ability to understand, read, and explain images and art forms.
- **Visual Source / Evidence:** Real objects, photos, or artworks used as references while creating art.

W

- **Weaving:** Interlacing threads or paper strips over and under each other to make a fabric or pattern.

DRAFT

Annexure-A

Summary of International Comparison

Analysis of Country School Curricula to Identify Best Practices for Adoption in Pakistan's School Curriculum

Subject: Art & Craft (Grades 1–5)

Arts Education

Benchmark comparison and recommendations for Pakistan's primary curriculum

Benchmark countries: UK · Australia · Singapore · Malaysia · India · Sri Lanka · Türkiye

Summary of recommendations

Strand	Common to	Relevance for Pakistan	Recommendation
Visual Arts	All seven	Very high	Include as a core strand. Grades 1–2 should emphasise guided exploration; Grades 3–5 should move toward intentional selection, composition, refinement and visual communication. Introduce digital media gradually where facilities exist.
Crafts & Design	All seven (integrated in some)	Very high	Include as a distinct practical strand. Use the cycle plan → make → test → improve → present. Emphasise safe tools, local/reusable materials, functional and decorative design, and eco-design innovation.
Cultural Art & Heritage	All seven	Extremely high	Include as a distinct strand. Prioritise Pakistani regional crafts, Islamic art and architecture, traditional patterns, artists, stories and heritage spaces, alongside selected world traditions. Encourage original responses rather than mechanical copying.
Performing Arts	All seven (integrated in some)	High	Include as a participatory strand. Use, rhythm, singing, storytelling, drama, mime, tableaux, puppetry, role-play, movement and age-appropriate performance. Emphasise participation rather than specialist training.

Each strand is presented on its own page overleaf: how the benchmark countries approach it, followed by its relevance to Pakistan and the recommendation.

1 Visual Arts

HOW BENCHMARK COUNTRIES APPROACH IT

UK	Drawing, painting and sculpture develop visual skills and knowledge of artists/designers. Upper-primary work also includes digital drawing, photography and simple graphic manipulation.
Australia	Visual Arts develops exploring/responding and creating/making. Media Arts adds digital storytelling and photo/image creation.
Singapore	Primary Art develops visual inquiry, art-making, discussion and informed audiences. Digital paint tools and basic animation can be integrated with IT.
Malaysia	Visual Arts is a formal primary subject. Digital drawing tools and multimedia expression appear in upper primary.
India	Arts Education includes drawing, painting, sculpture, printing and applied/digital arts. Digital drawing and collage appear in upper grades.
Sri Lanka	Art/Aesthetic Education includes visual arts and Art & Craft. Digital imaging and introductory computer-aided design appear at later stages.
Türkiye	Visual Arts develops visual language, drawing, colour, artists, museums and culture. Digital art tools and visual-media literacy are also included.

RELEVANCE AND RECOMMENDATION FOR PAKISTAN

Common to	All seven benchmark countries.
Contextual relevance	Very high. Visual Arts is highly relevant to Pakistan because drawing, painting, colour, texture, form, space and composition can be taught with affordable and locally available materials. It develops observation, imagination, visual literacy, fine-motor control and visual communication. Pakistani visual motifs and everyday environments can provide meaningful contexts for creative work.
Recommendation	Include as a core strand. Grades 1–2 should emphasise guided exploration; Grades 3–5 should move toward intentional selection, composition, refinement and visual communication. Introduce digital media gradually where facilities exist.
Rationale	A shared visual vocabulary supports creating, describing and evaluating artwork and gives teachers clear evidence of progression.

2 Crafts & Design

HOW BENCHMARK COUNTRIES APPROACH IT

UK	Practical art-making includes drawing, painting and sculpture. Design & Technology contributes planning, making, testing and evaluating.
Australia	Visual Arts explicitly includes art, craft and design, materials, inquiry and design processes.
Singapore	Primary Art emphasises material exploration, making and idea development; design is less separately emphasised.
Malaysia	Visual Arts includes making, applied/decorative work, creativity and practical skills.
India	Crafts, masks, puppets, regional/heritage crafts and applied arts are included within Arts Education.
Sri Lanka	Art & Craft includes practical and design-related arts within aesthetic education.
Türkiye	Visual Arts and traditional arts emphasise making, production skills and local cultural motifs.

RELEVANCE AND RECOMMENDATION FOR PAKISTAN

Common to	All seven, although the content is sometimes integrated into Visual Arts or Design & Technology.
Contextual relevance	Very high. Pakistan has rich craft traditions and widespread access to paper, cardboard, clay, textiles, natural and recycled materials. Practical making is therefore feasible across diverse school settings and can develop technical skills, fine-motor control, creativity, problem-solving and design thinking. Local crafts can be studied as living examples while students create functional, decorative and eco-conscious designs.
Recommendation	Include as a distinct practical strand. Use the cycle plan → make → test → improve → present. Emphasise safe tools, local/reusable materials, functional and decorative design, and eco-design innovation.
Rationale	Hands-on making develops technical competence, fine-motor control, creativity and problem-solving; iterative design makes craft learning purposeful.

3 Cultural Art & Heritage

HOW BENCHMARK COUNTRIES APPROACH IT

UK	Learners study artists, craft makers, designers and the historical/cultural development of art forms.
Australia	Strong attention is given to First Nations, local and global artists, traditions, histories and cultural contexts.
Singapore	Primary Art develops awareness and respect for histories and cultures represented in artworks and artists in Singapore and the wider world.
Malaysia	Visual arts and music support aesthetic and cultural development within the national curriculum.
India	There is strong emphasis on cultural diversity, national heritage, regional crafts and artistic traditions.
Sri Lanka	Aesthetic education reflects traditional identity, local music/dance and cultural background.
Türkiye	Visual Arts includes national values, local cultural motifs, museums and cultural/art literacy.

RELEVANCE AND RECOMMENDATION FOR PAKISTAN

Common to	All seven benchmark countries.
Contextual relevance	Extremely high. Pakistan's regional, provincial and Islamic artistic traditions provide strong contexts for cultural identity, respect and understanding of living heritage. Students can explore regional crafts, traditional patterns, Islamic art and architecture, artists, artisans, stories and heritage spaces, alongside selected world traditions. Learning should encourage interpretation and original responses rather than mechanical copying.
Recommendation	Include as a distinct strand. Prioritise Pakistani regional crafts, Islamic art and architecture, traditional patterns, artists, stories and heritage spaces, alongside selected world traditions. Encourage original responses rather than mechanical copying.
Rationale	Students learn more deeply when they investigate and interpret heritage and create original responses instead of simply reproducing traditional designs.

4 Performing Arts

HOW BENCHMARK COUNTRIES APPROACH IT

UK	Creative expression is distributed across Music, English/drama and PE/dance rather than one combined primary subject.
Australia	Music, Drama and Dance are explicit Arts subjects from the primary years.
Singapore	Music is established in primary education; performance, listening, creating and cultural understanding are emphasised, while drama is more limited/separate.
Malaysia	Music is a formal primary subject and performance/aesthetic development are included.
India	Music, Dance and Theatre are explicit performing arts within Arts Education.
Sri Lanka	Music, dance, drama and theatre are established within aesthetic education.
Türkiye	Music is taught in primary education; drama/games and folk/traditional performance appear in the wider curriculum.

RELEVANCE AND RECOMMENDATION FOR PAKISTAN

Common to	All seven, with differences in whether music, drama and dance are separate subjects or integrated.
Contextual relevance	High. Participatory, rhythm, singing, storytelling, drama, mime, tableaux, puppetry, role-play and movement are relevant to Pakistani primary classrooms because they support expression, confidence, language development, coordination and collaboration. Activities can draw on age-appropriate national poems, stories, moral/thematic plays and cultural performance traditions, with emphasis on participation rather than specialist training.
Recommendation	Include as a participatory strand. Use, rhythm, singing, storytelling, drama, mime, tableaux, puppetry, role-play, movement and age-appropriate performance. Emphasise participation rather than specialist training.
Rationale	Arts education should provide opportunities to express, perform, collaborate and respond, not only to produce static objects.