Resource Kit: Modules & Lesson Plans

Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region

Pilot Project Pakistan 2013
INTRODUCING INTANGIBLE CULTURAL HERITAGE

Title of Activity: Introducing Intangible Cultural Heritage

Suggested Duration: 2 hours

Description:

This module provides a fundamental understanding of some key concepts including explanation of the terms ‘intangible cultural heritage (ICH)’, ‘education for sustainable development (ESD)’, ‘communities’, ‘safeguarding’, ‘documentation of good ICH practices’, ‘sustainability’ and ‘sustainable development’.

Objectives:

After completion of this module participants will be better able to identify and articulate key words and concepts of the UNESCO Conventions, and have an idea of how to plan educational activities based on the Convention’s objectives.

In particular, after completion of this module the trainee will be able to:

• Understand Culture and Heritage
• Understand the Types of Heritage
• Have a good understanding of Intangible Cultural Heritage (ICH)
• Identify key words/phrases of the UNESCO Conventions on ICH;
• Relate important terms to their own context and languages;
• Better understand the concept of ‘intangible heritage’;
• Better understand the concept of ‘education for sustainable development’
• Correlate the concept of intangible cultural heritage with education for sustainable development
• Differentiate between the different types of domains of ICH and its linkages with sustainability
• Better understand the concept of ‘communities, groups and individuals concerned’; and
• Better understand the concept of ‘safeguarding’ and ‘documentation’ of ‘good ICH practices’.

Supporting documents:

• Hand Outs
• National Guidelines on Integrating ICH in Education for Sustainable Development prepared by THAAP-CAS in collaboration with Ministry of Information, Broadcasting and National Heritage and UNESCO, Islamabad Office
  • Text of the UNESCO Conventions on Intangible Cultural Heritage
  • Refer to the CD for Powerpoint Presentations

Facilitator Notes

This module introduces the Intangible Cultural Heritage and the key concepts aimed at imparting a good understanding of what is meant by ICH. It is suggested that the facilitator take the opportunity to describe to participants how this module on ICH relates to the Module 1: Part B.

• The facilitator may show the presentation for a large group of participants and discuss with them the key concepts presented there, or additional ones as needed. Each Slide must be fully explained and the participants should be encouraged to ask questions.
• This module can also be used for small group discussion in which participants debate the definitions of some of the key concepts in groups and discuss how these concepts might be used and translated in their local context.
• The handout of keywords will be useful and may be discussed using existing terminology in use in heritage and related discourse and also translated into local languages of the participants.
• Local understandings of the terms and concepts should be respected.
• Try to avoid use of the term ‘definitions’ for explanations given in the hand outs and the Presentation.
Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region

Slide 1: Title of the Presentation

Slide 2: In This Presentation...

Slide 3: What is Culture?

Slide 4: What is Heritage or Virsa?

Slide 5: Types of Heritage or Virsa

Slide 6: Tangible & Intangible Cultural Heritage

NARRATIVE:

Promoting ICH for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region: Introducing Intangible Cultural Heritage (ICH)

This slide introduces the name of the project, the name of the Module and the Organizations involved in this Project. The facilitator should explain that the Project is being piloted in 4 countries, Pakistan, Uzbekistan, Vietnam and Palau. The initiative is of the UNESCO, Bangkok Office for Asia Pacific Region within the framework of the UNESCO 2003 “Convention for the Safeguarding of the Intangible Cultural Heritage”

The slide introduces the participants to what will be covered in this presentation. This presentation is focused on giving background information on the terms which are used in ICH so that a common vocabulary can be developed and later used. It also shows that the 2nd part of the Module i.e. Part B will focus on providing a Conceptual Framework for Integrating ICH in Education for Sustainable Development. The facilitator may briefly mention Part B but should avoid giving long explanations which may distract from the issue at hand

This slide provides an open-ended approach to defining culture. Participants are encouraged to engage in a thorough discussion to understand the main concepts surrounding Culture, specifically the one highlighted in the slide. The facilitator may like to provoke a discussion asking participants to come up with definitions/explanations of culture from their own area and encourage discussion in the participants.

This is yet again an open-ended approach to enable understanding of heritage or virsa. This is another good opportunity for the facilitator to engage participants in retrieving their own understanding of it. Each of the 3 areas highlighted in the slide can be discussed and participants asked to give examples of each. The facilitator may like to use a flip chart or white/black board to write down “top of the mind” lists which come up in discussions. Participants must be continuously encouraged to find words in their own language which helps in reflecting on their own cultural expressions and examples.

The slide illustrates the two different types of Heritage i.e. Tangible and Intangible and gives examples of what is included in each type. Facilitators need to stress on the fact that the Intangible Cultural Heritage is the Living Culture and inform participants that a little later a working definition of this will be discussed. However in this slide the inter-connections through giving some examples can be given. For example the folk stories associated with historic cities for example Raja Rasul and Rawalpindi Fort Rewat and Sialkot, Gujrat City with Sohni Mahinwal etc. Similarly some of the ornamentation found on heritage/historic buildings which are part of the living culture for instance skills of tile making examples of which are seen at the UNESCO World Heritage Site of Shalamar Gardens, Lahore continue to be practiced.

Participants should be encouraged to use their own discretion and creativity to decipher the overlapping nature of the types of cultural heritage and give examples from their own experiences.
Slide 7: Intangible Cultural Heritage

This slide gives an explanation of the term ICH using the UNESCO Convention 2003 as reference. The facilitator needs to stress that ICH is that “which communities recognize as part of their cultural heritage”. This can lead to the diverse cultural expressions and participants can be encouraged to give examples from their own context. The facilitator can stress on cultural diversity which is important viz. a viz. community’s ownership of intangible cultural assets. ICH continues through slides 8 and 9.

Slide 8: Intangible Cultural Heritage (cont’d)

The focus of this slide is to elaborate that ICH is transmitted from one generation to another thus and that it also changes in response to the “environment, their interaction with nature and their history.” Some examples can be cited of this such as traditional clothes which have been evolving over the years; traditional foods which too have evolving. Other good examples are folk songs which bring in new imagery over the years.

Slide 9: Intangible Cultural Heritage (cont’d)

The focus of this slide is to recap the essential aspects of Intangible Cultural heritage which are that it is “Living”, “Always Changing” and “Transmitted by People who are the stewards of that Heritage”. The importance of this is that for something to be living it has to be responding to its present times, thus there is no effort to keep the ICH element static or frozen. This of course does not imply that we should be deliberately trying to subvert ICH elements. Changes are the prerogative of the communities who own that element as theirs. They are the ones who “define, recognize, practice and transmit it to their next generation to keep it living. The facilitator may like to mention that since some of the old systems of transmittal have weakened for example grandmothers narrating stories to the children in joint family systems, the ICH is in danger of getting lost.

Slide 10: Importance of ICH

The slide talks about the importance of ICH for people. This may be another opportunity for an interactive discussion with the participants who can be asked to reflect on each aspect highlighted and give examples that they can think about. When talking about how it contributes to Economic and Social Empowerment one example can be through the craft making skills of women who can become entrepreneurs connected to markets which economically empower them and lead to their social empowerment. Some other examples can be discussed provided by the participants and discussed.

Slide 11: Intangible Heritage Domains

The slide gives the list of ICH domains as written in the UNESCO 2003 “Convention on the Safeguarding the Intangible Cultural Heritage”. The facilitator should ensure to tell the participants that the list of ICH domains can be added upon since this is a non-exhaustive and each community can include any other domain which is prevalent in their own area.

Slide 12: Communities, Groups and Individuals & ICH

This slide gives an explanation of the term ICH using the UNESCO Convention 2003 as reference. The facilitator needs to stress that ICH is that “which communities recognize as part of their cultural heritage”. This can lead to the diverse cultural expressions and participants can be encouraged to give examples from their own context. The facilitator can stress on cultural diversity which is important viz. a viz. community’s ownership of intangible cultural assets. ICH continues through slides 8 and 9.

Slide 13: ICH: Key Concepts

The Key Concepts are the focus of this slide. Each one needs to be explained to the participants since these concepts will be useful when teachers are planning lessons. For example acknowledging that ICH is present is all communities’ leads to exploring and identifying elements which can be included by teachers in their own subjects. Similarly, Rights and Ethics and appreciation for Cultural Diversity points towards the need to acknowledge the culture of all communities whether in the neighbourhood, the country or any other country. This leads to harmonious living which is badly needed in Pakistan at the present time. Concepts of Safeguarding should be explained with the example that this attempt at integrating ICH in education is also one way of safeguarding.
Slide 14: UNESCO Conventions on ICH

The slide elaborates the UNESCO Conventions for Culture. These are also those of which Pakistan is a Signatory. The differences can be explained.

Slide 15: Why Integrate Heritage Education in Schools?

The focus of the exercise is to find terms in the local language. This can be either in groups or individually.

Slide 16: Why Integrate Heritage Education in Schools? (cont’d)

The focus of the exercise again is to find terms in the local language. This can be either in groups or individually.
WHY INTEGRATE ICH IN EDUCATION & LEARNING

**Title of Activity:** Why Integrate ICH in Education & Learning

**Suggested Duration:** 2 hours

**Description:**
This module provides a Basic Understanding on Why Integrate ICH in Education and Learning. The presentation focuses on how this contributes to Sustainable Societies. It explains various concepts prevalent in the discourse such as EDS (Education for Sustainable Development), integrated pedagogy, ways to integrate, nexus between traditional and modern knowledge systems. At the end is a Group Exercise.

**Objectives:**
After completion of this module participants will be better able to understand ICH integration in Education with the background of various guiding concepts. They will also have an idea of how to plan educational activities based on these education and culture concepts.

In particular, after completion of this module the participant will be able to:
- Relate important terms to their own context and languages;
- Better understand the concept of ‘intangible Cultural heritage’ integration and the importance of this to enrich the school program;
- Better understand the concept of ‘education for sustainable development’;
- Correlate the concept of intangible cultural heritage with education for sustainable development;
- Understand the pedagogical approaches and the parameters which guide this.

**Supporting documents:**
- Handouts
  - Draft National Guidelines on Integrating ICH-ESD in Education & Learning developed by THAAP in collaboration with Ministry of Information, Broadcasting and National Heritage and UNESCO. (Document once finalized will replace the draft)
- CD for Powerpoint Presentations

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**Facilitator Notes**

This module focuses on why integrate ICH in Education and introduces some of the key concepts in this discourse.

- The facilitator should show the presentation and discuss with participants the key concepts presented there, or additional ones as needed. This presentation may also serve as an advocacy tool for parents and other stakeholders.
- Alternatively, this module may be run as a small group discussion in which participants debate the key concepts in groups and discuss how these concepts might be used in their own work in bringing ICH to their classroom.
- The handout of keywords of the Convention might be useful here and may be discussed using existing terminology in use in heritage and related discourse. These words may also need to be translated in the local language/s.
- Local understandings of the terms and concepts should be respected.
- Try to avoid use of the term “definitions” for explanations given in the handouts and the Presentation.
- The facilitator may use the Draft National Guidelines on Integrating ICH in Education & Learning to supplement his or her understanding of the content in this Module, particularly Part 1: Getting Started.
Promoting Intangible Cultural Heritage (ICH) for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region

Slide 1: Overview of Education in Pakistan

This slide introduces the name of the project, the name of the Module and the Organizations involved in this Project. The facilitator should explain that the Project is being piloted in 4 countries, Pakistan, Uzbekistan, Vietnam and Palau. The initiative is of the UNESCO, Bangkok Office for Asia Pacific Region within the framework of the UNESCO 2003 “Convention for the Safeguarding of the Intangible Cultural Heritage”.

Slide 2: Why Integrate Heritage Education in Schools

This slide gives a snapshot of the problems facing the Pakistani education sector. Ask participants to add to this list.

Slide 3: Why Integrate Heritage Education in Schools (continued)

Focus on the reasons why the integration of ICH in education is important. The benefits of this to Education are the enrichment that will occur when knowledge is contextualized, while at the same time the living culture which is valuable to communities is safeguarded. The Slide also mentions that this Project is also a way of safeguarding since this knowledge is passed on to the next generation.

Slide 4: Overview of Education in Pakistan

Extracted from the National Education Census of 2005, this slide draws upon statistics of the formal, informal and madrassah schooling systems. Participants may use this and the following slide to comment about their own personal experiences. While highlighting this facilitator may want to prompt a discussion on suggestions which may be relevant.

Slide 5: Education in Pakistan

The slide shows an ecosystem of sustainable future with ICH knowledge serving as the roots from which basic human systems and learning branch out. The sun represents inspiration and innovation which basically refers to nurturing and protecting the tree with modern methods of learning and documentation. The participants are encouraged to come up with their own ideas about the tree of sustainable future.

Slide 6: What is Sustainable Development?

Facilitators can start by raising the basic question of what is Sustainable Development. The pictures can be used to assist this discussion. Reference can be made to the concept of sustainable development as defined in the 1987 Bruntland Commission Report as “...development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” A more detailed explanation of this concept can be found in Part 1 of the Draft National Guidelines.

Slide 7: A Sustainable Society

Facilitators should focus on the holistic aspects of a Sustainable Society and the interplay of Culture, Society, Economy and Environment which all need to be strengthened for this to be achieved. Look at the aspects mentioned in each of the 4 Boxes and discuss these with the participants.
Slide 9: ICH-ESD & Sustainable Future

This slide illustrates the various ways of integration. Examples of this can be seen in the Lesson Plans of this Booklet where some different ways have been explored. ICH infusion has been attempted in different subjects. Thematic projects have also been implemented which can be used as an example.

Slide 10: How to Integrate ICH/ESD - Competencies

This slide shows the intersections of ICH, ESD and a Sustainable society. Participants are encouraged to use their own creativity and imagination to decipher and understand how cultural, social, economic and environmental harmony leads to a sustainable world.

Slide 11: An Integrated Pedagogy

The slide is specifically focused on practical tips for teachers on planning lessons and activities in order to achieve their objectives of integrating heritage education in teaching and learning. It mentions the 3 Starting Points while the Draft National Guidelines can be used if a more detailed discussion is warranted. Refer to Part 2: Design and Planning.

Slide 12: How to Integrate ICH for ESD

This slide illustrates the various ways of integration. Examples of this can be seen in the Lesson Plans of this Booklet where some different ways have been explored. Thematic projects have also been implemented which can be used as an example.

Slide 13: How to Integrate ICH for ESD

This slide graphically presents some methods to achieve the objectives of ICH integration. For instance encourage students to find out more about their communities, design assignments with clear objectives, checklist and activity sheets development, and involvement of Elders in the process of teaching. The facilitator may like to get further ideas from the participants. The particular situation of each school may require different solutions. Participants may also like to prioritize actions that they think will be most needed in their particular circumstances.

Slide 14: Draft Framework

The Slide provides a working idea of what is a framework and mentions that it is still a working document. This will be finalized in a participatory manner with stakeholders’ contributions and feedback. It explains the 6 pillars which are the core of the Framework. Refer to Draft National Guidelines Part 2: Design and Planning.

Slide 15: How to Integrate? Competencies

This is an important slide on the competencies required for successful integration of ICH in Education. These are those competencies which make a good teacher. Many teachers are familiar with most of these however it is important to keep reminding ourselves of those that we are familiar with as well as those which may be new. Building Partnerships is one of these and requires in this case collaboration with communities who are stewards of their ICH, the tradition bearers, practitioners and others who have been largely ignored in the present system.
Slide 16: An Integrated Pedagogy: Modern and Traditional

The slide contains a Venn diagram to illustrate the overlapping relationship between modern institutional resources and traditional cultural resources accompanied by text that explains how the two of them can function together to improve the quality of learning experience.

Slide 17: Using the Multi-Disciplinary Approach

The slide discusses the advantages of multi-disciplinary approach to teaching and ICH research followed by some useful teaching techniques for improving the quality of learning in the classroom, which includes involving the tradition bearers and community elders in teaching.

Slide 18: Group Exercises

The slide contains an exercise to Plan for Integrating ICH in Education. Follow the instructions. The Task is focused on highlighting the importance of the local areas where the school is located. One of the important sources of traditional knowledge is the communities surrounding the school and those of the students. Refer to Part 1: Getting Started of the Draft National Guidelines for further insight.
Modules for Lahore and Islamabad
**MODULE 2:**

Introduction to Zardozi: Key Concepts and Why Integrate Zardozi in Education & Learning

**Title of Activity:** Key Concepts and Why Integrate Zardozi in Education & Learning

**Duration:** 2 hours

**Description:**

This module introduces the traditional art of Zardozi (Embroidery) to the participants as an essential part of the Intangible Cultural Heritage of Pakistan specifically its traditional textile crafts. It discusses the history, tools and techniques, and processes of Zardozi.

**Objectives:**

The objective of the module is to develop a basic understanding of Zardozi as a traditional embroidery art form of South Asia. The module will include the history of Zardozi Embroidery; its Tools, Techniques, and Processes.

In particular, after completion of this module the trainee will be able to:

- Better understand the history of Zardozi in context to the Intangible Cultural Heritage;
- Better understand the Tools, Techniques, and Processes of Zardozi;
- Better understand important terminology of Zardozi.

**Supporting documents:**

- Module on Introduction to ICH and Thematic Projects
- Presentation: Zardozi: The Art of Gold Embroidery
- Presentation: Zardozi: Tools, Techniques, and Processes
- Glossary on Zardozi
- CD for Powerpoint Presentations

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**NARRATIVE:**

Introduction to Zardozi: Key Concepts and Why Integrate Zardozi in Education & Learning

**Slide 1: Zardozi – The Art of Gold Embroidery**

**Slide 2: History of Zardozi**

**Slide 3: History of Zardozi**

**Slide 4: AJANTA Cave Paintings**

**Slide 5: Motifs of Zardozi**

The slide shows two wall paintings from among the 300 rock-cut monuments of the Ajanta Caves in Aurangabad, Maharashtra India. It also shows the images printed on the tail wing of an Air India airplane, it is an interesting and innovative way of keeping the intangible culture alive in the minds and hearts of the people and promoting culture.
Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region

Slide 6: Examples of Floral and Geometric Designs

The slide shows 3 examples of Zardozi. Zardozi Quranic calligraphy, Zardozi in a floral design and an 18th Century multi perspective landscape.

Slide 7: Examples of Floral and Geometric Designs

The slide shows some examples of objects adorned with Zardozi that were used by the royal Mughals.

Slide 8: Types of Geometric Patterns and Motifs

The slide shows images of hand-drawn diagrams of geometric and floral patterns and motifs most commonly used in Zardozi.

Slide 9: Examples of Geometric Patterns and Motifs

The slide shows photographic images of the 4 most commonly used flowers in Zardozi; rose (gulab), sunflower (suraj-mukhi), lotus (kanwal), and marigold (gainda). The slide also shows miniature paintings of Shah Jehan and Mumtaz Mahal with intricately painted floral patterns. Another painting is of Emperor Jehangir wearing Zardozi embroidery.

Slide 10: Examples of Geometric Patterns and Motifs

The slide shows 6 miniature paintings of regional flowers that were used in paintings and embroidered textiles.

Slide 11: Examples of Geometric Patterns and Motifs

The slide shows examples of traditional and contemporary Mughal Zardozi motifs and fashion.

Slide 12: Birds (Pankhi)

The slide shows example of traditional and contemporary Mughal Zardozi animal motifs such as the mythical mystical bird, the Simurgh (top left), pheasant (top right), peacock (bottom left and centre), and bottom far right).

Slide 13: Fariddudin Attar

The slide shows a painting of the Persian poet, Fariduddin Attar (bottom right) and a image of his mausoleum in Nishapur, Iran (top right) and a miniature painting of a narrative verse from the Attar’s epic book, The Conference of the Birds”; the story of 30 bird who go on a spiritual quest to search for the enlightened Simurgh only to discover the Simurgh in themselves.
The slide shows Zardozi motifs of a hunter on a horse and a deer that were among the popular fauna. The animal motifs are embroidered in Farsha Tanka, a stitch that appeared like farsh (floor tiles).

**Slide 14: Animals - Janwar**

**Slide 15: Group Exercise**

Using the handout provided on the Glossary for Zardozi, identify the patterns and motifs used in Zardozi during the Mughal period.

### Glossary:

<table>
<thead>
<tr>
<th>S/No</th>
<th>WORD OR ICHTERM</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Dabka</td>
<td>A metallic wire thread with a glossy finish</td>
</tr>
<tr>
<td>2.</td>
<td>Naqshi</td>
<td>A metallic wire thread coiled in a zig-zag finish</td>
</tr>
<tr>
<td>4.</td>
<td>Gjai</td>
<td>Rarely used in contemporary Zardozi, gjai is a stiffer metallic wire used for outlining.</td>
</tr>
<tr>
<td>5.</td>
<td>Sitaray</td>
<td>Sequins</td>
</tr>
<tr>
<td>6.</td>
<td>Moti</td>
<td>Pearls/Beads</td>
</tr>
<tr>
<td>7.</td>
<td>Sui</td>
<td>Needle</td>
</tr>
<tr>
<td>8.</td>
<td>Sooti Dhaaga</td>
<td>Cotton Thread</td>
</tr>
<tr>
<td>9.</td>
<td>Wasti Ka Kaam</td>
<td>The word wasli comes from wasl meaning ‘to come together’. In Zardozi wasli refers to the layers of fabrics, wasli and tilla thread. The first layer is the basic fabric; the second layer is a thicker fabric for padding; the third layer is the wasli, and fourth layer is the tilla work.</td>
</tr>
<tr>
<td>10.</td>
<td>Wasti</td>
<td>Wasti is thick paper (traditionally made by pasting layers of paper but replaced by cardboard paper).</td>
</tr>
<tr>
<td>11.</td>
<td>Karchob</td>
<td>A wooden cot-like frame used for embroidery by the artisans, also called Adda</td>
</tr>
<tr>
<td>12.</td>
<td>Shamsharak</td>
<td>Part of Karchob comprising holes</td>
</tr>
<tr>
<td>13.</td>
<td>Farad</td>
<td>A part of Karchob where the Shamsharak is inserted.</td>
</tr>
<tr>
<td>14.</td>
<td>Tirpai</td>
<td>Wooden stands to support the Karchob from four sides.</td>
</tr>
<tr>
<td>15.</td>
<td>Simurgh</td>
<td>Name of an imaginary bird</td>
</tr>
<tr>
<td>16.</td>
<td>Tilla/Mukaish</td>
<td>Golden or Silver Thread/Tinsel Thread varieties</td>
</tr>
<tr>
<td>17.</td>
<td>Sooth Dori</td>
<td>Cotton-braided thread</td>
</tr>
<tr>
<td>18.</td>
<td>Sozankari</td>
<td>Pattern Tracing or Design Tracing process</td>
</tr>
<tr>
<td>19.</td>
<td>Maal Ki Gaddi</td>
<td>Cushion for Material</td>
</tr>
<tr>
<td>20.</td>
<td>Fatila</td>
<td>A long four-sided wooden stick used to keep specific Zardozi material such as dori, tilla and mukaish from tangling during embroidery.</td>
</tr>
<tr>
<td>21.</td>
<td>Kanwal</td>
<td>Lotus Flower</td>
</tr>
<tr>
<td>22.</td>
<td>Challay Ka Phool</td>
<td>Ringed Flower</td>
</tr>
<tr>
<td>23.</td>
<td>Minakari</td>
<td>Multi-color embroidery</td>
</tr>
<tr>
<td>24.</td>
<td>Laee</td>
<td>A paste made by mixing water, starch and copper sulphate.</td>
</tr>
<tr>
<td>25.</td>
<td>Asmangir</td>
<td>Parasol or Canopy</td>
</tr>
<tr>
<td>26.</td>
<td>Pipal Girra</td>
<td>An embroidery stitch similar to the bullion stitch or French knot</td>
</tr>
<tr>
<td>27.</td>
<td>Daup</td>
<td>A technique of Zardozi for embossed work</td>
</tr>
<tr>
<td>28.</td>
<td>Ari</td>
<td>An embroidery stitch similar to a fine chain stitch made using a hooked needle called Ar.</td>
</tr>
</tbody>
</table>
MODULE 3:

Introduction to *Folk Music of the Punjab*: Key concepts of Folk Music and Musical Instruments

**Title of Activity:** The Folk Music of the Punjab: Key concepts of Folk Music and How to Integrate Folk Music in Education & Learning

**Duration:** 2 periods

**Description:**
This module provides a basic understanding of the folk music of the Punjab, the different types and forms of music and the varied purposes for which it is practiced as well as traditional instruments that continue to be employed in folk music till today. These concepts are important to understand for effective community-based teaching and learning to occur.

The images used in the presentation are easily available from the internet under the Google Image search of musical instruments, folk music of Pakistan, dhol, dholak. The purpose of using such easily available images is to provide ready access to the schools and teachers to these images and many more. It is to encourage teachers to make and develop their own presentations and ultimately collect their own resource materials. However, care needs to be taken to verify the veracity of the information downloaded from the internet, especially Wikipedia.

**Objectives:**
After completion of this module participants will be better able to identify and articulate key words and concepts of Music and have an idea of how to plan educational activities based on the UNESCO Project’s objectives. In particular, after completion of this module the participant will be able to:

- Identify key words / types or genres of music;
- Relate important terms to the Punjabi context and languages;
- Be able to identify and understand the types of ‘intangible heritage’;
- Be able to collate the concept of ‘intangible cultural heritage’ with the idea of a sustainable society.
- To integrate folk music in Subject teaching and to devise a curriculum on music.
- To document ICH-based activities in order to promote the importance of safeguarding ICH.

**Supporting documents:**
- Handouts
- Module on Introduction to ICH
- Thematic Projects Module
- Power Point presentation on Folk Music
- Glossary on Folk Music
- CD for Powerpoint Presentations and songs

**Facilitator Notes:**
This module introduces some of the key concepts and types of music, songs sung at various occasions, elements of music and the instruments used in producing music.

- Show the presentation and discuss with participants the key concepts and types presented there, or additional ones as needed.
- Alternatively, this module may be run almost wholly as a small group discussion in which participants debate the definitions of some of the key concepts in groups and discuss how these concepts might be used and translated in other languages and dialects.
- Local understandings of the terms and concepts should be respected.
- Try to avoid use of the term ‘definitions’ for explanations given in the handouts such as Glossary.
- Refer to the Introduction to ICH Module for tips on how to integrate ICH in Subject-teaching, and develop handouts that may be useful for the participants.
- Refer to the Thematic Projects Module for ideas on carrying out ICH-related activities like field visits to historical sites, inviting a folk musician for demonstration lecture or arranging a folk music festival or mela etc.
- The facilitator should always stress on the point that this material is not the only information on music which has a vast repertoire and can be developed and refined further.
- The basic objective should remain the same that is to enable participants to enrich their knowledge on the folk music of Pakistan.
- Participants should be able to infuse this ICH knowledge in their Subject of teaching.

**Narrative:**

Introduction to *Folk Music of the Punjab*: Key concepts of Folk Music and Musical Instruments

The first slide of this module introduces the title of the module, *Music: Folk Music of the Punjab*, and the expert, Muhammad Hanif. It also shows the two most popular instruments used in music.

Ustad Hanif is a practicing musician specializing in the Flute and the Tabla. He started taking lessons at the age of 17 years. After completing 7 years of shagirdi with Ustad Pandit Chandan Das, Khadim Hussain Haidri and Pervaiz Paaras, he is now a teacher of music in schools. He brings with him 23 years of experience of teaching students aged 10 till 15. The participants may like to know about the Ustad thus Facilitators may like to read up on him before delivering the module. The title slide also gives the logos of the collaborating institutions i.e. UNESCO and its implementing partners, Ministry of Information, Broadcasting and National Heritage and THAAP, Consultancy and Advisory Services.
Music is one of the oldest forms of human expression. It is said that the universe came into existence through ‘sound’. In the sub-continent the oldest civilization of the Indus Valley had seals depicting drums similar to the Pakhawaj/ Mridang. This form of drum is still used widely in the sub-continent. Terracotta rattles and whistles were also found. Later in ancient India string instruments like veena and wind instruments like flute were also used.

Every region has its own music based on its language, history, culture and traditions. This is the Folk Music of the region and its people. Within these regions are sub-regions having their own variations. Geography also plays a major part in the kind of music any region produces. The music of the deserts, of the plains, of the mountains and the rivers will express the feeling and imagery of its surroundings.

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### GLOSSARY:

<table>
<thead>
<tr>
<th>S/No</th>
<th>WORD OR ICHTERM</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Gaon</td>
<td>Song</td>
</tr>
<tr>
<td>2.</td>
<td>Sur</td>
<td>Note/ Key</td>
</tr>
<tr>
<td>3.</td>
<td>Meatra</td>
<td>Beat</td>
</tr>
<tr>
<td>4.</td>
<td>Thaika</td>
<td>Beat Cycle</td>
</tr>
<tr>
<td>5.</td>
<td>Taal</td>
<td>Rhythm</td>
</tr>
<tr>
<td>6.</td>
<td>Lue</td>
<td>Tempo</td>
</tr>
<tr>
<td>7.</td>
<td>Nagmhagi/Naghma</td>
<td>Melody</td>
</tr>
<tr>
<td>8.</td>
<td>Bol</td>
<td>Lyrics</td>
</tr>
<tr>
<td>9.</td>
<td>Mukhra</td>
<td>A set of opening lines of a song</td>
</tr>
<tr>
<td>10.</td>
<td>Antra</td>
<td>Stanzas(s) contained within the song that come after the Mukhra</td>
</tr>
<tr>
<td>11.</td>
<td>Mahiya</td>
<td>A type of song</td>
</tr>
<tr>
<td>12.</td>
<td>Tapa</td>
<td>A song composed and sung by women</td>
</tr>
<tr>
<td>13.</td>
<td>Dhola</td>
<td>A type of Punjabi poetry containing the tales of heroes and brave persons</td>
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<tr>
<td>14.</td>
<td>Dohra</td>
<td>It is a poetic formation of two lines that rhyme with each other.</td>
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<tr>
<td>15.</td>
<td>Dadra</td>
<td>A song composed on 6 beat taal also known as Dadra taal</td>
</tr>
<tr>
<td>16.</td>
<td>Thommi</td>
<td>A genre of semi-classical music</td>
</tr>
<tr>
<td>17.</td>
<td>Cheti</td>
<td>A seasonal song of harvest</td>
</tr>
<tr>
<td>18.</td>
<td>Kajri</td>
<td>Women's song based on Seasons i.e., Sawan ae, Sawan jae</td>
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<tr>
<td>19.</td>
<td>Kafi</td>
<td>A form of Sufi poetry</td>
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<tr>
<td>20.</td>
<td>Jugni</td>
<td>A type of song</td>
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</tbody>
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**Contents of Music available in accompanying CD**

- A type of song 1
- A type of song 2
- A type of song 3
- A type of song 4
- A type of song 5
- A type of song 6
- A type of song 7
- A type of song 8
- A type of song 9
- A type of song 10
- A type of song 11
- A type of song 12
- A type of song 13
- A type of song 14
- A type of song 15
- A type of song 16
- A type of song 17
- A type of song 18
- A type of song 19
- A type of song 20
- A type of song 21
- A type of song 22
- A type of song 23
- A type of song 24
- A type of song 25
- A type of song 26
- A type of song 27
- A type of song 28
- A type of song 29
- A type of song 30
Folk Songs

Ghool

جلب چھو نے نہ چھاں ہے
ناں کے پا کے پا کے
آنے کے پا کے پا کے
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Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region

Pilot Testing 2013
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Pilot Testing 2013
MODULE 4:

Introduction to *The Art of Calligraphy*: Key Styles of Calligraphy and Why Integrate Calligraphy in Education & Learning

**Title of Activity:**
*The Art of Calligraphy, Key Styles of Calligraphy and Why Integrate Calligraphy in Education & Learning*

**Duration:** 2 periods (classroom lecture + demonstration lecture by an Ustad)

**Description:**
This module provides a basic understanding of the art of Calligraphy, how it developed out of writing, various early styles of Calligraphy used in different regions and some major calligraphic styles which are still practiced.

The images used in the presentation are either from the books of Ustad Khurshid Alam Gohar Qalam which are easily available, or are from the internet under the Google Image word-search of ‘calligraphy’, ‘kufic’, ‘thuluth’ and ‘islamic calligraphy’. The purpose to use such easily available images is to provide ready access to the schools and teachers to these images and many more. It is to encourage teachers to make and develop their own presentations and ultimately collect their own resource materials.

**Objectives:**
After completion of this module participants will be better able to identify and articulate key words and concepts of Calligraphy, and have an idea of how to plan educational activities based on the UNESCO Project's objectives.

In particular, after completion of this module the trainee will be able to:
- Identify key words / styles of Calligraphy;
- Relate important terms to the Punjabi context and languages;
- Be able to identify and understand the types of ‘intangible heritage’;
- Be able to collate the concept of ‘intangible cultural heritage’ with the concept of ‘education for sustainable development’;
- To integrate the Art of Calligraphy in Subject-based teaching and to devise a curriculum on Calligraphy;
- Better understand the concept of ‘communities, groups and individuals concerned’; and
- Better understand the concept of ‘safeguarding’ and ‘documentation’.

**Supporting documents:**
- Hand Outs
  - Module 1: Introduction to ICH and Thematic Projects
  - Power Point presentation on the Art of Calligraphy.
  - Glossary on Calligraphy
  - CD for Powerpoint Presentations

**Facilitator Notes**
This module introduces some of the key concepts and styles of Calligraphy, the history of the development of writing and how it was refined into calligraphy, with a focus on elements that are pertinent for classroom-based learning initiatives.

- Show the presentation and discuss with participants the key concepts and types presented there, or additional ones as needed.
- Alternatively, this module may be run almost wholly as a small group discussion in which participants debate the definitions of some of the key concepts in groups and discuss how these concepts might be compared to understand the various styles of calligraphy.
- Local understandings of the terms and concepts should be respected.
- Try to avoid use of the term ‘definitions’ for explanations given in the handouts such as Glossary.
- Refer to the Introduction to ICH Module for tips on how to integrate ICH in Subject-teaching, and develop handouts that may be useful for the participants.
- Refer to the Thematic Projects Module for ideas on carrying out ICH-related activities like field visits to historical sites with evidence of calligraphic writing or inviting a calligrapher for demonstration lecture etc.
- The facilitator should always stress on the point that this material is not the only information on calligraphy which has a vast repertoire and can be developed and refined further.
- The basic objective should remain the same that is to enable participants to enrich their knowledge on calligraphy.
- Participants should be able to infuse the knowledge of Calligraphy in their Subject of teaching in areas like the Languages, History and Mathematics.

**NARRATIVE:**
Introduction to the Art of Calligraphy: Key Styles of Calligraphy and Why Integrate Calligraphy in Education & Learning

**Slide 1:**
The first slide of this module introduces the title of the module, The Art of Calligraphy, and the expert of this art, Ustad Khurshid Alam Gohar Qalam. It also shows the tools used for Calligraphy and the hand of the ustad while he is in the process of writing. The participants may like to know about the Ustad thus Facilitators may like to read up on him before delivering the module. The title slide also gives the logos of the collaborating institutions i.e. UNESCO and its implementing partners, Ministry of Information, Broadcasting and National Heritage and THAAP, Consultancy and Advisory Services.
The people of the Indus Valley Civilization were among those who developed their own writing system. The writing represented both pictograms (pictures) and script. Mostly the writing was used to record deities or daily and ceremonial rituals. Animals were also a major imagery in the writing of this civilization. These writing are usually found in the shape of terracotta seals.

At the same time the people of the Egyptian Civilization developed a much formal writing system based on pictures and symbols. The system was developed so that important events could be recorded as the history of Egypt. Egyptian believed in the 'life after death' concept and they wanted their writings to be everlasting so they drew on walls and columns, carved in stone and wrote on Papyrus reeds.

The module starts by explaining the development of ‘writing’. In recorded history the People of Mesopotamia, the region now known as Iraq, are considered to be the first civilization to develop writing system. The system was developed so that information could be recorded. The writing system began with pictures or signs drawn on clay tablets.

The tools for writing were sticks and wedge-shaped instruments and so the writing developed around ‘linear’ and ‘triangular’ shapes. The writer also used his fingers to create certain shapes like the ‘circular dots’. The facilitator can add this information while reading from the slide.

The word ‘Calligraphy’ is a Greek (Yunani) word simply meaning ‘Beautiful Writing’. In Arabic, Persian and Urdu this word is termed as ‘Khataat’. The writer is known as ‘Calligrapher’ and ‘Khatat’. This slide shows calligraphy of various languages, such as English, Urdu and Chinese. Every language has its own set of rules and styles for good calligraphy.

Six major styles of Calligraphy developed during the Ottoman Period–Sultanate Usmania. These styles are termed as ‘Al-aqlam al-sittah’ – the six calligraphic styles. All of these styles were used for all purposes but some were used more for one purpose than the other.

The Naskh style was used more in manuscripts and ceramic decoration, the Thuluth style mostly for Quran, architectural decoration and metal works, Muhaqqaq was used mainly in Quran and architectural decorations, Rayhani style was more frequently used for letter writing as it was easy to read for common people, Tawqi style was used for Quran and mainly on architecture, Riqa style was mostly used for letters and manuscripts.

At this point the facilitator should emphasis on the point that many more styles existed in Calligraphy but only those survived which were kept in practice. This shows that in order to safeguard any ICH the experts / ustads and their skill should be appreciated and awareness should be created regarding the ICH.
Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region

Slide 10:
This slide shows the Nastalique Script of Calligraphy with examples. Those Calligraphic Scripts are shown which are still in practice in Pakistan. This slide shows the Naskh Script of Calligraphy with examples.

Slide 11:
This slide shows the Thuluth Script of Calligraphy with examples. This slide shows the Thuluth Script of Calligraphy with examples. Those Calligraphic Scripts are shown which are still in practice in Pakistan.

Slide 12:
This slide shows the Naskh Script of Calligraphy with examples. This is the most used and famous script in Punjab.

Slide 13:
This slide shows the Propotioning System of the Thuluth Script. The dots are made by the qalam and accordingly the haroof are shaped.

Slide 14 & 15:
These two slides show various styles of Calligraphy carried out in various Scripts. The Zoomorphic style creates animals, birds and other flora and fauna. Decorative style can have extra decorative lines either in the shape of swirls and spins or in the shape of a dancing figure. Decorative Kufic style used in architectural tile. The most famous is the Tugra style in which the Calligrapher arranges the script in a geometric form, such as a triangle and a circle. Although these two slides show a much complicated and advanced level of Calligraphy, the facilitator should stress on the point that through learning and appreciating this art can survive otherwise in the coming generations no one will be able to create such beautiful “writing”.

Slide 16:
At the end of the module a simple exercise is given to the participants. The Ustad gives 3 to 4 letters from the Urdu alphabets to write in Thuluth Script by using qalam, ink and paper.
<table>
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<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Khatati</td>
<td>The Art of Calligraphy or Beautiful Writing</td>
</tr>
<tr>
<td>2.</td>
<td>Harf or Haroof</td>
<td>Alphabet(s)</td>
</tr>
<tr>
<td>3.</td>
<td>Qalam</td>
<td>Pen</td>
</tr>
<tr>
<td>4.</td>
<td>Kufic Style</td>
<td>It is a geometric style of calligraphy with a very visible rhythm and a stress on horizontal lines.</td>
</tr>
<tr>
<td>5.</td>
<td>Al-aqlam al-sittah</td>
<td>Curving SIX Scripts – Naskh, Thuluth, Muhaqqaq, Rayhani, Tawqi, Riqa</td>
</tr>
<tr>
<td>6.</td>
<td>Thuluth</td>
<td>“Thuluth” means “one-third.” This possibly refers to its pen size (one-third the size of the pen used for a larger script called tumar). It is another style of calligraphy. Vertical strokes have a leftward slant, horizontals have a deep curve. The ends of most descending letters come up in a hook.</td>
</tr>
<tr>
<td>7.</td>
<td>Naskh</td>
<td>“Naskh” is derived from the verb “nasakha,” meaning “to transcribe or copy.” Letters lean slightly to the left. Descending letters end in an upward hook. Equal division between flat and round shapes and heavy and light strokes.</td>
</tr>
<tr>
<td>8.</td>
<td>Muhaqqaq’</td>
<td>“Muhaqqaq” means “fully-realized,” and “strongly expressed”. Precise, angular script with upright letters. Carefully balanced ascenders and horizontal letters. Strong horizontal emphasis (wider than it is shorter). Descending strokes end in a straight, sharp points rather than turning upwards in a hook. Descending round strokes often encircle the following letter.</td>
</tr>
<tr>
<td>9.</td>
<td>Rayhani’</td>
<td>“Rayhani” means “the aromatic plant basil” or “having a fragrance”. A small version of Muhaqqaq. Letter shapes are pointier than Naskh. Usually has a pronounced spike on the initial alif-lam letter shape.</td>
</tr>
<tr>
<td>10.</td>
<td>Tawqi’</td>
<td>“Tawqi” is derived from the Arabic verb, Waqa’a, meaning “to sign,” because it was regularly used to write the signature on a ruler’s decrees. A smaller variant of Thuluth, its letters are somewhat more compressed and rounded. Letters that don’t connect on the left are often connected in this script, allowing it to be written with speed. Features proportionally shorter ascending strokes and shorter, more deeply curved horizontal strokes.</td>
</tr>
<tr>
<td>11.</td>
<td>Riqa’</td>
<td>“Riqa” is derived from the Arabic noun, riq’a, meaning “a patch or piece of cloth.” The script was named thus because it was often written on small pieces of paper to petition royalty. Small version of tawqi’. Features rounded letter shapes. Letters that don’t connect on the left are often connected in this script.</td>
</tr>
<tr>
<td>12.</td>
<td>Ta’liq</td>
<td>“Ta’liq” means “suspension,” or “hanging together. Descending strokes appear as loops. Letters are rounded with extreme contrasts in letter spacing. Wide spaces appear between lines. Lines ascend upward as they move from right to left.</td>
</tr>
<tr>
<td>13.</td>
<td>Nasta’liq</td>
<td>“Nasta’liq” is thought to be a hybrid of the words “naskh” and “ta’liq”. Features characteristics of both naskh and ta’liq. Vertical strokes are short, horizontal strokes are broad and sweeping. Letter shapes appear to be deep and hook-like. Letter shapes vary widely in thickness.</td>
</tr>
<tr>
<td>14.</td>
<td>Divani</td>
<td>“Divani” is derived from the word “divan,” the name for the Ottoman royal chancery. Used in the Ottoman court to write official documents, including proclamation scrolls, edicts, land and title grants, appointments, correspondence and endowments. Wide spaces appear between lines. Lines ascend upward as they move from right to left.</td>
</tr>
<tr>
<td>15.</td>
<td>Tugra</td>
<td>A style of calligraphy in which the script is arranged in a geometric form like triangle or a circle.</td>
</tr>
</tbody>
</table>
MODULE 5:
Introduction to Chunri: Key Concepts and Techniques of Chunri making

Title of Activity: Key Concepts and Why Integrate Chunri making in Education & Learning

Duration: 2 days (Lecture demonstration + Practical experiment)

Description:
This module introduces the traditional art of Chunri (Tie and Dye) to the participants as an essential part of the Intangible Cultural Heritage of Pakistan specifically its traditional textile crafts. It discusses the tools, techniques, and processes of Chunri.

Objectives:
The objective of the module is to develop a basic understanding of Chunri as a traditional textile art form of South Asia. The module will include the Tools, Techniques, and Processes of Chunri-making.

In particular, after completion of this module the trainee will be able to:
• Better understand Chunri in context to the Intangible Cultural Heritage;
• Better understand the Tools, Techniques, and Processes of Chunri;
• Better understand important terminology of Chunri.

Supporting documents:
• Module on Introduction to ICH
• Thematic Projects Module
• Power Point Presentation on The Art of Chunri
• Glossary on Chunri
• Refer to the CD for Powerpoint Presentations
Slide 5: CHUNRI DESIGNS

The slide shows an image of Ustad Nusrat Saleem showing an intricately designed Chunri sari to students of Govt. Girls Higher Secondary School at Singnura, Lahore (Pakistan). The two other samples are examples of Ustad Nusrat’s passion for fusing her traditional knowledge of Chunri motifs with contemporary designing.

Slide 6: BANDHINI PROCESS

The slide explains the second step in the Chunri-making process called the Bandhini. Fine cotton thread string is passed through an empty thread reel called a nalki and held in one hand. The thread string is pulled and held in the other hand along with a pinched tip of the fabric. The thread with the help of the nalki is minutely wrapped around the entire tip of the fabric.

The word bandhini comes from bandhna which means to tie. The Saraiki artisans also refer to this process simply as bandai (tying). The images are of Abdullah Mai or Gulla Mai, the matriarch of Nusrat and Saleem’s family doing bandhai; at 95, she is considered the oldest living artisan of the craft of Chunri.

Slide 7: BANDHINI PROCESS

The slide shows an image of organic color prepared in a clay pot called a matka. Matka colors are no longer in use as very few artisans still have knowledge of the traditional color making techniques and factory made chemical dyes are readily available. This is a loss of the intangible cultural heritage of the region.

Slide 8: RANGAI PROCESS-DYEING

The slide shows a floral Chunri pattern. It explains how to create multicolour patches of dots in the fabric. Once the dots to be kept white are tied different colors are applied by hand in the selected areas and tied, again. The whole rangai process is then completed and the fabric is washed and dried and when all the threads are removed they reveal multicolor dots in patches.

Slide 9: RANGAI PROCESS-DYEING

The slide shows an image of Chunri dupattas with different color borders. Such dupattas are perhaps the most common Chunri products made as they are part of all major cultural celebrations such as weddings, spring and religious festivals.

Slide 10: RANGAI PROCESS-DYEING

The slide shows the third process of Chunri-making called Rangai (color dyeing). The process shows images that visually explain the step-by-step process of rangai that is the preparation of the color by boiling it in water (for some colors); dyeing the fabric; dipping it in boiling salted water for color fastness; and the final washing of the fabric in cold water.

The word rangai comes from the word rang for color. Vibrant colors are an integral part of the Rohi or Cholistani culture.

Slide 11: RANGAI PROCESS-DYEING

The slide shows the fourth process of Chunri making. The images show the step-by-step color separation process. An area of the once dyed fabric is folded and wrapped and tied in plastic. Then the fabric is folded in a spiral and bound with a course string in a specific pattern. Later the fabric is dyed in another color. When the strings are removed the fabric reveals a geometric pattern.
The slide shows various images of vibrant Chunri fabrics. The threads are removed after the fabric has dried revealing dotted patterns in white or multicolor.

The slide shows the fifth process of Chunri-making. Once the color dyeing process is over, the fabric is washed in water mixed with alum and sodium salt to remove the surplus color and make it permanent. The process of washing goes on until the fabric stops bleeding color. The fabric is put in bright sunlight for drying.

Slide 14: FINISHED CHUNRI

Slide 13: WASHING PROCESS

Handout:

<table>
<thead>
<tr>
<th>S/No</th>
<th>WORD OR ICHTERM</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chunri</td>
<td>The process of tying and dyeing fabric</td>
</tr>
<tr>
<td>2</td>
<td>Bandhini</td>
<td>Tying</td>
</tr>
<tr>
<td>3</td>
<td>Nalki</td>
<td>A tool used for the tying of cloth in tiny knots</td>
</tr>
<tr>
<td>4</td>
<td>Matka</td>
<td>Pot made of clay</td>
</tr>
<tr>
<td>5</td>
<td>Matka Colors</td>
<td>Natural Dyes prepared in matkas</td>
</tr>
<tr>
<td>6</td>
<td>Aimen</td>
<td>The color preparation stage of Chunri making</td>
</tr>
<tr>
<td>7</td>
<td>Rangai</td>
<td>The Process of Dyeing</td>
</tr>
<tr>
<td>8</td>
<td>Neel</td>
<td>Indigo</td>
</tr>
<tr>
<td>9</td>
<td>Ambi, Kari, Badam</td>
<td>Common patterns for Chunri</td>
</tr>
<tr>
<td>10</td>
<td>Pucca Chappa</td>
<td>Block-printing</td>
</tr>
</tbody>
</table>
MODULE 6:
STORY TELLING/ QISSA GOI

Title of Activity: Introducing Folklore & Oral Traditions

Duration: 2 hours

Description:
This module provides a fundamental understanding of folklore in particular storytelling. The history and salient aspects of storytelling will be explained by the facilitator with the aide of supporting documents for this module, mainly the PowerPoint Presentation. The Facilitator may refer to children books or Traditional Story books to contextualize the Module.

Objectives:
After completion of this module participants will be better able to understand folklore and oral traditions, and have an idea of how to plan and execute educational activities integrated with folklore.

In particular, after completion of this module the participant will be able to:
- Identify key words/phrases of Storytelling in Punjab;
- Be able to identify and understand the types of folklore;
- Be able to understand the elements of a folk story and their regional context;
- Be able to collate the ideas and history of folklore with education and learning;
- Be able to integrate Punjabi storytelling in Subject-based teaching, and to be able to devise a curriculum of integrating folklore and oral traditions.

Supporting documents & equipment:
- Module 1: Introduction to ICH + Thematic Projects
- PowerPoint Presentation on Story Telling Glossary on Punjabi Storytelling
- Collection of Published Children's stories to show at different points in the presentation
- Audio Recordings of Stories which can be used at different points in the presentation
- Facilitator may like to invite a Traditional Storyteller to the Module for first-hand experience. This is strongly recommended for the class room.
- CD for Powerpoint Presentations

General Facilitator Notes
- This module introduces some of the key concepts of Storytelling, its history and development.
- It is suggested that the facilitator take the opportunity to describe to participants how this module can assist teachers in documentation of folk stories, proverbs, old sayings, tappas, mahiyas and others, and to integrate them in their subject teaching.
- The PowerPoint Presentation accompanying this Module consists of 24 slides that are focused on the following themes:
  - Storytelling as part of folklore
  - History of Folklore
  - Types of Folklore
  - Elements of Folklore
  - Characteristics of Folklore
  - Ways of Transmission: Storytelling
  - Exercises
- The Facilitator’s Notes consists of slides from the Presentation with notes for facilitators to use.
- There are 4 exercises for the participants to do. These exercises will also be helpful for teachers when planning class room activities.
- The facilitator may show the presentation and discuss with participants the key concepts presented there, or additional ones as needed.
- During such discussions, please ask the participants to use the Glossary of Terms, whenever appropriate, and assist them in doing so. Encourage participants to explore words in local languages.
- Try to avoid use of the term ‘definitions’ for explanations given in the PowerPoint Presentation and handouts.
- Facilitators are encouraged to add their own notes and observations during the Presentation of this module and use interactive ways to engage the participants.
Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region

What constitutes Folklore is explained in the beginning. Storytelling is one aspect of the Oral Tradition which includes Qissas, songs, proverbs, riddles, beliefs, customs and traditions of a society. Facilitators may like to spend some time on this and invite the participants to give examples of each type from their own area.

Slide 1: Title Slide

This is the title slide for the PowerPoint presentation which gives the title of the Module Storytelling / Qissa Goi; Ustad, Shabbir Hussain Shabbir is a well-known expert storyteller from Lahore. His biographical note gives a brief on Ustad Shabbir. The participants may like to know about the Ustad thus Facilitators may like to read up on him before delivering the module. The title slide also gives the logos of the collaborating institutions i.e. UNESCO and its implementing partners, Ministry of Information, Broadcasting and National Heritage and THAAP, Consultancy and Advisory Services.

Slide 2: Introduction Slide

The slide is to help inform the participants what to expect in the presentation. Stating this in the beginning helps in highlighting the line of thinking which will be in the presentation. Participants will know what to expect.

Slide 3: What is Folklore?

This slide explores the origins of possibly the first story in the Subcontinent. Using reference from the talk given by Ustad Shabbir Hussain at the Orientation Workshop Nov 4-6, 2013 at Lahore, the Facilitator highlights that “Stories started emerging at a time when human beings were engaged in worship of gods and deities associated with Nature, and they were fascinated by their powers. Their dreams were a major source of the stories we hear even today.” The Facilitator may like to explore these ideas further by asking participants to talk about what do they think is the origin of stories in their own area. One such story can be taken up and deconstructed. The main storyline and aspects can be written on the white/black board or flip chart to be referred to later as the presentation progresses.

Slide 4: History: Beginning of Storytelling

The Slide ends with the facilitator reminding the participants that “According to some scholars, ancient civilizations gave birth to a large amount of oral traditions including stories. In the Pakistani context, the next slide is to remind us of some of the ancient civilizations that we have inherited.” This is the topic of the next slide.

Slide 5: Early Civilizations in Pakistan

This slide sets the mood for the rest of the Presentation. It has brief information for the facilitator to associate the early civilizations in the regions we live in today with our present, and have an insightful discussion with participants on the possibilities of stories emerging from these civilizations. It may be a good idea to ask them if they have heard of any. The Facilitator may also like to read up on these civilizations before the presentation so that they are able to answer any questions that they may be asked. Facilitators are advised that if they are not sure of their information they should refrain from giving wrong information. It is much better to suggest that this is an aspect that can be looked at jointly and invite everyone to explore this through some authentic sources.

Slide 6: HISTORY: STORIES/QISSAS

This slide draws attention to the salient aspects of stories such as that Traditional Stories are an important aspect of the Living Culture or the Intangible Cultural Heritage. Reference is made to the Panchtantra, which is said to have originated from Kashmir and is considered as the oldest collection of stories from this region. Facilitators may like to mention the published versions. It is important to point out that stories travelled from region to region in the ancient and medieval world and took on forms using aspects of the culture and lifestyle of the people. These were naturally rendered in the local languages thus giving a different flavor from the original.
The next two slides highlight characteristics such as:

- **Folk Stories are based on knowledge gained through personal or accumulated experience and convey important values and belief systems usually using forms which are easy to memorize.** The Facilitator needs to talk about societies which are primarily oral. The way to preserve knowledge has to be done in a way that can be easily memorized. Examples can be quoted of how Hakims (traditional doctors) have rhymes which bespeak of plants and practices which have preserved medicinal knowledge and ensured that it would pass from generation to generation. Invite participants to share their knowledge and experience regarding oral traditions.

- **Stories range from historical events to the daily life of people.** Ask participants to give examples of these from their own experience and communities.

- **Embedded in the folk Stories are the world view, value system and life style of communities.** In Heer Ranjha for example it is said that women should marry according to the choice of the parents but Heer falls in love with Ranjha. Heer is shown as a strong woman, the protagonist of the epic love story. Each one of the above points is given in Slide 7 which can be elaborated. Participants may be invited to explore these concepts giving examples from their own areas.

**Slide 8** focuses on other characteristics of Storytelling such as:

- **They (Stories) are communal in nature and represent the collective tales of people. There is no single author.** The Facilitator may like to discuss that a lot of the stories which we have in the traditional repertoire are of unknown authorship. Also discuss that later some of these stories were written and published and got known by the person who did this for example Heer Ranjha of Waris Shah or Heer Damodar by damodar etc.

- **Folk stories are either in the form of prose or poetry.** Examples from Punjab are the epic stories of Heer Ranjha, Sohni Mahinval, Mirza Sahiban and others which are completely in poetic form while others are in prose. There is also another type which is in prose with some poetry verses used to highlight some special point. Many children stories have used this form for example Tot Batot and Poorna and Poodni.

- **They change according to the context and social practices as they travel.** Another noteworthy characteristic is that stories change from place to place because each community likes to add something from their own culture, an example of this can be Alif Laila, a story which traveled from Arabia and adopted in Urdu.

- **Slide 9 highlights that stories are used as a vehicle to convey the right way of doing things in your life. Naturally these are based on what is considered to be of value to any given society. Social behavior is also communicated through stories, for example the children stories which use animals and nature to convey certain ideas. Cardinal principles embodying the collective experience of humankind for example “strength in unity”, “thevery resulted in loss” etc. is found in many societies, each rooted in the cultural context of that particular society. Thus stories are used to organize society around basic value systems and world view. The facilitator may like to use any of the recommended published books or else invite the participants to share some stories.**

- **Another aspect of traditional story telling in Pakistan is the use of proverbs and figures of speech which are used in conveying ideas. In some cases the story itself provides a figure of speech which is widely known to have originated from a story, for example “Sheikh Chilli”**

- **Another aspect which can be explained is the use of “Refrain” in traditional storytelling in which a passage is repeated continuously. This is a method of drawing the attention of the listeners, often these passages are in poetic form and thus easy to remember. Some adept storytellers provoke the listeners to repeat the passage, which keeps them alert and also provides a pause to recover for the narrator/storyteller. Such lines in a story also help the listener as well as the storyteller to memorize the story and thus retain it in his mind. The Facilitator may like to point out that this is how stories which may have begun during the ancient civilizations of Mehergarh or Indus Valley have come down to the present times.**

- **Another aspect of traditional storytelling in Pakistan is the use of formulaic sentences to begin a story.** Many participants will remember that as children the grandparent would say the words “aik dafa ka zikr hai” and the children would run to sit beside the narrator. The slide 10 highlights the Traditional Invocations at the beginning of a story. These are ways to invite the attention of the listener and seek blessings of the Almighty. An example from “Heer Damodar” is given along with its translation. Invocations were usually in poetic forms and would be quoted by many of the common folks. Some of these became “figures of speech”. Facilitators may like to explore other invocations with the participants and traditions prevalent in different regions of the country.
Slide 11: Types of Folklore

This slide introduces the participants to the various types of folklore stories with examples. The Facilitator may like to add more examples from different parts of the country depending on where the participants are coming from.

Slide 12 & 13: POPULAR ANCIENT FOLKLORE and Slide 13: FOLKLORE OF PAKISTAN

The slide contains images of books on folklore from around the world. It would be a good idea to discuss with students the difference between a folk tale and fantasy tale. Tales of Brothers Grimm includes tales like Cinderella and Snow White and the Seven Dwarfs and Alf Laila contains the popular tales of Ali Baba and Forty Thieves, Aladdin, Sindbad and others. Other examples like the Panchtantra and Kalila wa Dimna are mostly fables, while Tilmis-e-Hoshruba and Dastan Amir Hamza are fantasy tales.

Facilitator Note: You may ask students to compare the stories of Brothers Grimm with Alf Laila, and ask them to identify cultural differences.

Slide 13 entails a list of images of some of the most popular and widely acknowledged folk stories of the Sub Continent ranging from Alf Laila to Heer Ranjha. The slide is self-explanatory and meant to incite a discussion with students on folk stories, their characters and themes.

The Facilitator may like to discuss with the participants what stories in their view will be popular with their students identifying the class and age group.

Slide 15-19: Elements of a Story

The slides introduce the participants to the story matrix comprising of the four essential elements of a story – Characters, Setting, Plot and Theme.

This is followed by Slide 16, which gives a brief introduction of the element of “Theme” while the Plot is discussed in Slide 17, the Setting in Slide 18 and the Characters in Slide 19. The Graphics in the last slide of this series is from the UNESCO Teacher’s Resource Kit which was prepared in 2013 for KPK and FATA and represent children from different parts of the province.

Slide 17 explores the plot of the story where the events are woven together. It is an open-ended slide and the facilitator may make modifications to it as he or she pleases. Ask participants about their understanding of plot and its correlation with the theme of the story, characters and their conflicts. Refer to the glossary for “plot” and “setting”.

Slide 18, The Theme can be discussed by pointing that it is essential to know what a storyteller is trying to convey from his or her story. That message is essentially the theme of the story. It is important to know the theme of a story. The theme ought not to be confused with the moral of the story although they are interlinked.
This slide shares some popular locations for storytelling, i.e., locations where stories are transmitted. From the famous Qissa Khwani bazaar in Peshawar to the Mughal darbars of Lahore, the slide opens various avenues for thought on the popular settings for transmitting folk stories. Facilitator may like to ask the participants about their favourite place to listen to a story. This slide introduces various modes of transmission of folklore and the changes experienced in accordance with geography and cultural context when it travels from one region to another. Facilitator may like to discuss the idea of change and why it exists.

Group Exercise 22: Participants are requested to look at the picture below and write a story using the image and placing it in the setting of their own neighborhood. This is a short story thus a single theme is suggested. Time for this can be 10 minutes. Facilitator may like to point out that a simple image provokes the imagination and thus hones creativity more effectively than a complex, busy picture. When too much is happening students tend to be more descriptive and get engaged with observing the details in a picture. The complex, busy image hones the skills of observation. Thus the two types can be used depending on what the objective is.

Group Exercise (Slide 23): Participants are requested to use the three images below and weave a story using these in any setting and plot. The exercise relies on three images which are placed together using which participants are required to build a story. This again hones creativity and imagination of the students and can be used in the Class Room. Students can also be asked to collect stories from their elders as the Home Assignment by teachers. Facilitator may want to discuss further student activity ideas with the participants.

Group Exercise (Slide 24): USING PROVERBS TO BUILD A STORY

This slide entails a list of proverbs and sayings in Punjabi and Urdu followed by brief exercises on the following two questions:
- Can you think of stories that lead to the lessons/proverbs mentioned in this list?
- Can you name a few?

**GLOSSARY:**

<table>
<thead>
<tr>
<th>S/No</th>
<th>WORD OR ICH TERM</th>
<th>MEANING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Katha</td>
<td>Story or tale</td>
</tr>
<tr>
<td>2.</td>
<td>Lok Katha</td>
<td>Folk tale</td>
</tr>
<tr>
<td>3.</td>
<td>Par Lok Katha</td>
<td>Fantasy tale</td>
</tr>
<tr>
<td>4.</td>
<td>Katha Pauna</td>
<td>To tell a story</td>
</tr>
<tr>
<td>5.</td>
<td>Bhaat</td>
<td>Storyteller</td>
</tr>
<tr>
<td>6.</td>
<td>Masaud/Painda</td>
<td>Plot/Musaffat</td>
</tr>
<tr>
<td>7.</td>
<td>Chai Chalan, Dhang Wang</td>
<td>Character</td>
</tr>
<tr>
<td>8.</td>
<td>Andh Guandh</td>
<td>Environment</td>
</tr>
<tr>
<td>9.</td>
<td>Mazmum</td>
<td>Theme</td>
</tr>
<tr>
<td>10.</td>
<td>Paoend</td>
<td>Beginning</td>
</tr>
<tr>
<td>11.</td>
<td>Pind</td>
<td>Village</td>
</tr>
<tr>
<td>12.</td>
<td>Tutt</td>
<td>Element</td>
</tr>
<tr>
<td>13.</td>
<td>Sitta</td>
<td>Result</td>
</tr>
<tr>
<td>14.</td>
<td>Wichar</td>
<td>Thinking</td>
</tr>
<tr>
<td>15.</td>
<td>Aoorhna</td>
<td>Thought</td>
</tr>
<tr>
<td>16.</td>
<td>Sujha</td>
<td>Solution to a problem</td>
</tr>
<tr>
<td>17.</td>
<td>Ujhyaa</td>
<td>Argument over a conflict</td>
</tr>
<tr>
<td>18.</td>
<td>Qaul</td>
<td>Verbal agreement or promise</td>
</tr>
<tr>
<td>19.</td>
<td>Jurta</td>
<td>Boldness</td>
</tr>
<tr>
<td>20.</td>
<td>Uchaichta</td>
<td>Uniqueness or speciality</td>
</tr>
<tr>
<td>21.</td>
<td>Gunn</td>
<td>Meaning</td>
</tr>
<tr>
<td>22.</td>
<td>Vund</td>
<td>Division</td>
</tr>
<tr>
<td>23.</td>
<td>Dharam</td>
<td>Moral lesson</td>
</tr>
</tbody>
</table>
Modules for Peshawar
For the participating schools of Peshawar the Teachers Resource Kit: Promoting Peace and Social Cohesion Through Heritage Education, which has recently been prepared by THAAP-CAS, will be used. Soft copies of this are available and will be given to participating schools of Peshawar. The kit comprises of 6 books on various aspects of ICH in KPK and FATA region as illustrated below:

1. **Introduction to Teacher’s Resource Kit**
   - Promoting Peace and Social Cohesion Through Heritage Education
   - Resource Kit on the Intangible Cultural Heritage of Higher Post-Secondary Institutions in KPK.

2. **Social Practices**
   - Promoting Peace and Social Cohesion Through Heritage Education
   - Resource Kit on Social Practices (KPK and FATA).

3. **Living Tradition of Pakhtun Folklore**
   - Promoting Peace and Social Cohesion Through Heritage Education
   - Resource Kit on Living Traditions (KPK and FATA).

4. **Hand Made**
   - Promoting Peace and Social Cohesion Through Heritage Education
   - Resource Kit on Traditional Crafts (KPK and FATA).

5. **Traditional Games**
   - Promoting Peace and Social Cohesion Through Heritage Education
   - Resource Kit on Traditional Games (KPK and FATA).

6. **Thematic Projects**
   - Promoting Peace and Social Cohesion Through Heritage Education
   - Resource Kit on Thematic Projects (KPK and FATA).
Title of Activity: The Thematic Projects. Key concepts used in the Thematic Projects and the methodology for recording and documenting the ICH

Duration: 2 hours

Description:
This module provides a basic understanding of the Thematic Projects, its four sub-categories, the methodologies for information gathering, information recording, and development of ICH Data Bank by schools and time frame of each Thematic Project. These concepts are important to understand for effective community-based teaching and learning to occur.

Objectives:
After completion of this module participants will be better able to identify and articulate concepts of Thematic Projects, and have an idea of how to plan educational activities based on the UNESCO Project’s objectives.

In particular, after completion of this module the participants will be able to:
• Identify key concepts of the Thematic Projects;
• Be able to identify and understand the types of ‘intangible heritage’
• Relate important themes to the local/ regional context and languages;
• Be able to collate the concept of ‘intangible cultural heritage’ with the concept of ‘education for sustainable development’.
• To integrate the ICH in Subject-based teaching and to device a curriculum on ICH.
• Better understand the concept of ‘communities, groups and individuals and their ICH’
• Be able to understand how to gather information involving students, as well as techniques of information recording, analysing information presenting and using it.

Supporting documents:
• Handouts
• Module on Introduction to ICH
• Thematic Projects Module
• Power Point presentation on Thematic Projects
• CD for Powerpoint Presentations

Notes and Suggestions
This module provides a basic understanding of the Thematic Projects, its four sub-categories, the methodologies for information gathering, information recording, development of ICH Data Bank by schools and time frame of each Thematic Project with a focus on elements that are pertinent for community-based learning initiatives.

• The facilitator may show the presentation and discuss with participants the key concepts and styles presented there, or additional ones as needed.
• Alternatively, this module may be run almost wholly as a small group discussion in which participants debate the definitions of some of the key concepts in groups and discuss how these concepts might be used and translated in their local context.
• Local understandings of the terms and concepts should be respected.
• Try to avoid use of the term ‘definitions’ for explanations given in the hand out.
• The facilitator should always stress on the point that this material is not the last word and can be developed and refined further. However, the basic objective should remain the same that is to make the participants ‘aware’ of documentation and retrieval systems which will be necessary for building a Cultural storehouse.
NARRATIVE:

Introduction to The Thematic Projects: Key concept used in the Thematic Projects and the Methodology for recording and documenting the ICH

Slide 1:

The first slide of this module introduces the title of the module, The Thematic Projects, and its four sub themes
1 – My Home, My Community
2 – My Elders, My Identity
3 – Our Town, Our Context
4 – My Culture, My Pride
This slide also shows the logos dedicated to each one of these sub themes. These can be used in various ways including badges for student volunteers, as letter heads etc.

Slide 2:

The module starts by explaining the purpose of Thematic Projects and how students can gain firsthand knowledge from various situations and sources of ICH. The approach taken should be visualized as a cellular growth beginning with a reference to the student’s personal space – ‘I & myself’. This will then grow to the student’s immediate surrounding – ‘my elders, grandparents and ustads’, and then the approach will widen to the immediate community and the entire city – ‘my community and my city’. The most interesting will be to bring all of these stages together at the end – ‘my Mela’ showcasing the cultural heritage of all the students combined together at one platform.

Slide 3:

This slide lists down the Objectives of the Thematic Projects. The facilitator should stress on the bold words used in this slide and explain the concept to the students. For instance the meaning of ‘cultural heritage’, why should we ‘appreciate’ our heritage, stress on the values and importance of heritage, give them information which will generate ‘interest’ in the participants regarding the ICH, enable them to develop a ‘sense of ownership’ for their culture.

Slide 4:

This slide shows the first sub-theme of the Thematic Projects, My Home – My Community. The main focus of this theme is on ‘Oral History’ – gaining knowledge about your home and community. This will result in seeking information which is in the ‘memory’ or ‘experience’ of the community members which can be documented. The logo shows the connected community members, a house in the center representing the cellular clusters and different colors represent the cultural variations / diversity present within a neighborhood.

Slide 5:

This slide explains the concept of the sub-theme and how it should be carried out with the emphasis on the students to ‘recognize, comprehend and appreciate their own cultural identity’.

Slide 6:

This slide lists down the methodology with which the information should be gathered for this sub-theme and various ways of recording this information. It also suggests to the teacher that she/he can create and develop a School ICH Data Bank through these thematic activities if the information gathering and information recording is properly managed.

Slide 7:

This slide shows the detail of the table for the objectives and ideas of the sub-theme. It lists down the Category, which is TP-1, the methodology of information gathering, and recommended examples of the explanatory questions the student can ask for information gathering. Facilitators may like to read this Table and decide on examples to illustrate.
Slide 8:
This slide shows the complete table of the objectives and ideas for the TP-1. It covers all the possible recommended categories in which information can be gathered and their individual methodology and set of recommended questions. This table is available in the TRK Resource Kit: Promoting Peace and Social Cohesion through Intangible Cultural Heritage Education, as booklet 6 which can be referred to for further clarification.

Slide 9:
This slide shows the second sub theme of the Thematic Projects, My Elders – My Identity. The main focus of this theme is on ‘respecting source of knowledge’ – learning from tradition bearers and elders. The logo shows two sets of footprints, the front one is of a grown person, the elder or an ancestor and the second footprint is that of a child following the footsteps of the elder.

Slide 10:
This slide explains the concept of the sub-theme and how it should be carried out with the emphasis on ‘tradition bearers, practitioners and the elders’. This TP also helps the Schools to identify persons with skill sets which will be valuable for the school teaching program for example a grandmother who is an excellent storyteller.

Slide 11:
This slide lists down the methodology with which the information should be gathered for this sub-theme and various ways of recording this information. It also suggests to the teacher that she/he can create and develop a School ICH Data Bank through these thematic activities if the information gathering and information recording is properly managed. Schools should be free to explore alternate ways of establishing Data Bank which suit their situation better.

Slide 12:
This slide shows the detail of the table for the objectives and ideas of the sub theme. It lists down the Category, which is TP-2, the methodology of information gathering, and recommended examples of the explanatory questions the student can ask for information gathering.

Slide 13:
This slide shows the complete table of the objectives and ideas for the TP-1. It covers all the possible recommended categories in which information can be gathered and their individual methodology and set of recommended questions. This table is available in the TRK Resource Kit: Promoting Peace and Social Cohesion through Intangible Cultural Heritage Education, as booklet 6 which can be referred to for further clarification.

Slide 14:
This slide shows the third sub theme of the Thematic Projects, Our Town – Our Context. The main focus of this theme is on ‘appreciation of cultural diversity’ – Field tours to various locations and sites. The logo shows various communities living together in a city side by side in harmony and togetherness. It points towards the cultural identity present in cities.

Slide 15:
This slide explains the concept of the sub-theme and how it should be carried out with the emphasis of both the school and student on ‘a larger community’. The cultural diversity of the spaces associated with various ICH should be respected and appreciated.
Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region

Slide 16:
This slide lists down the methodology with which the information should be gathered for this sub theme and various ways of recording this information. It also suggests to the teacher that she/he can create and develop a School ICH Data Bank through these thematic activities if the information gathering and information recording is properly managed.

Slide 17:
This slide shows the detail of the table for the objectives and ideas of the sub theme. It lists down the Category, which is TP-3, the methodology of information gathering, and recommended examples of the explanatory questions the student can ask for information gathering.

Slide 18:
This slide shows the complete table of the objectives and ideas for the TP-1. It covers all the possible recommended categories in which information can be gathered and their individual methodology and set of recommended questions.

Slide 19:
This slide shows the fourth sub-theme of the Thematic Projects, My Culture – My Pride. The main focus of this theme is on “sharing” – sharing of the cultural heritage as group heritage. The logo shows the building of a school with the students coming from various backgrounds and cultures have arranged a MELA to celebrate their cultural diversity and are welcoming their parents and visitors.

Slide 20:
This slide explains the concept of the sub theme and how it should be carried out with the emphasis of the school, students and their parents on ‘celebrating cultural knowledge, expressions and diversity’. This sub theme explains the importance of a MELA in our culture and how all the teachers, students and parents should contribute.

Slide 21:
This slide lists down the methodology with which the information should be gathered for this sub theme and various ways of recording this information. It also suggests to the teacher that she/he can create and develop a School ICH Data Bank through these thematic activities if the information gathering and information recording is properly managed.

Slide 22:
This slide explains the concept of the sub theme and how it should be carried out with the emphasis of the school, students and their parents on ‘celebrating cultural knowledge, expressions and diversity’. This sub theme explains the importance of a MELA in our culture and how all the teachers, students and parents should contribute.

Slide 23:
This slide shows the detail of the table for the objectives and ideas of the sub theme. It lists down the Category, which is TP-4, the methodology of information gathering, and recommended examples of the explanatory questions the student can ask for information gathering.
Biography
Ustad/Resource Person
About Ustad Khursheed Alam Gohar Qalam:

Ustad Khursheed Alam Gohar Qalam was born in the Khushab district, Pakistan in 1956. The title Gohar Qalam was bestowed on him by the late Nafees Qalam, an Ustad of calligraphy and by Professor Ghulam Nizamuddin of the University of Punjab. His early education took place in the city of Sargodha under Ustad Ismail Dehlevi. Thereafter, he studied under the late Hafiz Yousuf Sadiki who was one of the great masters of calligraphy in the Sub Continent.

Ustad jee’s major works include a copy of the Holy Quran placed in the main State Mosque, the Faisal Mosque in Islamabad and includes 406 styles of calligraphy. The entire manuscript weighs 1600 kilograms, and it is divided into 30 parts, placed in separate show cases.

His calligraphy adorns some of the most important public buildings in Pakistan such as the extension of the Mosque and tomb complex of Sufi Saint Ali Hajveri Data Ganj Baksh’s shrine in Lahore. The Lahore international airport also features his work in its main departure lounge and rendered in ceramics. His work is also in public and private collections such as the British Museum, the Ashmolean Museum, Oxford, and the Metropolitan Museum, New York as well in several European capitals and in Japan.

Ustad Gohar Qalam is the recipient of the President’s Pride of Performance Award for his outstanding contribution to calligraphic arts as well as other national and international awards. He is the author of over 50 books on calligraphy including Workbooks for students. Ustad Gohar Qalam is a visiting Professor at the National College of Arts, Lahore for the MA (Visual Arts) program and also heads a 1 year diploma course in Calligraphy. He has also been associated with THAAP as an expert since 2006.

Ustad Gohar Qalam, lives and works in Lahore and can be reached at 0322-8477901.

About Ustad Shabbir Hussain Shabbir:

Ustad Shabbir Hussain Shabbir was born in 1965 at Kotli Teer Abdul Rehman near Shalamar Gardens, Lahore. Fully cognizant of the rich cultural history of his place of birth, he began specializing in the transmittal of Waris Shah’s Heer Ranjha and the Kalam of Madho-Lal Shah Hussain. He has never had an Ustad and neither does he take anyone into his Shagirdi system today promotes class hierarchy and a culture of oppression.

He can be termed as one of the exponents and promoters of Punjabi culture and an activist for social justice. He was deeply disturbed by the oppressive Zia regime and the political corruption that followed in the 90s. Using folklore and oral traditions as a medium for bringing people back to the egalitarian principles of social justice and community building, he formally began his public teachings on Heer of Waris Shah and Madho-Lal Shah Hussain in 1995.

Since then, he has attended various public gatherings in places like the Badami Bagh, Lawrence Gardens, Shalamar Gardens, Colleges and Universities and has spoken about the message of love, peaceful conflict resolution and critical thinking while making references to the poetry of Waris Shah and Madho-Lal Shah Hussain. People in Punjab approach him to resolve their daily life issues. He provides an educated and literary approach to resolving problems by paraphrasing and translating the verses of great Punjabi poets. He also devotes his time to Punjab Lok Sujag, where he has spoken on various occasions.

Ustad Shabbir Hussain Shabbir lives and works in Lahore and can be reached at 0322-88477901.

About Ustad Mohammad Hanif:

Ustad Hanif is a practicing musician specializing in the Flute and the Tabla. He started taking lessons at the age of 17 years. After completing 7 years of shagirdi with Ustad Pandit Chandan Das, Khadim Hussain Haider and Pervaiz Paaras, he is now a teacher of music in various schools in Lahore. He brings with him 20 years of experience in the field of playing musical instruments. He performs regularly at the All Pakistan Music Conference. He has been teaching students aged 10 to 15 years for about five years, and is well-known for his improvisation techniques. Some of his activities with schools include improvising of gams based on music, composing poetry for children and organizing musical competitions for students. He has 60-70 students under his tutelage today from various schools.

Muhammad Hanif lives and works in Lahore and can be contacted at 0321-4195297.

About Ustad Zardoz Muhammad Saeed:

Ustad Muhammad Saeed is an Ustad of Zardozi, traditional Mughal embroidery with 35 years’ of professional experience in the teaching and practice of Zardozi. He learned the art of Zardozi from renowned Ustads, namely Ustad Nawab who hails from a long lineage of Zardozi from the Mughal Era, Ustad Fazil, Ustad Habib and Ustad Shahabuddin. He also studied under Ustad Haseenuddin of Delhi. Ustad Saeed has worked as a teacher/trainer with some of the leading haute couture design houses of Pakistan such as Kayseria (Bareeze), Nickie Nina, See Gees, Sonia Azhar, and Meeras. Since 2005, Ustad Saeed has been part of the MA Traditional Arts Course of the MA (Hons) Visual Art Program of the National College of Arts, Lahore. Ustad Saeed is associated with THAAP as consultant in their various cultural projects including USAID Entrepreneurs and UNESCO.

Ustad Zardoz Muhammad Saeed lives and works in Lahore and can be contacted at 0321-4704715.

About Ustad Nusrat Saleem & Rangsaz Saleem:

Ustad Nusrat Saleem & Rangsaz Saleem

The husband and wife team hail from a small village Abbass Nagar in District Bahawalpur. Ustad Nusrat Saleem learnt the art of Chunri Making from her maternal grandmother Abdulla Mai popularly known as Gula Mai who is an acknowledged leader and amongst the best in the entire region of South Punjab. Ustad Nusrat prepares the bandhini and her husband, an expert dyer is responsible for the dyeing part of preparing Chunri. The duo has prepared thousands of yards of Chunri and taught several young people in their village and elsewhere the art of Chunri making to the extent that Abbass Nagar is known throughout the South as a center of chunri.

Ustad Nusrat and her Husband are part of the team of experts at THAAP and have been working on several projects with the organization since 2008.

Ustad Nusrat lives and works in Village Abbass Nagar, District Bahawalpur and can be contacted at 0342-7113118.
CONTENTS

LESSON PLANS FROM ISLAMABAD

- Adam Khan & Durkhanay
- Dhol Dhamaal
- Sahar – A Poem by Dr. Mehmood ur Rahman
- The Poor Farmer – A Folk Tale by Shahi Aqeel
- Mughal Architecture
- Heer Ranjha by Waris Shah
- Culture
- The Tales of Effendi
- Ancient Folk Stories – Sassi Punnu and Sufi Poetry
- Urdu Poetry - The Khayber Train Comes to Rawalpindi
- Poodna and Poodni – A Story of Two Birds
- Urdu Poetry – Wake Up Child, Open Your Eyes
- Chughl Khor – Tattle Tale
- Chunri Making – Tying & Dyeing Process (Thematic Project)

LESSON PLANS FROM LAHORE

- Traditional Craft of Zardozi
- Culture & Society: Sufism
- Pakistani Children and their Cultural Dresses
- Art techniques of the Sultans of Delhi
- Architecture of Lahore during the Mughal reign of Shah Jahan
- Trip to the Shalamar Gardens, Baghbanpura (Thematic Project)
- Visualize Sets Using Venn Diagram
- Story Writing
- Folk Music of Punjab
- Trip to Dai Anga – A Historical Place (Thematic Project)
- Punjabi Akhaan (Punjabi Sayings)
- Kokla Chapaaki
- Pitthu Gol Garam
- Kikli
- Trip to the Lahore Museum (Thematic Project)

LESSON PLANS FROM PESHAWAR

- Chemical Composition
- Translation from Pashto to English
- The Art of Qissa Khwani (Storytelling)
- Islamic Calligraphy
- Geometrical Shapes with Cheendor
- Medicinal Plants and our Environment (Thematic Project)
- Understanding Sound with Rabab and Mangay
- Introducing Culture
- Trip to Islamia College & University (Thematic Project)
Introduction

Within the framework of UNESCO Bangkok Project “Promoting ICH for Educators to Reinforce Education for Sustainable Development in Asia-Pacific Region”, a two stage project was initiated which included a Preliminary Research Report and a Pilot Project to be implemented in Schools. The latter entailed developing and implementing Lesson Plans in schools and the National Guidelines for use by stakeholders. The project is being piloted in four countries Pakistan, Palau, Uzbekistan and Vietnam. The Preliminary Research Report on the state of integration of ICH & ESD in education and learning was prepared by National teams from each of the four countries. Pakistan’s National Team comprised of Ministry of National Heritage and Integration, Islamabad representatives and THAAP- Consultancy and Advisory Services, Lahore.

As a part of the Pilot Activity initiation process, a three-day Orientation Workshop on Integrating ICH in Education & Learning for Sustainable Development Project was organized for teachers from selected schools in the Punjab, KPK and Islamabad during the 1st week of November. The workshop was focused on ICH-ESD, a two stage project was initiated which included a Pilot Testing 2013.

We would like to thank all the schools, the principals and the teachers who participated in this brief Pilot Activity for their insightful contribution. We are especially happy at their endorsement of the concept of this Project and their desire and recommendation for adopting it. We would also like to acknowledge the Ustads and practitioners for their help in preparing modules and in delivering these to the teachers and the students through these few months. We would also like to thank the THAAP team especially our Peshawar Coordinators, Sher Alam Shinwari (Associate Academic Coordinator) and Tarig Khan (Associate City Coordinator) and our Lahore training specialists particularly Saba Samee and Shajia Azam for their unqualified help. Fakhrat Hassan’s assistance as research associate is also acknowledged. Last but not least we like to acknowledge our partners, the Ministry of Information, Broadcasting and National Heritage especially Bilal Khan and Mashood Mirza, joint secretaries of the Ministry. All this was possible because of the continuing support of UNESCO Islamabad office and UNESCO Bangkok Office for promoting culture and education in Pakistan and the Asia-Pacific region. We thank Dr. K.K. Nagata, Country Director, Pakistan and Dr. Timothy Curtis of the Bangkok Office.

The participant teachers made some remarkable contributions in implementing the ICH integrated lessons in their respective classes, particularly contributing with innovative ideas for subject fusion. The lesson plans contained within this booklet are a result of their tireless efforts, unconditional cooperation with THAAP training specialists, and their personal dedication to the project which made the implementation of the pilot activity in 9 schools across Pakistan an enjoyable and learning opportunity.

The Resource Book is divided into two sections; the first pertains to the Modules which were developed to introduce the five ICH elements for schools in Lahore and ICT. The Peshawar schools used modules in the UNESCO Islamabad publication “Teacher’s Resource Kit for Promoting Peace and Social Cohesion through Heritage Education in KPK and FATA’. The second section contains a selection of the lesson plans developed by the participating schools. This is organized in three parts by city – Lahore, Islamabad and Peshawar – and includes 55 lesson plans developed and implemented by the teachers at their respective institutions. The Lesson Plans from each school follow the format that is currently being used in the respective school. It is a worthwhile contribution from the schools in view of the fact that the pilot activity months have been very busy for most schools as they were also preparing for their annual exams.

Each of the lesson plans is focused on either improving Subject teaching by integrating an ICH element in it or is designed as a Thematic Project, according to the 4 focus areas.

We hope that this collection of ICH-ESD lesson plans will become a useful handbook for educators in terms of outlining the curricula for integrating ICH in Education for Sustainable Development and enable teachers to adopt an integrated multi-disciplinary approach to teaching. Museum and other Repositories of Cultural Assets may also benefit from these lesson plans for organizing thematic study tours and field visits for school.

<table>
<thead>
<tr>
<th>CITY</th>
<th>SCHOOL</th>
<th>Name of Focal Person/s</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAHORE</td>
<td>1. Government Girls Higher Secondary School, Singhupura (GGHSS)</td>
<td>Ms Rehana Farid and Ms Yasmin Kausar</td>
</tr>
<tr>
<td></td>
<td>2. Government Boys High School, Baghbanpura (GBHS)</td>
<td>Mr Maqsood Anwar</td>
</tr>
<tr>
<td></td>
<td>3. Lahore Grammar School, Ghali Mkt Junior Branch (LGS)</td>
<td>Ms Asheena Jiwanmall</td>
</tr>
<tr>
<td></td>
<td>4. Lahore Grammar School, Ghali Mkt Senior Branch (LGS)</td>
<td>Ms Amina Chughtai</td>
</tr>
<tr>
<td>ISLAMABAD</td>
<td>5. Islamabad College for Girls, F-6/2 (ICG)</td>
<td>Ms Geytee Ara and Ms Samina Tanvir</td>
</tr>
<tr>
<td></td>
<td>6. Khaldunia High School, G-11/1</td>
<td>Ms Amina Aslam</td>
</tr>
<tr>
<td>PESHAWAR</td>
<td>7. Government Higher Secondary School for Boys #1, Peshawar Cantt (GGHSS #1)</td>
<td>Mr Awais Mehdi; Mr Mohammad Yousaf</td>
</tr>
<tr>
<td></td>
<td>8. Government Higher Secondary School for Girls #1, Peshawar Cantt (GGHSS #1)</td>
<td>Ms Noreen Khattak</td>
</tr>
<tr>
<td></td>
<td>9. Peshawar Public School, Warsak Road</td>
<td>Mr Sher Alam Shinwari</td>
</tr>
</tbody>
</table>

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Prof. Sajida Haider Vandal
Team Leader
THAAP-CAS

Prof. Lala Rukh
Project Coordinator
THAAP-CAS

Dated: January 2014
Lesson Plan 01

Topic of the Lesson: Adam Khan & Durkhanay
Class: 8th
No. of Students: 40
Subject Teacher: Ms Roma Akram
Subject: English
ICH Element Selected: Storytelling
Duration: 70 minutes (2 periods)

Objectives: By the end of this lesson, students should be able to:
• Learn about their cultural stories for safeguarding ICH
• Improve their knowledge about the stories of other regions
• Improve their listening skills
• Complete all the listening exercises given
• Share the stories that they know with the class and community
• Improve their vocabulary

Materials Required:
1. Printed story of Adam Khan and Durkhanay
2. Pictures of Pukhtun Society
3. Flash Cards of English words with their equivalent Pashto words
4. Handouts of exercises to be completed by students

Pre-Listening (10 min):
The teacher goes to class and asks a few brainstorming questions from students to motivate them towards the lesson, e.g.,
• Do you like listening to stories?
• Do your grandparents tell you stories of their past?
• What kind of stories are they?
• Which story do you like best?
• Have you heard about any folk story of the Khyber Pakhtunkhwa?
At this stage the teacher will put up some photos showing the culture of Khyber Pakhtunkhwa on the board to give a better understanding to students about the different aspects of this region.

During Listening (40 min):
Before the teacher narrates the folk story of Adam Khan and Durkhanay, s/he distributes the worksheet with fill in the blanks for the students to fill in while listening. During narration the teacher stops at the Vocabulary words written on the flashcards. The teacher asks the students to guess the meaning from the context.

Flash Cards:
Hujra, Kooza, Bara, Taus, Beauty, Engaged, Wedding, Groom, Couplets and Ballads, Commotion, Woman, Moon, Sun, Ring, Handkerchief, Shelter, Jirga, Braid, Maid, Blind, Tambourine.

Fill in the Blanks:
1. Adam Khan the son of _________________________ was a very handsome young man.
2. Taus Khan had_______ sons.
3. Durkhanay had an____________________ in Upper Bazdara, whose daughter was getting married.
4. The groom’s____________________ had gathered in the hujra and were singing couplets and ballads.
5. The____________________’s melody touched Durkhanay’s very soul and she found herself mesmerized.
6. Some men in the hujra swore that 99% of the world’s beauty alone was in the small____________________ that was on Durkhanay’s brow.
7. Adam Khan left the ring on his____________________ and in return received a handkerchief that Durkhanay had____________________.
8. Adam Khan sets out for ________________ and at this point he has cried so much for Durkhanay that he is nearly blind.

Post Listening: (20 min)
• The students are asked to recap the story they just heard with the partners they are sitting with for 5 min.
• Then the teacher will ask 2 or 3 volunteers to tell the story to the class.
• The students are asked to share similar stories from the region they belong to with the class in English or their regional language.

Project Work:
Find a folk story from the region you belong to, for sharing with the class. Collect some illustrative pictures of that region too. Submit the project by the end of the week.

Comments from Teacher:
1. English is an ideal subject area to integrate folk stories for improving students’ cultural knowledge and English writing skills.
2. Some extra time for these activities must be given.
3. Organizing inter-class quiz, tests, and feedback from students may help better in assessing their progress/performance in these activities.
Lesson Plan 02

**Topic of the Lesson:** Dhol Dhamaal

**Class:** 8th

**No. of Students:** 40

**Subject Teacher:** Ms Roma Akram

**Subject:** English

**ICH Element Selected:** Musical Instruments of Punjab

**Duration:** 40 minutes

**Objectives:** By the end of this lesson, students should be able to

1. Learn about the Punjabi Culture for safeguarding ICH
2. Improve their knowledge about our folk musical instruments
3. Improve their writing and discussion skills
4. Write a paragraph on any topic related to the Dhol
5. Share their knowledge about the use of Dhol
6. Improve their vocabulary

**Materials Required:**

1. Actual Dhol or its pictures.
2. Pictures of other musical instruments.
3. Board and Marker or Chalk.

**Preparation (3-5 min):**

The teacher shows pictures of musical instruments asking them to

- Identify all the ones that have a cultural value for us
- Identify to which region of Pakistan they belong to

The teacher writes the names on board with the help of feedback from students.

**Presentation: (5-7 min)**

Now the teacher asks the following questions from the students on presenting some more pictures of Dhol.

1. What do you see in this picture?
2. What do you think is the material used in making the dhol?
3. What is the function of sticks with it?
4. At what occasions do we hear dhol beat?
5. Share their knowledge about the use of Dhol
6. Improve their vocabulary

**Practice: (10-12 min)**

The teacher asks the students to sit in groups of 5 or 6 each and discuss about the topic: “Dhol Dhamaal” with the help of the following word bank:

- Musical Instrument, Embellished, Found in Africa too, Dhol, Celebrations, Weddings, Urs, Melas, Fun, Goatskin, Dhol beat, dance, Punjabi culture, Dhol

They must jot down all the ideas that are discussed. The students take turns and share their ideas.

**Production: (20-22 min)**

Students are asked to write a paragraph on Dhol Dhamaal individually. Actual dhol or pictures of the Dhol remain on the board for reinforcement. Students are also encouraged to draw its picture. The teacher moves around the class to facilitate the students with any help if they need.

**Comments from Teacher:**

1. Language is an ideal subject area to integrate ICH elements for improving students’ cultural knowledge and their writing skills.
2. Some extra time for these activities must be allocated.
3. Organizing inter-class quiz, tests, and feedback from students may help better in assessing their progress/performance in these activities.

Lesson Plan 03

**Topic of the Lesson:** A Poem – Sahar Ho Gayi Hai

**Class:** 8th

**No. of Students:** 45

**Subject Teacher:** Ms Humaira Yasmeen

**Subject:** Urdu

**ICH Element Selected:** Environment

**Duration:** 40 minutes

**General Objectives:**

1. To inculcate deep appreciation for language and love for poetry
2. To improve the students’ vocabulary
3. To enable correct usage of grammar, pronunciation and tone
4. To enable students to understand the central message of the poem and paraphrase it.

**Specific Objectives:**

1. To make systematic efforts in education and learning in order to safeguard natural environments – our most prominent heritage
2. To understand nature and ways to preserve the environment
3. To identify proverbs and metaphors used in Urdu poetry
4. To understand the vocabulary associated with Urdu poetry

**Preparation and Prior Knowledge:**

1. Students can be asked about their own observations of the scenery when the sun rises
2. Ask students about their observation of nature like birds, bees, the color of the sky in the morning.
3. Ask students about their activities when they wake up in the morning.

**Assessment of Prior Knowledge:**

- What are the students’ observations of the morning scenery?
- Do students demonstrate an appreciation for the morning scenery?
- Ask students to think of a rhyme in Urdu about an activity after waking up in the morning, for example, brushing their teeth.
- Note the key words and tones, associated with morning, used by students, on the board.

**Materials Required**

- Sahar, a poem by Dr Mehmood ur Rahman
- Worksheets

**Methodology:**

- Classroom lecture on the poem followed by student activity and home assignment
- The lesson will be delivered in two steps
- Recite the first few verses of the poem and write down the words symbolic of the morning scenery and make the students read those verses aloud
- Recite the last few verses of the poem and write down difficult words symbolic of struggle, effort and prosperity.

**Activity:** In the worksheet provided, answer the following questions:

1. What are the metaphors used in the poem by the poet?
2. How are nature and the environment important for life?
3. How can we protect our environment?

**Comments from Teacher:**

1. Some extra time for these activities must be given.
2. Organizing writing competition may help better in assessing student progress/performance in these activities.
Lesson Plan 04

**Topic of the Lesson:** The Poor Farmer – A Folk Tale  
**Class:** 8th  
**No. of Students:** 45  
**Subject Teacher:** Ms Humaira Yasmeen  
**Subject:** Urdu  
**ICH Element Selected:** Calligraphy  
**Duration:** 40 minutes

**Materials Required**
- The Poor Farmer, a folk story by Shafi Aqeel  
- Pictures  
- White Board  
- Marker  
- Duster  
- Pointer  
- Samples of Calligraphy

**General Objectives:**
1. To introduce ICH in the curriculum in the way that is most effective for students  
2. To enhance the sense of appreciation for the mother tongue  
3. To improve the students’ vocabulary  
4. To improve Urdu writing skills of students

**Specific Objectives:**
1. To introduce students to the various writing styles of the Urdu script namely  
   a. Naskh  
   b. Nastaliq  
   c. Divani  
2. To enable students to identify and distinguish between Thuluth and Kufic scripts.  
3. To develop an active interest in good handwriting and Calligraphy.

**Preparation and Prior Knowledge:**
1. Have you heard stories from your grandmother or elders?  
2. What were the moral or main messages of the stories you heard?

**Assessment of Prior Knowledge:**
- What did you learn from the stories you heard?  
- What is the art or technique of writing a language called?

**Methodology:**
- Classroom lecture will be delivered in two steps.
  - **Step 1:**  
    - The teacher will narrate the story to students and apprise them of the negative effects of Pride and Ego and advise students to avoid them.  
    - She will write the key words of the story on the board – Qismat ka Taana, Badshah ka Mehal, Kuchwa, Aloochay Ka Perh.  
    - Ask students about the relationship between the two farmers  
    - Ask students about the three objects that the poor farmer finds
  - **Step 2:**  
    - Narrate the rest of the story to students and ask the following questions:  
      - Whom did the poor farmer meet in the jungle?  
      - What do you learn from the last part of the story?  
      - How was the King’s Castle secured?

- Invite a professional calligrapher to show students the various types of calligraphic scripts of Urdu language.

**Activity:** Practice the various types of calligraphic scripts in your notebook as instructed by the Ustad.

Lesson Plan 05

**Topic of the Lesson:** Mughal Architecture  
**Class:** 7th  
**No. of Students:** 45  
**Subject Teacher:** Ms Samina Tanveer  
**Subject:** Social Studies  
**ICH Element Selected:** Traditional Craftsmanship/Social Practices  
**Duration:** 40 minutes

**Objectives:**
Students will  
1. Explore the cultural heritage of Pakistan through Mughal Architecture  
2. Understand the art forms used to decorate Mughal buildings.  
3. Explore tangible elements like buildings, jewelry, and dresses, food, musical instruments, and intangible elements of culture like customs, tradition, music, legends related to the Mughal period.  
4. Show connections between the tangible and intangible cultural assets.

**Materials Required**
1. Social Studies Course Book  
2. Visual Representation of Mughal Buildings  
3. Course Book of History – Mughal Empire by Aisha Faruq

**Directions:**
Discuss and Explore Cultural Heritage through Mughal architecture  
1. Discuss the intangible and tangible culture with students  
2. Explain the Mughal architecture and its decorations through various buildings of that period.

**Assessment of Knowledge:**
Students will be provided with a short quiz/questionnaire about Mughal Architecture in order to find out their knowledge about Mughal Architecture.

**Activity:**  
#1: Ask students to conduct an assignment on preparing a Model and Chart of Mughal architecture (any building) in groups.

#2: Ask students to think like an architect and draw a building while keeping in context the buildings of Mughal architecture. Students will be asked to write a list of materials they will use in the building, the types of stone, minars, domes, shape of the building, and the calligraphy they will use in it, and the entire architecture of that building.

#3: Ask every student to locate and write a brief history and description (stones, tiles, calligraphy, location, area, domes, minars) about any old building from their neighborhood.

**Sharing the Learning:**
1. Students will be asked to learn about Mughal Architecture and give a short presentation (3-4 minutes) of the building they draw.  
2. Methods that a student may follow to share:  
   a. Visual aid such as pictures or postcards or through power point presentation  
   b. Models and Charts  
   c. Scrapbook showing the Mughal buildings.
Word Bank/Key Ideas

1. Tomb, Gardens, Palace, Mosque, Fort
2. Red Stone and Domes are of White Marble
3. Those elements which can be sensed by our five senses physically are called tangible items. For example, buildings, dresses, jewelry, food, musical instruments. Intangibles are those which cannot be seen by the naked eye but felt. For example, building skills, traditions and legends.
4. King Aurangzeb
5. Shah Jahan
6. Persian and Arabic
7. They used Arches, Domes and Minarets
8. White Marble, Glazed Tiles, Fresco Paintings
9. Lahore
10. Badshahi Mosque, Shahi Fort, Shalimar Garden, Taj Mahal, Jama Masjid Mosque Thatta, Jhangir’s Tomb

QUIZ

1. What types of buildings were constructed during the Mughal period?
2. Name color of the stone used in building Badshahi Mosque, Lahore
3. Write down the name of Mughal ruler who constructed Taj Mahal
4. Which type of calligraphy was on the buildings?
5. Write down any three characteristics of Mughal architecture
6. Which stones were used in construction of Taj Mahal?
7. Where is Shalimar Garden located?
8. Write down the names of any five buildings constructed during the Mughal period.

Lesson Plan 06

Topic of the Lesson: Heer Ranjha by Waris Shah
Class: 7th
No. of Students: 45
Subject Teacher: Ms Samina Tanveer
Subject: Social Studies
ICH Element Selected: Storytelling
Duration: 40 minutes

Objectives:
Students will:
1. Explore the Punjabi cultural heritage by following the story that will help in understanding the cultural heritage of Punjab.
2. Understand unconditional love.
3. Explore tangible elements like dresses of Heer Ranjha and other characters, Jewelry, musical instruments, pots, farms and intangible elements like story, music, skills involved in making dresses and jewelry, class disparity between the rich and the poor, dispute over land and women’s oppression.

Materials Required:
• Text of Heer Ranjha by Waris Shah
• Visual Representation of Story through pictures (ref to Heer Ranjha illustrated comics by Chaturang Katha)

Set up and Preparation:
• Make copies of the famous folk story of Heer Ranjha
• Prepare to read Heer Ranjha story by Waris Shah to class; available at https://sites.google.com/site/folktalesofpakistan/heer-rah

Development of Prior Knowledge:
Students will be provided with different pictures in order to assess their previous knowledge they have about Punjabi culture and the story of Heer Ranjha:
• Various questions related to the pictures will be asked from the students regarding music, traditions, custom and culture.
• Students will be asked about the name of the province which the pictures depict.

Directions:
1. Discuss the intangible and tangible culture with the students
2. Read aloud the story

Assessment of Prior Knowledge
Students will be provided with a short quiz/questionnaire about Heer Ranjha in order to find out their post-knowledge about Heer Ranjha and Punjabi Culture.

Activity:
#1: Ask students to make a list of personal and cultural details, the place of their birth, description of their home, dresses they wear, common phrases and statements that their grandparents and parents speak, languages they hear and speak while communicating, food and cuisine they eat, names of the family members and ancestors, and the festivals they celebrate.

#2: Following the examples of their personal culture, ask every student to write their own cultural story.

Sharing your story
1. Students will be asked to learn the story and deliver it to the class with the help of the following methods that a student may follow to share their story:
   a. Visual aids such as pictures
   b. An audio track of the story
   c. Story in dramatic form (Short drama with main characters of the story)
   d. A chart of scrapbook showing the story of Heer Ranjha or through Power Point Presentation

QUIZ / MCQs

1. Romeo and Juliet can be compared to
   a. Heer Ranjha
   b. Sohni Mahiwal
   c. Rahul Anjali
   d. Sassi Pannu
2. The ever beautiful and elegant Heer lived in
   a. Takht Hazara
   b. Sealdah
   c. Kathwai
   d. Jhang Siyal
3. Ranjha plays an instrument called
   a. Sitar
   b. Flute
   c. Guitar
   d. Harmonium
4. Heer’s uncle _______ added poison in _______
   a. Kaido, barfi
   b. Kaido, laddu
   c. Mahiwal, laddu
   d. Raja, barfi
5. Heer was forced to marry______________
   a. Saida Khera  
   b. Ranjha  
   c. Shera  
   d. Raja Khera

6. The story of Heer Ranjha depict_______culture.
   a. Sindhi  
   b. Punjabi  
   c. Balochi  
   d. Pukhtun

7. Name any two Punjabi poets
   a. ____________________  
   b. ____________________

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**Lesson Plan 07**

**Topic of the Lesson:** Culture  
**Class:** 6th  
**Subject Teacher:** Ms Shazia Lashari  
**Subject:** Geography  
**ICH Element Selected:** Folklore  
**No. of Students:** 30  
**Duration:** 90 minutes (2 periods)

**Objectives:**
1. To make a model of the geographic landscape of various regions of Pakistan.  
2. To trace out the route of G.T Road within the terrain.  
3. To identify towns, rivers and important cultural and historical sites along the G.T Road.

**Materials Required:**
1. Styrofoam Boards  
2. Colored Thumb Tacks  
3. Mud  
4. Sand  
5. Water for mixing with Mud/Sand  
6. A Map of Punjab showing the G.T Road

**Methodology:**
1. Classroom lecture followed by group activity on creating models

**Observation/Suggestions to Teachers:**

The Lesson could be further strengthened if additional elements are included, for example, a folk story like Sohni Mahiwal which is associated with river Chenab along this well-known heritage road and other stories and tales found in the rich repository of historical storytellers, the traditional Qissa Go.

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**Lesson Plan 08**

**Topic of the Lesson:** The Tales of Effendi  
**Class:** 6th  
**Subject Teacher:** Ms Shazia Lashari  
**Subject:** Urdu  
**ICH Element Selected:** Storytelling  
**Duration:** 90 minutes (2 periods)

**Objectives:**
1. To inculcate appreciation for the folklore and oral traditions, readership and listening skills.  
2. To create understanding, appreciation and respect for other cultures  
3. To be able to find similarities between their own culture and other cultures  
4. To compile a booklet of Effendi's tales  
5. To be able to listen and share jokes, idioms and proverbs  
6. To foster a culture of literary activities in the classroom  
7. To enhance creativity and develop an active interest in collecting folk stories.

**Methodology:**
1. Classroom lecture followed by theatre activity  
2. Narrate the tale to students in dramatic tone  
3. Stress on the humorous aspects of the story to stir interest and amusement

**Group Activity:** Enact the story of Effendi in the form of a play.

**Home Work:** Ask students to collect other folk stories from their elders, grandparents and other family members.

**Comments from the Teacher:**
1. Storytelling is an ideal ICH element for clarifying the concepts of regional languages (Urdu, Punjabi, Sindhi, Balochi, and others).
2. Students progress can be measured by their interest in finding out and reading more tales of Effendi, and other folk stories.
3. Students interest in exploring stories of Tilism e Hoshruba.

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**Lesson Plan 09**

**Topic of the Lesson:** Ancient Folk Stories – Sassi Punnu and Sufi Poetry  
**Class:** 11th  
**No. of Students:** 20  
**Subject Teacher:** Ms Shaheera Moin  
**Subject:** Dramatic Reading  
**ICH Element Selected:** Storytelling  
**Duration:** 45 minutes

**Objectives:**
1. To know about the story of Sassi Punnu  
2. To understand the influences of folklore on Sufi poetry

**Methodology:**
1. Students read and discuss the story and symbolism in the folk tale  
2. Students listen to audio of Medha Ishq Vi Tu by Pathanay Khan. English or Urdu translation of kalam is discussed.  
3. Influences of folk tales on sufi poetry and philosophy are discussed.
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Lesson Plan 10

Topic of the Lesson: Urdu Poetry - Rawalpindi Se Ayi Khyber Rail (The Khyber Rail Comes from Rawalpindi)

Class: 2nd /II
No. of Students: 15
Subject Teacher: Ms Shaheera Moin
Subject: Dramatic Reading
ICH Element Selected: Storytelling & Singing
Duration: 45 minutes

Objectives:
1. To learn an old Urdu nazm by singing and acting it out
2. To familiarize students with the tradition of train travel in the past.

Materials Required:
1. Photocopies of the Urdu Poem Rawalpindi Se Ayi Khyber Rail
2. Audio of Poem/Song
3. Props: Train Driver’s hat, bags, chairs and train tickets

Methodology:
1. Distribute photocopies of the poem to the whole class while reading it
2. Play the audio of the poem. Teacher and students sing along.
3. Practice singing the poem several times.
4. Set up chairs like a train.
5. Act out a train ride – ticket collector, train driver, passengers with luggage – while singing the song.

Home Assignment:
Practice singing the poem at home, and memorize it for presentation at the School Assembly

Teachers' Comments:
1. Storytelling is a good ICH element for integration in subjects of Urdu and Music.
2. The School Library ought to have an audio archive of children's poetry.
3. Students feel motivated to read the poem, understand new words, and talk about the tradition of train travel in Pakistan.
4. Singing of poetry should be made mandatory in Language classes.

Lesson Plan 11

Topic of the Lesson: Poodna and Poodni - A Story of Two Birds

Class: 4th
No. of Students: 45
Subject Teacher: Ms Shaheera Moin
Subject: Dramatic Reading
ICH Element Selected: Storytelling
Duration: 45 minutes

Objectives: To be able to visualize and narrate a story with dramatic rendering.

Materials Required:
Song of Poodna
sarkandoon ki gaari bani,
dou maindak jotey jain,
raja marey poodni
hum larhney marney jain.

Activity: Enact the parts of the story of Poodna and Poodni, two birds, male and female, through dramatic rendering of various characters of the story.

Lesson Plan 12

Topic of the Lesson: Urdu Poetry – Uttho Beta, Ankhain Kholo (Wake Up Child, Open Your Eyes)

Class: Prep
No. of Students: 35
Subject Teacher: Ms Shaheera Moin
Subject: Dramatic Reading
ICH Element Selected: Singing of Folklore
Duration: 45 minutes

Objectives:
1. To learn an old Urdu nazm by singing and acting it out
2. To experience the joy of waking up early by acting out the poem and understanding its meaning.

Materials Required:
Photocopies of the Urdu Poem Uttho Beta, Ankhain Kholo

Methodology:
1. Recitation practice of nazm – whole class drill, repetition several times.
2. Divide students in two groups. One group pretends to be sleeping while the other recites the poem.
3. At the end of the poem, the sleeping group jumps up and acts the role of getting ready for school.
4. Switch roles of each group and repeat the exercise.

Home Assignment:
Photocopy of poem to be sent home for students and parents to read together.
Lesson Plan 13

Topic of the Lesson: Chughal Khor – Tattle Tale – A Punjabi Story
Class: 8th
No. of Students: 22
Subject Teacher: Ms Shakeela Khusro
Subject: Urdu
ICH Element Selected: Storytelling
Duration: 45 minutes

Objective: To make students aware of the moral aspect/message of storytelling, like truth.

Materials Required: Photocopies of the story Chughal Khor

Methodology:
1. A detailed classroom lecture on the Punjabi Tale of Chughal Khor.
2. Activity-based learning in collaboration with the school’s Urdu Adab Society (Culture Club).
3. Ask students to underline proverbs used in the story
4. Explain the historic connotation of the proverb
5. Correct the student’s pronunciation as and when needed

Activity:
Picking out the cultural details from the story, make up another story based on another moral aspect.

Home Assignment:
Collect stories from the elders in your family.

Teachers’ Comments:
1. Storytelling is a good ICH element to be integrated in subjects like Islamiyat and Ethics.
2. Storytelling is a good way to teach about moral values.

Lesson Plan 14

Topic of the Lesson: Chunri Making
Class: 6th to 10th
No. of Students: 30-40
ICH Element Selected: Chunri
Ustads: Nusrat and Saleem from Bahawalpur
Duration: Workshop over 2 Days – 4 hours each

Objective: To understand the process of Chunri making and dyeing.

Materials Required:
1. White Cloth – Preferably Chiffon
2. Pencil
3. Motifs
4. Coloring Powder
5. Gas Stove
6. Water
7. Needle
8. Thread

Methodology:
1. Lecture demonstration by the two Ustads.
2. Practice of Chunri Making (Bandhani and Rangai)

Instructions:
1. As instructed by Ustad Nusrat, draw a motif on the cloth with a lead pencil.
2. Tie the cloth along the motif in small dots using thread.
3. As shown by Ustad Nusrat follow the tying process called bandhani. A good Chunri is always that in which the Chunri dots are small dots following the line of the motif / pattern.
4. Wait for a day for the knots to settle in
5. On the next day, as instructed by Ustad Saleem, start the process of mixing dyes in hot water
6. Dye the tied cloth in this hot water and put it in cold water. Then hang it for drying.
7. Open the dried cloth by carefully separating the tied cloth.
8. Take away any lose thread. The motif / pattern is now visible. And the chunri is ready.
Lesson Plan 15

Topic of the Lesson: Traditional Craft of Zardozi
Class: 5th and 6th (5 sections each)
No. of Students: 25 per section (250 students)
Subject Teacher: Ms Asheena Jiwanmall

ICH Element Selected: Handmade Craft - Zardozi
Duration: 5 days [70 minutes (2 periods) per day]/month

Thematic Project-2: My Elders, My Identity

Thematic Activity: Workshop conducted by known and experienced Tradition Bearer

Tradition Bearer: Ustad Saeed (an expert in the art of zardozi)

Presentation by: Shajia Azam (training specialist in Crafts from THAAP)

Materials Required:
1. AV AID/Projector for Presentation
2. Embroidery Samples
3. Karchob
4. Fabric
5. Tools
6. Tilla
7. Kora
8. Dabka
9. Moti etc.

Methodology:
Classroom lecture followed by a lecture demonstration on the techniques of Zardozi by the Tradition Bearer.

Explain: The word Zardozi is made up of two Persian words – Zar meaning Gold and Dozi meaning embroidery. A Persian embroidery form, Zardozi attained its height in the 17th century, under the patronage of Mughal Emperor Akbar.

Under the later rule of Aurangzeb, this patronage stopped and led to the decline of the craft. Since the costs were high and raw materials quite rare, craftsmen could not carry on with the embroidery on their own. Modern zardozi embroidery uses gold and silver thread, and sometimes pearls and precious stones. Cheaper modern versions of zardozi use synthetic metallic thread and imitation stones, such as fake pearls and crystals.

• Assign students butter paper to try the tracing technique taught by the Tradition Bearer and the Training Specialist

Worksheets/Hand-outs for Students:
1. 30 vocabulary words
2. Floral pattern for tracing
3. Butter paper

Skills:
1. Creativity
2. Vocabulary
3. Craft
4. Exploration
5. Knowledge

Methodology for Documentation:
• Recording
• Writing observations made during the visit
• Journal of scrap book for thematic projects

Home Assignment:
• Practice of the Patti phool in various patterns
• Bring pictures of different patterns and techniques of Zardozi
• Students will discuss it with parents and find out more information on Zardozi

Group Activity:
Students will be divided into two groups. One group will be demonstrated by the tradition bearer on Zardozi and the teacher will explain the vocabulary words to the 2nd group.

Before the tradition bearer’s visit, prepare your students by giving them a brief overview of the visitor’s background, such as occupation, ethnicity, and region, type of custom, verbal expression, traditional art or folk object he/she represents.

As well, you may want to discuss with your class ideas for appropriate questions they may want to ask the presenter. Listed below are some examples.
• Where and from whom did you learn your tradition?
• When and where do you normally practice this tradition?
• When or where is the item/expression used or performed?
• Are there any beliefs associated with your tradition?
• Can you share some with us?
• Are there any legends or stories associated with the creation of your expression?

Text, pictures, special vocabulary words would be useful for students. Demonstrated work will be practiced in the next class. Students will discuss it with parents and find out more information on zardozi.
Lesson Plan 16

Topic of the Lesson: Culture & Society: Sufism
Class: 4th
Subject Teacher: Ms Saadia Noman
Subject: Social Studies
ICH Element Selected: Sufi/Folk Poetry and Music
Duration: 35 minutes
Thematic Project-4: My Culture, My Pride

Thematic Activity: Stage Presentation on the following themes by teachers and students:
1. Introduction to Sufism
2. Stages of Sufism
3. Dance Performance
4. Tableaux
5. Kalam Bulleh Shah
Songs (Tere Ishq Nachaya, Bulleh Nu Samjawan, Simran, Bulla Ki Jana Mein Kaun)

Objectives:
1. To integrate ICH in education and learning
2. To introduce the concept of Sufism in our culture
3. To integrate Sufism and Sufi poetry into extra-curricular activities
4. To enable the pupils to comprehend the text and pictures and make inferences
5. To further develop the creativity of pupils

Methodology:
1. Give a brief introduction of “culture” and “heritage” to the pupil.
2. Culture is the distinctive lifestyle, value system and world view of society or social group or community.
3. It includes traditions, beliefs and practices which have been developed over centuries by people all over the world, each in response to their own particular context.
4. It makes them unique and distinct and gives them their identity.
5. Briefly explain Sufism in simple words.
6. Run the slideshow on Sufism (refer to attached CD) on the smart board and explain the text wherever required
7. Tell the students about web encyclopaedias like Britannica, Google or Wikipedia where they can further browse about the topic.

AV Aids:
Slide show on smart board

Skills:
1. Listening
2. Reading
3. Comprehension
4. Creativity
5. Vocabulary
6. Dramatics

Home Assignment:
• Make a booklet on Sufism having text and pictures.
• Collect more Sufi poetry and make a booklet.

Lesson Plan 17

17. Topic of the Lesson: Periodic Table with Tappas
Class: 8th
No. of Students: 28
Subject Teacher: Ms Sunita Khan
Subject: Science
ICH Element Selected: Folk Music and Rhythm
Duration: 45 minutes

Objectives: To simplify and make the concept of the Periodic Table enjoyable by integrating rhythm and folk music with the order of Elements in the Periodic Table.

Methodology:
1. Employ the rhythmic pattern of 5 beats, 2+3 as an aid to memorize the periodic table of the 20 chemical elements.
2. Explain that the characteristic of each element repeats itself after 8 elements, by drawing the periodic table, and then link it to the repetition in music.

Activity:
1. Divide the class into three groups:
   • Each group will compose their own lyrics based on
     i. the discovery of elements in the Periodic table,
     ii. the scientists who discovered them, and
     iii. properties of the chemical elements.
2. Each group sings their compositions based on folk songs like
   i. Tappa
   ii. Kala Doria
   iii. Sufi Kafi of Bulhey Shah—Bulha Ki Jana Mein Kaun
   iv. Or any other

Home Assignment:
Collect riddles, idioms and proverbs from the elders in your family.

Lesson Plan 18

18. Topic of the Lesson: Folklore of Punjab
Class: 7th
No. of Students: 28-35 per class (5 sections)
Subject Teacher: Ms Atiya Malik
Subject: Art
ICH Element Selected: Folklore and Oral Traditions
Thematic Project Selected: My Home, My Community
Duration: 45 minutes per section

Objectives: Learn to comprehend Punjabi, understand the stories told and be able to connect them with modern times.

Resources/Materials Required:
• Punjabi poetry based on Local folklore (Heer Ranjha and Mirza Sahiban), handouts, music clippings.
• The Folklore of Punjab by Schinder Singh Bedi, National Book Trust, India
• Heer Ranjha and Mirza Sahiban comics by Chatrang Katha, Folk Punjab, Pakistan

Methodology:
1. Students will listen to a song based on the selected folklore
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### Activity: My Culture, My Identity

Based on your research and the music you heard, make a painting on the topic Meri Saqafat, Meri Pehchan.

- **Duration:** 45 minutes

#### Resources/Materials Required:
- To be retrieved by students via research on the internet.
- Mix tape of folk classical music to modern music.

#### Methodology:
1. Students will participate in an Art competition whilst playing a mix array of folk classical music to modern music.
2. Students will be given one-and-a-half hour to make a painting on the topic Meri Saqafat, Meri Pehchan.
3. The winner of the competition will be awarded a certificate.

#### Objectives:
- To learn about our indigenous culture and how it constitutes our identity.

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### Lesson Plan 19

#### Topic of the Lesson: Meri Saqafat, Meri Pehchan (My Culture, My Identity)

#### Class: 8th

#### No. of Students: 35

#### Subject Teacher: Ms Attiya Malik

#### Subject: Art

#### Thematic Project-4: My Culture, My Pride

#### Duration: 45 minutes

#### Resources/Materials Required:
- Grandparents, mothers and other members of your family.
- The Folklore of Punjab by Sohinder Singh Bedi, National Book Trust, India
- Internet

#### Methodology:
1. Lecture on riddles, proverbs and sayings followed by a home assignment to find riddles, sayings and proverbs and bring them to class.
2. Students will look for riddles and proverbs on the internet and ask their elders at home to make their collection.
3. A.V. Aids on various kinds of embroidery techniques used in Pakistan

#### Objectives:
- To comprehend Punjabi, learn oral traditions and culture while spending time with their elders.

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### Activity 2:

- The teacher will narrate the story to children and have an interactive session with students.

#### Materials Required:
- A.V. Aids on various kinds of embroidery techniques used in Pakistan

#### Methodology:
1. Activity-based learning
2. Practical experiments with Ustads
3. A.V. Aids on various kinds of embroidery techniques used in Pakistan

#### Instructions for Teachers:
1. The teacher must prepare visual aids on the above.
2. The teacher will go through the various cultural garments that give identity to the people of Sindh, Balochistan, KPK and Punjab e.g., Sindhi Topi, Ajrak, Peshawari Topi, Shalwar Kameez, Dhoti and others before delivering the lecture.
3. Invite a tradition bearer/Ustad to give a lecture demonstration on Zardozi and other techniques of embroidery of the Mughal period, which are still being practiced.

#### Materials Required:
- Maps of South Asia
- Pictures of popular art of the Sub Continent
- Pictures of Mughal emperors
- Materials for Embroidery/Zardozi
  - Cloth
  - Cotton Thread
  - Pearl beads
  - Silk Thread
  - Ghori
  - Adda
  - Needle

#### Activity 1:

- Make a map of Pakistan showing the four provinces. Color the map and fill each province with a unique color using daily life materials such as pulses, threads and others.

#### Activity 2:

- Using the silk thread (golden tilla), embroider the crescent and star on a piece of green cloth using Zardozi stitches.

All students are required to work in groups to complete this activity.
Lesson Plan 22

**Topic of the Lesson:** Art techniques of the Sultans of Dehli

**Class:** 8th

**Subject Teacher:** Mr Muhammad Wasim Shahid

**Subject:** History

**ICH Element Selected:** Calligraphy

**Duration:** 45 minutes

**Objectives:**
1. To inculcate appreciation for the intangible cultural heritage of the Sub-Continent and make them aware of the elements those threaten the existence and survival of its cultural heritage.
2. To develop an understanding on the evolution of arts & crafts associated with cultural heritage.
3. To create awareness on the art of calligraphy, cultural mapping and music of the Sultans of Dehli.
4. To develop an understanding of the Muslim cultural heritage.

**Materials Required:**
- Drawing Sheets
- Audio Players
- Mobile Phone Memory Cards

**Methodology:**
Classroom Lecture commencing with assessment of students’ prior knowledge and appreciation of what they share followed by Class Work and Home Assignment. The lecture would be focused on the following points:
1. Use the AV Aids to educate students on the concepts of calligraphy and various styles in Islamic Calligraphy.
2. To make students aware of the importance of safeguarding their cultural heritage and means to safeguard them.
3. Make students aware of the prominent contributors – artists, musicians, calligraphers – towards the advancement of the arts, music and architecture of the Muslim era of Delhi.
4. Invite a ustad to give lecture demonstration on Calligraphy.

**Home Assignment:**
- Students work on their workbooks using qalam and ink to write the Kufic script alphabet.
- Visualize Sets Using Venn Diagram

**Lesson Plan 23**

**Topic of the Lesson:** Architecture of Lahore during the Mughal reign of Shah Jahan

**Class:** 7th

**Subject Teacher:** Mr Khalil Ahmad

**Subject:** Social Studies

**ICH Element Selected:** Traditional Craftsmanship of Tile Mosaic

**Duration:** 45 minutes

**Objectives:**
1. To make students aware of the history of the Sub Continent in the cultural context.
2. To inform students of the advent of the Mughal period in the Sub Continent.

**Materials Required:**
- Pictures of Historical buildings of Lahore
- Photographs / drawings of three tile mosaic work from Mughal Lahore.
- Textbook describing Venn.

**Methodology:**
Students are given photographs / drawings of three tile mosaic work from Mughal Lahore. they study the geometric designs and draw the pattern on a plain sheet of paper identifying different shapes.

**Lesson Plan 24**

**Topic of the Lesson:** Visualize Sets Using Venn Diagram

**Class:** 8th

**Subject Teacher:** Mr Ghulam Siddique

**Subject:** Mathematics

**ICH Element Selected:** Storytelling

**Duration:** 45 minutes

**Objectives:**
1. Describe the set, assign names to sets and identify the elements of the set.
2. Write the set in three different forms.
3. Perform operators such as union, intersection and difference of sets.
4. Visualize operations on sets by Venn diagrams.
5. Relate the concept of sets to real life.

**Materials Required:**
- Writing Board, Pointer, Markers, Charts, Pack of Cards, and Textbook describing Venn.

**Methodology:**
1. To arouse interest in students narrate the story of Waris Shah’s Heer Ranjha and discuss the characters of
   a. Waris Shah
   b. Gul Sanobar
   c. Qazi
2. Students will be divided into two sets
   a. Set A – In favor of Waris Shah
   b. Set B – In favor of the Qazi, Cleric and Kheras
3. Here, students will be explained about the union and intersection between two sets.
Conceptual Development:

Union of Two Sets

Consider the following example:

A = {2, 4, 6, 8, 10}
B = {1, 2, 3, 4, 5, 7, 9}

AUB = {1, 2, 3, 4, 5, 6, 7, 8, 9, 10}

Intersection of Two Sets

Consider the following example:

A = {1, 2, 3, 4, 5, 6, 7, 8, 9, 10}
B = {2, 4, 6, 8, 10}

A^B = {2, 4, 6, 8, 10}

Summing Up: Revert to examples in the story, discuss the main points to elaborate the concepts

Activity: Visualize the sets in Venn Diagram.

Assignments and Assessments:

1. Question/Answer techniques
2. Group Presentation/Discussion
3. Solving Word Problems
4. Practical Work

Home Assignment: Draw the Venn diagram for the given sets of numbers.

Lesson Plan 25

Topic of the Lesson: Story Writing

Class: 7th

Subject Teacher: Mr. Maqsood Anwar

Subject: Urdu

ICH Element Selected: Traditional Stories

Duration: 45 minutes

Objectives:

1. To make students aware of the history and evolution of storytelling and the basics of making a story
2. To enhance students’ creative abilities so that they may make their own stories
3. To help them understand the elements of a story like plot, title, character, language and events leading up to the moral of the story
4. After assessing students’ prior knowledge, discuss with them the history of storytelling and enable them to devise stories on various topics.
5. To enhance students’ creativity in completing the stories based on the given pictures and outlines.
6. To invite a professional storyteller for a lecture demonstration on the craft.

Methodology:

Classroom lecture followed by lecture demonstration by an Ustad/Qissa Go

Materials Required:

1. Chart Paper
2. Pictures
3. Book of Stories for Children
4. White Board
5. Marker

Activity #1: Narrate the favorite story you were told in your childhood by your elders.

Activity #2: Look at the pictures given to you and make a story out of them.

Activity #3: (Group Activity): Construct a story based on the plot given to you.

Skills Required:

- Extending conceptual understanding of procedures and processes of story writing with the help of pictorial charts.
- Assessment of the child’s previous knowledge and enabling him/her to write a story based on that knowledge.
- To facilitate the students to express their story their own way.
- Help the students in making a story using its elements like the plot, character, settings and others.

Thematic Activity:

• Visit to the school library or public library to explore story books and read the stories.
• Listen to the story of your elders.

Home Assignment:

• From the books read in the library, write one story in your notebook.
• In your notebook, write the story as told by your elders.

Lesson Plan 26

Topic of the Lesson: Field Visit to Shalamar Gardens Baghampura (Thematic Project)

Class: 6th-7th

Extra-Curricular Activity carried out in a Culture Club format

Ustad invited for demo lecture: Mohammad Hanif (Musician)

Objectives:

1. To understand the historical references to the gardens and its Mughal builders
2. To understand the contextual importance of the location of the gardens along the G.T. Road
3. To understand the impact of urbanization on environment

Materials Required: See module on Thematic Project-3

Methodology:

As per the instructions of the Ustad,

• Go through all the steps of associating music with mathematics, hand writing, pronunciation, geography and folklore
• Demonstrate to the students how one can guess the time of the day and various emotions through music.
• Observe that the open venue of Shalamar Gardens is a good selection for this activity and for observing the architecture.
• Take a round of the Gardens with the Curator.

Activity #1: Look at the trees in the Garden and identify all those that you can recognize.

Activity #2: Look at the Eastern and Western gates of the Garden and draw the floral motifs in your notebook.

Activity #3: Clean the Garden by picking up any rubbish and putting it in the bin. Use the broom provided and sweep the Garden.

Activity #4: Use the handout given by Ustad Hanif and sing the songs relevant to the Garden and Nature with accompaniment to Music.
Lesson Plan 27

Topic of the Lesson: Field Visit to Lahore Museum (Thematic Project)
Subject Teacher: Khalid Ahmad and Ghulam Siddique
Class: 6th and 8th
No. of Students: 33 (25 from class 8th and 8 from class 6th)
ICH Element Selected: Thematic Project “Our Town, Our Context”

Objectives: Focus on the Mughal period and Mughal art and observe / study the Calligraphic samples to understand the differences between Kufic and Nastaliq scripts

Materials Required:
1. Notebooks
2. Pen/Pencils

Methodology:
a. The Lahore Museum visit is to be conducted by a volunteer guide-student from National College of Arts or a Museum staff member.
b. The guides will have brief meeting with the teachers accompanying the students to understand the focus of the tour.

c. The guides will start with a presentation about the Lahore Museum

Lesson Plan 28

Govt. Higher Secondary Schools for Girls, Singhpura

Lesson Plan 27

Topic of the Lesson: Field Visit to Lahore Museum (Thematic Project)
Subject Teacher: Ms. Rehana Farid
Class: 6th, 7th and 8th
Subject: Punjabi / Urdu
Ustad invited for demo lecture: Mohammad Hanif (Musician)
ICH Element Selected: Folk Music and Folk Songs
Duration: 60 minutes

Objectives:
1. To learn about the folk music and folk songs of Punjab
2. To build the vocabulary associated with folk music and musical instruments of Punjab
3. To understand the threats to traditional folk music posed by modern-day music industry.

Materials Required:
1. Handouts on the history of folk music of Punjab and musical instruments
2. Pictures of musical instruments to be displayed on the Hall Whiteboard
3. Handouts on lyrics of Chitta Kukkar
4. Handouts on the glossary of unfamiliar terms concerning folk music and instruments
5. Chart Papers

Methodology:
1. Activity to be implemented at the School Hall as part of Extra Curricular activity organized by the School’s Culture Club/Society
2. Invite a Tradition Bearer/Ustad to deliver the lecture on folk music of Punjab

Preparation:
Folk music of Punjab is the traditional music of Punjab that is produced using traditional instruments like Tumbi, Ghara, Dhol, Sarangi, Chimta and others. There is a wide range of folk songs for every occasion from birth to death including marriage, festivals, fairs and religious ceremonies. In the past century, Punjabi folk musicians used 87 instruments, 55 of which are still used today.

Lecture by Tradition Bearer:
Ustad Hanif will begin by playing the Flute in various moods and asking the students to identify the moods, time or season. A worksheet will handed out to students containing folk songs and assessment sheets.

Activity: Students will sing along the songs provided in the hand outs with the Ustad and Subject Teacher.
Home Assignment: Arrange the terms on a chart paper provided and attach the supporting picture next to the term, and label the parts of the instrument.

1. Ghara
2. Dhol
3. Chimta
4. Dholki
5. Kato
6. Ek Tara
7. Tumbi

Outline of the Ustad’s Lesson: The singer has to pick up the right rhythm, the right sur and the words should be clearly delivered.

• The Ustad will give the example of the traditional song of ‘Lathe di chadar outtay salaetti rang mahiya’ and its very simple rhythm of 1-2-1-2-1-2 which is demonstrated by first snapping his fingers and then clapping of his hands.
• This will come naturally and eventually they will not have to think about the rhythm. This is how mathematics becomes part of the songs and music.
• The rhythm of a song is compared with good hand writing. For example if Alif is not written properly then nobody will be able to recognize it. Same is the case with a song. If it is not sung in a proper rhythm then it is undistinguishable.
• Poetry is also a very important part of music and traditionally the singer was also considered a story teller. Every song has a story and the music supports the mood of the story. For instance the folk story of ‘Sohni and Mahiwal’ survives in the form of songs.

Lang aja patan chana da yar lang aja patan chanaa da
Sir sadka main lawan teray na da yar lang aja patan chana da
Lang aja patan chana da yar lang aja patan chana da
Tainu wastra ai rub day na da yar lang aja patan chana da

• Through this song geographical references can be made like the name ‘chanaa’ used for the river Chenab.
• The music of the mountains, of the plains, of deserts and rivers depict the regional and geographical characteristics.
• Music also depicts the time of the day, various seasons and emotions.
• He then plays different tunes on the flute associated with both early morning and late evening, and expressional pieces and asks the students to guess what time of the day or emotion it depicted.
Lesson Plan 29

Topic of the Lesson: Trip to Dai Anga – A Historical Place (Thematic Project)
Class: 6th, 7th and 8th
Subject/Teacher: Ms. Yasmine Kausar, Ms Rehana Farid and Ms Bushra Begum
ICH Element Selected: Storytelling
Duration: 45 minutes

Objectives:
1. To enable students to appreciate and learn about the Tomb of Dai Anga and history of Baghbanpura
2. To learn about the 13 gates of Lahore.
3. To learn about the Mughal gardens.

Materials Required:
1. Handouts on the history of Tomb of Dai Anga and Baghbanpura
2. Handouts with a list of Mughal emperors with pictures of their contribution to architecture
3. Worksheets

Methodology:
1. Thematic Activity at the Tomb of Dai Anga under “Our Town, Our Context”
2. Trip to the Tomb of Dai Anga and deliver a lecture on
   a. An introduction to the site and location of the Garden
   b. History of Baghbanpura and Shalamar Garden
   c. 13 Gates of Lahore
   d. The use of the living crafts of Fresco Painting, Tile Mosaic, Stucco work in the tomb and the Motifs used.

Preparation:
In Urdu, Mai and Dai are words that both mean Respected Lady and are polite titles used to refer to women.
Dai Anga was a nurse whose real name was Zebunnisa. She was a wet nurse of Mughal emperor Shah Jahan
and respected in the royal house. The tomb of Dai Anga is also known as the Gulabi Bagh. Dai Anga’s tomb
is located at the site of Gulabi Bagh, an earlier garden of which the only gateway, Gulabi Bagh, survives.
The single story tomb is brick built and faced in painted plaster and tile mosaics in colorful floral and geometric
motifs. Its square plan comprises a central domed chamber with eight further chambers surrounding it. There
is domed Chhatri at each of the building’s four corners.

Lesson Plan 30

Topic of the Lesson: Punjabi Akhaan (Punjabi Sayings)
Class: 6th, 7th and 8th
Subject/Teacher: Ms. Yasmine Kausar and Ms Rehana Farid
ICH Element Selected: Oral Traditions - Punjabi Proverbs
Duration: 45 minutes

Objectives:
After the lecture,
1. Students will appreciate and learn about the joys of Punjabi language
2. Understand the context and meaning of Punjabi proverbs.
3. Understand the relevance of a Proverb at different occasions and situations.

Materials Required:
1. Handouts on the list of Punjabi proverbs
2. Worksheets

Methodology: Classroom lecture followed by an activity

Proverbs:
1. Khaa Pi K Doe Da Mun Kandh Walle
   Translation: Even When Your Purpose is Served, You Are Thankless

2. Munda Mangeya Tey Charkha Kili Tangeya
   Translation: When The Boy’s Family arranges a match for the boy they behave as though they have to do nothing
   and the girl's family has to do everything.

3. Apnean Dey Main Gittay Bhanna Chumma Paer Parayan De
   Translation: To Treat Your Own As Strangers and Shower Favors and Praises for Strangers.

4. Bhukkay Jutt Nun Katora Labhea Paani Pee Pee Aphrea
   Translation: When a Needy Person Finds Something Worthy Beyond Their Expectations, They only Hurt
   Themselves.

Activity:
In the worksheet provided write down the situations/occasions for which the following proverbs are
used or may be used. Answer the following questions
1. Namazan bakhshavan gae te rozay v gal pay gae – Elaborate the meaning of this proverb
2. What is the proverb used for the situation in Jadon Koi Bhukkay Bandey Nu apni Auqat to Wadh K Koi Shay
   Labdhi Ae Te O Apna Nuqsan Kar Lainda Hai?
3. Where would you apply the proverb Kehna Dhi Nu Te Sunana Nunh Nu?
4. What is the meaning and application of the following proverbs:
   a. Kamm De Na Kaaj De Dushman Anaaj De
   b. Apna Matlab Poora V Kar Lena Tay Monh V Sujaee Rakhna
Lesson Plan 31

Topic of the Lesson: Traditional Games of Punjab
Class: 6th, 7th and 8th
Subject Teacher: Ms. Yasmine Kausar
Subject: Traditional Games
ICH Element Selected: Traditional Games of Punjab – Kokla Chapaaki, Pithu Garam and Kikli
Duration: 90 minutes (2 periods)

Objectives:
1. To understand and appreciate the traditional games of Pakistan
2. To learn about the games of Kokla Chapaaki, Pithu Garam and Kikli.
3. To learn about the songs and rhyming sequence used in the games.

Materials Required:
1. Handouts on the rules of the games
2. A Piece of Cloth
3. Flat Stones
4. Tennis Ball
5. Worksheet

Methodology: Activity-based learning where students will play the game and sing the song.

Rhyming Sequence for the Games:
Kokla Chapaaki:
Kokla chapaaki jumairat aye ay
Jaira aggay pichey waikhy odhi shamat aye ay

Kikli:
Kikli kaleer dee
Pag merey veer dee
Dupatta bharjai da
Fitey mun javai da

Activity 1: Play the game of Kokla Chapaaki and answer the following question in the worksheet provided.
   a. Which geometric shape is being made while playing Kokla Chapaaki?
   b. Sing some lines of the rhyme Kokla Chapaaki

Activity 2: Play the game of Pithu Gol Garam and answer the question provided in your worksheet
   a. How many teams are required to play the game of Pithu Gol Garam?
   b. Write down the steps of the game of Pithu Gol Garam.

Activity 3: Play the game of Kikli and answer the following question in the worksheet provided.
   a. Sing some lines of the rhyme Kikli?
   b. What do the lines mean?

Home Assignment: Ask your mothers and grandmothers about games they used to play in their childhood.
Lesson Plan 32

**Topic of the Lesson:** Zardozi – Practical demonstration by an Ustad

**Class:** 6th, 7th and 8th

**Subject Teacher:** Ms. Rehana Farid and others

**Subject:** Traditional Crafts/Home Economics

**Ustad invited for demo lecture:** Mohammad Saeed with THAAP Training Specialist Shajia Azam

**ICH Element Selected:** Zardozi

**Duration:** 2 periods

**Objectives:**
1. To enable students to appreciate and learn about the embroidery techniques of the Mughal period
2. To build the vocabulary associated with Zardozi
3. To learn about the etymology and techniques of Zardozi
4. To understand the uses of Zardozi
5. To be able to make embroidered patterns using the techniques of Zardozi

**Materials Required:**
1. AV Aids/Projector for Presentation
2. Embroidery Samples
3. Karchob
4. Fabric
5. Tools
6. Tilla
7. Kora
8. Dabka
9. Moti
10. Worksheets

**Methodology:**
Classroom lecture followed by a lecture demonstration on the techniques of Zardozi by the Tradition Bearer.

**Preparation:**
The word Zardozi is made up of two Persian words – Zar meaning Gold and Dozi meaning embroidery. There are three types of Zardozi
1. Some are completely sewing the fabric with Bakhia in order to make a new sight of pattern and colors.
2. Some methods of sewing involve less density of work on original fabric. The strings are crossed throughout the woof of the original fabric and sewn with each other to make a lattice and colorful pattern.
3. Another way is sewing a variety of patterns on original fabric with golden and silver strings.

**Methodology for Documentation:**
- Recording of Ustad Saeed’s Lecture Demonstration
- Photographing the activity
- Maintaining a journal or notebook

**Activity:** After attending the demo lecture by the Ustad, answer the following questions.
1. What is the meaning of the word Zardozi?
2. Name some flowers used in the patterns of Zardozi?
3. How is Zardozi related to Mathematics?
4. How is Zardozi related with Science?

Lesson Plan 33

**Topic of the Lesson:** Trip to the Lahore Museum (Thematic Project-3)

**Subject Teachers:** Ms. Rehana Farid and Ms Humaira Yasmeen

**Class:** 8th

**No. of Students:** 30

**ICH Element Selected:** Stone Craftsmanship of the Buddhist period.

**Duration:** 3-4 Hours

**Objectives:** Focus on the time-line of the country and how various rulers, belief systems and wars shaped this country in which we live today.

**Materials Required:**
1. Notebooks
2. Pen/Pencils

**Thematic Project-3: “Our Town, Our Context”**

a. The Lahore Museum visit is to be conducted by a volunteer guide-student from National College of Arts.
b. The guide will have brief meeting with the teachers accompanying the students to know the focus of the tour.

**Activity 1:** How many variety of poses are depicted in the statues of Buddha

**Activity 2:** Draw the poses of Buddha as shown in three of the statues.

**Home Assignment:** Compare the story of Buddha as narrated to you with the statues you have seen.
Lesson Plan 34

**Topic of the Lesson:** Chemical Composition

**Class:** 9th

**No. of Students:** 50

**Subject Teacher:** Ayaz Alam

**Subject:** Chemistry

**ICH Element Selected from the TRK:** Truck Art/Painting

**Duration:** 30 minutes

**Objectives:**
1. To understand the various types of paints and their chemical composition
2. Analyze the truck art elements and see which ones are specifically meant to counter the pollution in the environment.
3. To understand the bad effects of pollution.

**Methodology:**
1. Classroom Lecture involving participatory learning

**Materials Required:**
1. Photographs of Truck Art
2. Chart Papers of Various Colors
3. Paint/Poster Paints
4. Paint Brush

**Activity 1:** Ask students to paint a truck on the charts using water color and poster paints.

**Activity 2:** In the drawings prepared by the students ask them to now incorporate elements to counter pollution.

**Home Assignment:** Ask students to come up with their own models of truck art which are environmentally friendly. Truck Art should promote this concept.

Lesson Plan 35

35. **Topic of the Lesson:** Tribal Wear & Dress

**Class:** 10th

**No. of Students:** 50

**Subject Teacher:** Anwar Khan

**Subject:** Social Studies

**ICH Element Selected from the TRK:** Tribal Embroidery

**Duration:** 40 minutes

**Objectives:**
1. To introduce traditional dress of residents of tribal areas
2. To understand the characteristics of male and female dress and their various uses in the community

**Methodology:**
1. Classroom Lecture involving participatory learning

**Materials Required:**
1. Photographs of Tribal people in their traditional dress
2. Samples of Tribal Embroidery

**Activity:** Students wear the dress of their own tribes to school the next day and explain the special features of the dress.

**Home Assignment:**
To come up with other forms of handmade traditional wear used in the villages, and give a presentation on it.

Lesson Plan 36

**Topic of the Lesson:** Translation from Pashto to English

**Class:** 8th

**No. of Students:** 40

**Subject Teacher:** Hamayoun

**Subject:** English

**ICH Element Selected from the TRK:** Pashto Folklore – Matals and Tapas

**Duration:** 40 minutes

**Objectives:**
1. To understand the skill of translation
2. To be able to translate Pashto Proverbs (Matals) and Tapas into English language

**Methodology:**
Classroom Lecture involving participatory learning

**Materials Required:**
1. *Rohi Mataalona, A Book of Proverbs* by Prof Raj Wali Shah Khattak
2. Chart Papers

**Activity:** Ask students to collect matals and tapas from their parents / grandparents and translate them into English.

**Home Assignment:** Ask students to find and collect matals and tapas on Pakhtunwali from the community elders.

Lesson Plan 37

**Topic of the Lesson:** The Art of Storymaking/telling

**Subject Teacher:** Ayaz Alam

**Subject:** Urdu

**ICH Element Selected from the TRK:** Pukhtun Folklore & Oral Traditions

**Duration:** 40 minutes

**Objective:** To understand the concept of storytelling

**Methodology:** Classroom Lecture involving participatory learning

**Materials Required:**
1. Teachers’ Resource Kit on KPK and FATA
2. Chart Papers

**Activity:** Ask students to make a story on the chart paper provided

**Home Assignment:** Write a traditional story you know of from your elders. Narrate it in the class using dramatic reading skills.
Lesson Plan 38

Topic of the Lesson: Islamic Calligraphy
Subject Teacher: Abdul Basit
Subject: Islamiyat
ICH Element Selected: The Art of Islamic Calligraphy
Duration: 40 minutes

Objective:
1. To learn about the History of Calligraphy and its various styles.
2. To understand the Art of Calligraphy.
3. Show a manuscript of the Quran as example.

Methodology:
1. Classroom Lecture involving participatory learning
2. Invite a Calligrapher for a demonstration lecture

Materials Required:
1. Samples of Calligraphy
2. Chart Papers
3. Qatlins
4. Inkpots
5. Qalams

Activity: As per the instruction of the Ustad practice the techniques of calligraphy

Home Assignment: On the chart paper provided, write your favorite Quranic verse in calligraphic form.

Lesson Plan 39

Topic of the Lesson: Geometrical Shapes
Subject Teacher: Haroon
Subject: Mathematics
ICH Element Selected from the TRK: Traditional Games/Cheendro
Duration: 40 minutes

Objectives:
1. To understand various geometrical shapes
2. To understand traditional games using geometrical shapes

Methodology:
Classroom Lecture involving participatory learning

Materials Required:
1. Geometry Box
2. Charts
3. Workbook

Activity:
Ask students to play various games and notice the geometrical shapes used in them. Draw the shapes in the Workbook provided to you.

Home Assignment:
Explore some other traditional games you know of that use mathematical and geometrical expressions.

Lesson Plan 40

Topic of the Lesson: Medicinal Plants & Our Environment (Thematic Project-3)
Subject Teacher: Khalid
Subject: Biology
Class: 10
ICH Element Selected: Medicinal Plants – Thematic Project – Our Town, Our Context
Duration: 40 minutes

Objectives:
1. To understand the importance of environment and safeguarding it
2. To understand the significance of local medicinal plants

Methodology:
Classroom Lecture involving participatory learning

Materials Required:
1. Teachers’ Resource Kit on KPK and FATA. Resource material from other sources.
2. Video
3. Chart Papers

Home Assignment:
Students will collect local medicinal plants and make a presentation on its physical and chemical properties, where they are found and how they are used. They will collect this information from the Hakims and Elders in their community.

Lesson Plan 41

Topic of the Lesson: Story Making & Critical Thinking
Subject Teacher: Salim Dad
Subject: English
ICH Element Selected from the TRK: The Story of Yousaf Khan & Sherbano (Pukhtun Folklore & Oral Traditions)
Duration: 40 minutes

Objectives:
1. To create critical thinking among students
2. To understand the characters in a story

Methodology:
Classroom Lecture involving participatory learning

Materials Required:
1. Teachers’ Resource Kit on KPK and FATA
2. Chart Papers

Activity 1:
Ask students to read the story of Yousaf Khan and Sherbano and discuss its plot, settings and the main messages of the story.

Activity 2:
Students enact part of the story in groups.

Home Assignment:
Come up with two characters of your choice and write your own story representative of Pukhtunwali customs on the chart papers provided. Evaluate any aspect of Pukhtunwali which infringes on the rights of women.
Lesson Plan 42

**Topic of the Lesson:** Understanding Sound with Rabab and Mangay  
**Class:** 10th  
**No. of Students:** 40  
**Subject Teacher:** Farman  
**Subject:** Physics  
**ICH Element Selected from the TRK:** Musical Instruments  
**Duration:** 40 minutes  

**Objectives:** To understand the concept of sound with traditional musical instruments  

**Materials Required:**  
1. Rabab  
2. Mangay  
3. Pictures of other Instruments  

**Methodology:** Class lecture on sound in relation to musical instruments followed by activities.  

**Activity:**  
1. Play Rabab and Mangay first at a slow tempo and then at fast tempo  
2. Explain parts of the Rubab in Pashto and the roles they play in producing sound  
3. Sing folk songs accompanied to music in which the entire class participates.

Lesson Plan 43

**Topic of the Lesson:** Geometrical Shapes  
**Class:** 6th  
**No. of Students:** 60  
**Subject Teacher:** Shabana Ambreen  
**Subject:** Mathematics  
**ICH Element Selected from the TRK:** Cheendro (Traditional Games)  
**Duration:** 40 minutes  

**Objectives:**  
1. To hone students concentration and motor skills  
2. To understand the concepts of counting, balance, maintaining balance and achievement  
3. To understand that Cheendro is not only a game, it’s a mental and physical exercise  
4. To understand the importance of culture through traditional games  
5. Identifying and memorizing geometrical shapes i.e., square and rectangle  
6. To understand the words and their English translation used in the game  

**AV Aids:**  
1. Chalk  
2. Geometrical Shapes  
3. Charts  
4. Markers  

**Methodology:**  
1. Explain the game Cheendro/Mirghati in the light of Mathematics  
2. To identify geometrical shapes i.e., square, rectangle, circle, fractions  
3. Involve students in playing the game and to ask them questions about various points in the game.  
4. Divide students into groups to achieve the lesson objectives  

**Activity:**  
1. The 1st group will play Cheendro and explain the geometrical shapes used in it.  
2. The 2nd group will play Mirghati and explain the functions and geometrical shapes  
3. The 3rd group will demonstrate the area of their homes using geometric shapes.

Lesson Plan 44

**Topic of the Lesson:** Introducing Culture  
**Class:** 9th B  
**Subject Teacher:** Shazia Saleem  
**Subject:** Pakistan Studies  
**ICH Element Selected:** Culture  
**Duration:** 40 minutes  

**Objectives:**  
1. To be able to understand and define culture  
2. To be able to describe the basic features of the culture of various regions of Pakistan  

**Materials Required:**  
1. Chalk  
2. Blackboard  
3. Flash Cards  
4. Pictures of cultural life of the four provinces of Pakistan  

**Methodology:**  
1. Classroom lecture entailing the following steps  
   a. Introduction to culture and elements of Pakistani culture (10 minutes)  
   b. Use Flash Cards to show the similarities between various cultural groups in Pakistan (10 minutes)  
   c. Question and Answer session (5 min)  
   d. Activity (15 minutes)  

**Activity:** Look at the pictures of the four characters from four provinces of Pakistan, and complete the story.

Lesson Plan 45

**Topic of the Lesson:** Yousaf Khan & Sherbano – A Pashto Romantic Story  
**Class:** 8th  
**Subject Teacher:** Ms Abidah  
**Subject:** Urdu  
**ICH Element Selected from the TRK:** Qissa Khwani or Storytelling  
**Duration:** 40 minutes  

**General Objectives:**  
1. To make students aware of the tradition of storytelling and its importance in culture  
2. To understand the characters of the story including their personalities, attributes and moods
Lesson Plan 46

**Topic of the Lesson:** City Life and Village Life/Our Culture in Pakistan  
**Class:** 3rd  
**No. of Students:** 52  
**Subject Teacher:** Ms Najma Yasmin  
**Subject:** Social Studies  
**ICH Element Selected:** Traditional Professions of Pakistan  
**Duration:** 40 minutes

**Objectives:**
1. Students understand the various traditional trades of Pakistan  
   o Carpenters  
   o Blacksmith  
   o Mason  
   o Weaver  
   o Cobbler  
2. Understand their importance in the Pakistani culture  
3. Understand the features of city life and village life

**Materials Required**
- Chart Papers  
- Pictures of traditional tradespersons  
- Toys

**Methodology:**
1. First of all motivate the students to study by reading the lesson and ask them to open book page number 60 unit 15.  
2. Give an introduction to the story of the lesson  
3. After reading a few lines, ask the student to continue reading  
4. Use the appreciation technique to reward their responses  
5. Explain the meaning of unfamiliar terms

**Activity:** Q and A session  
1. What are the names of traditional professions in Pashto/Punjabi?  
2. How do people live in the village?  
3. Do the people of village have their own culture and traditions?

**Home Assignment:** Thematic Project-2. Go and meet a tradesperson in your community and ask him/her for his/her life story (see Thematic Projects module). List and draw pictures of the tools of his/her trades.

Lesson Plan 47

**Topic of the Lesson:** Sound As a Form of Positive Energy  
**Class:** 5th  
**No. of Students:** 55  
**Subject Teacher:** Ms Hina  
**Subject:** General Science  
**ICH Element Selected:** Musical Instruments  
**Duration:** 40 minutes

**Objectives:**
To enable students to distinguish between pleasant and unpleasant sounds

**Materials Required:**
- Charts  
- Flash Cards with pictures of Musical Instruments  
- Blackboard  
- Chalk

**Methodology:** Lecture demonstration followed by an interactive session with students  
1. Introductory Questions (5 minutes)  
2. Presentation (25 minutes)  
3. Homework (5 minutes)  
4. Evaluation (5 minutes)

**Assessment of Prior Knowledge:**
1. What is sound?  
2. What is pitch?  
3. Can you give some interesting cultural examples of sound, e.g., folk music that has good effect on your ears?  
   - Pleasant Sound: Has positive effect on the ears like the sound of flute, guitar, rabab, sitar, dhol, jaambal and violin.  
   - UnPleasant Sound: Has negative effect on the ears like the sound of donkey or noise pollution.

**Home Assignment:** Record sounds from various sources and differentiate between pleasant and unpleasant sounds.

**Thematic Project:** Through mobile, the teacher will play some sounds of musical instruments and students will guess the name of the instrument. Students will record their own sounds and perform the activity the next day.

Lesson Plan 48

**Topic of the Lesson:** Flower  
**Class:** 4th  
**No. of Students:** 61  
**Subject Teacher:** Ms Uzma  
**Subject:** General Science  
**ICH Element Selected:** Nature/Environment  
**Duration:** 40 minutes

**Objectives:**
1. Students will be able to know about the flower and its parts  
2. To learn about the flowers that grow in our environment  
3. To understand why flowers are used to decorate tombs and graves, weddings and spiritual journeys like Hajj, and embroidery.
Lesson Plan 49

Topic of the Lesson: Pashto Tappa
Class: 6th
No. of Students: 62
Subject Teacher: Ms Kainat Khattak
Subject: English
ICH Element Selected from the TRK: Folklore & Oral Traditions
Duration: 40 minutes

Objectives:
1. To make a connection between local language and foreign language
2. To introduce the Pukhtun culture
3. To enable students to speak about their culture in English language
4. To introduce the Pashto genre of Tappas.

Materials Required:
1. Charts
2. Posters
3. Blackboard
4. Chalk
5. Handouts on Tappas

Methodology: Lecture demonstration followed by an interactive session with students.

Activity:
• Group A will perform a skit to depict the typical Hujra system of the Pukhtuns
• Group B will recite some selected Tapas with their English translation.

Home Assignment: Collect flowers from your area and learn their names and the names of their floral parts in local language.

Lesson Plan 50

Topic of the Lesson: Jhoot ki Saza – A Story
Class: 2nd
No. of Students: 51
Subject Teacher: Ms Tehreem Zubair
Subject: Urdu
ICH Element Selected from the TRK: Storytelling
Duration: 40 minutes

Objectives:
1. To make students aware of the cultural importance of storytelling
2. To improve their vocabulary
3. To groom the students’ behaviour and attitudes with interesting stories

Materials Required:
1. Charts
2. Posters
3. Blackboard
4. Chalk
5. Markers
6. Handout on the Story: The Punishment for Lying (Jhoot ki Saza)

Methodology: Lecture demonstration followed by an interactive session with students, highlighting the moral of the story.

Activity: Distribute Posters between the two groups. They will look at the pictures and complete the story. The teacher will help them in completing the story.

Home Assignment: Ask your elders to tell you a story they heard in their childhood. Memorize or write the story and bring it to class.

Lesson Plan 51

Topic of the Lesson: Fundamental Geometry
Class: 7th
Subject Teacher: Ms Tahira Naz
Subject: Maths
ICH Element Selected from the TRK: Tribal Embroidery
Duration: 45 minutes

Objectives:
1. To make students aware of the basic geometrical shapes like
   a. Line segment
   b. Angle
   c. Circle
   d. Square
   e. Rectangle
   f. Triangle
2. To improve their vocabulary
Methodology: Participatory discussion followed by lecture. The teacher will draw a geometric floral pattern from the geometrical shapes discussed on the blackboard. The inspiration can be taken from the traditional Pukhtun embroidery.

Materials Required:
- Frame
- Thread
- Needle
- Chalk
- A Piece of Cloth
- Blackboard

Activity 1: Make the pattern using the technique of Dandi Tanka using the geometrical shapes with different color threads.

Home Assignment: Draw angles of 30 degrees, 60 degrees, and 90 degrees using a protractor.

Lesson Plan 53
Topic of the Lesson: Development of Civilization & Pukhtun Culture
Class: 10th
No. of Students: 60
Subject: Pakistan Studies
ICH Element Selected from the TRK: Social Practices for Peace & Social Cohesion

Objectives:
1. To make students aware and appreciate the diversity of Pukhtun culture
2. To learn about respecting cultural differences.
3. To learn about how to be a good citizen.

Resource Material from the TRK on Jirga, Hujra and Gudor will be used.

Methodology: Classroom lecture followed by participatory discussion and an activity.

Activity 1: Sharing and analyzing tapas that you have heard in your home. Focus will be on Peace.

Activity 2: Compose a poem or a tapa on the theme of Peace in Pushto.

Home Assignment:
1. Collect poems or tapas from your family members in your workbook. Write the collected poems or tapas.
2. Illustrate the poetry with hand drawn drawings using color pencils.

Lesson Plan 54
Topic of the Lesson: Qissa Khwani (Storytelling)
Class: 9th
No. of Students: 58
Subject: Urdu
Time: 40 minutes
ICH Element Selected from the TRK: Folklore & Oral Traditions

Objectives: To make students aware and appreciate the folklore and oral traditions of the Pukhtun culture.

Methodology: Classroom lecture on traditional storytelling with reference to Qissa Khwani bazaar in Peshawar followed by activities with students.

Activity 1: Ask Class if there were any students who could narrate a traditional story on friendship.

Activity 2: Improvise on the stories you have narrated by using the Jirga system for conflict resolution in Pukhtun society.

Activity 3: Write a story based on a picture showing a scene from a village in KPK.

Activity 4: Ask students to name some traditional games. Then ask one to draw the Cheendro grid on the backboard and name the different parts in Pushto and then translate into Urdu and English.
Lesson Plan 55

Topic of the Lesson: Women’s Activities in Pukhtun Society
Class: 9th
No. of Students: 58
Subject: Pakistan Studies
Time: 40 minutes
ICH Element Selected from the TRK: Folklore & Oral Traditions

Objectives: To make students aware and appreciate the folklore and oral traditions of the Pukhtun culture.

Methodology: Classroom lecture on Godar using TRK resource material.

Activity 1: Draw a picture showing the activities at a Godar.
Activity 2: Write a tapa you may have heard which is a good caption for the drawings.

Home Assignment: Ask your mother or any older person in the house eg. aunt, grandmother, about their experience at the Godar.