



United Nations
Educational, Scientific and
Cultural Organization



Hand Made

Introducing The Intricacies of Craft Skills

PROMOTING PEACE AND SOCIAL COHESION
THROUGH HERITAGE EDUCATION

*A Resource Kit on the Intangible Cultural Heritage
of Khyber Pukhtoonkhwa and FATA*



CONTENT

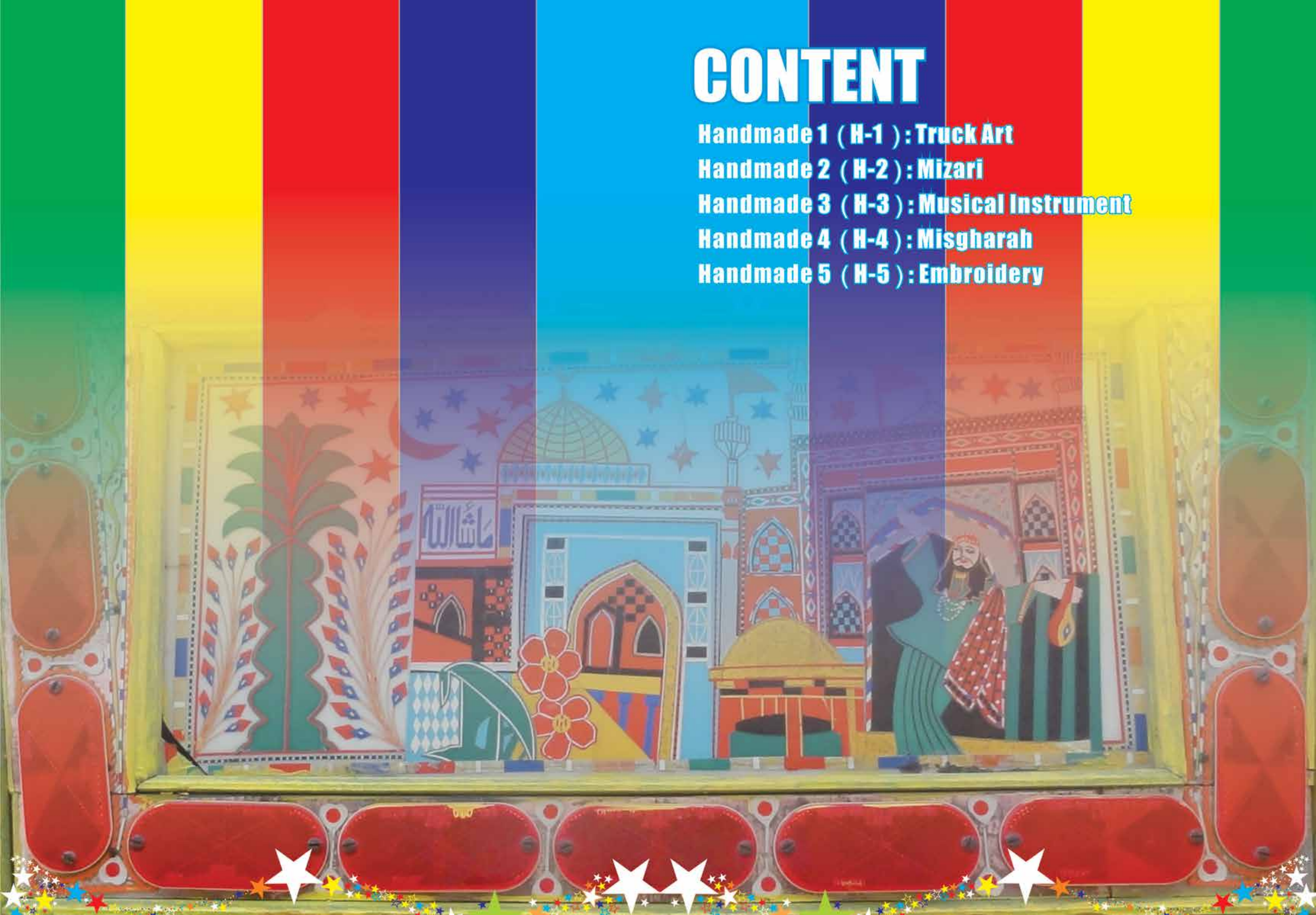
Handmade 1 (H-1) : Truck Art

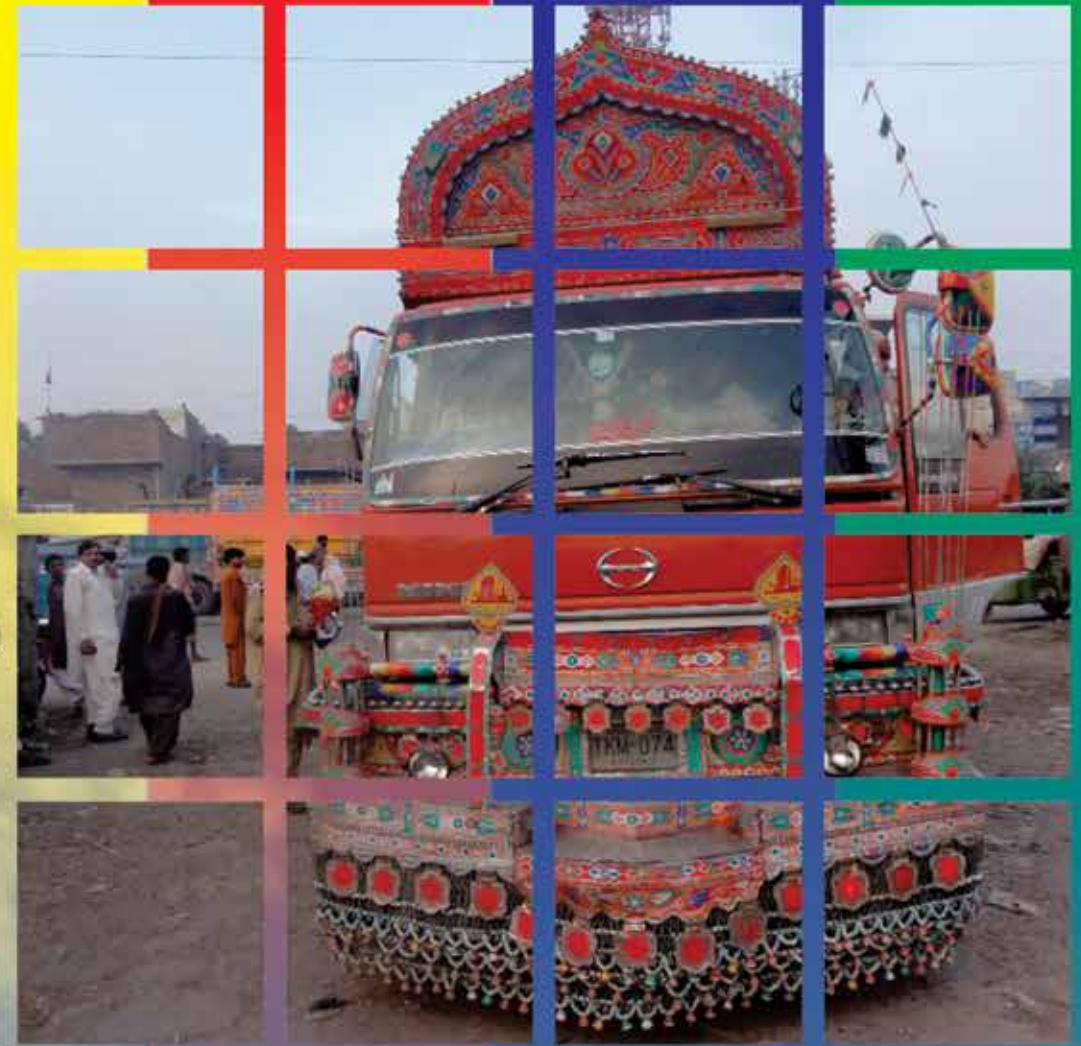
Handmade 2 (H-2) : Mizari

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Handmade 5 (H-5) : Embroidery





Introducing

Truck Art



M-1



هَذَا سُبْحَانَكَ اللَّهُمَّ رَبَّنَا قُلُوبُنَا



UNESCO, ISLAMABAD
Serena Business Complex
7th Floor Khayaban-e-Suharwardy
Islamabad
Tel: +92-51-2600242-8
Email: islamabad@unesco.org
Website: www.unesco.org.pk
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THAAP,
43 G, Gulberg 111, Lahore
Tel: +92-42-35880822
Email: thaap.org@gmail.com
Website: www.thaap.pk

Text: Sajida Haider Vandal (editor), Samra Mohsin Khan
Photography: Samra Mohsin Khan, Tehsin Ullah Jan
Design Team: Imtiaz Ali, Ali Shahbaz, Sameeha Qadeer
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**PROJECT HANDMADE
THE INTRICACY OF CRAFT SKILLS
Truck Art**

**Promoting Peace and Social Cohesion through
Heritage Education
Resource Kit on the Intangible Cultural Heritage
of Khyber Pukhtoonkhwa and FATA**

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Part 1: Using this Section



1. How To Use This Section

Part 1: Using the Section on Truck Art

Part 2: Resource Materials for Teachers/Educators

Part 3: Student Activities

- A. Lesson: Lesson Plans, Sub- Themes
- B. Thematic Activities

Part 4: Annexure

- Read the Introduction Booklet accompanying this Resource Kit to enhance your understanding on how to integrate cultural knowledge into the classroom teaching and lesson planning. The introduction also provides the different approaches and concepts which may help you to communicate with your students.
- Prepare yourself by going through the Resource Materials for a thorough understanding of Truck art project objectives (Refer to Part 2 for Details)
- Integrate the information on Truck Art from Part 2 in the planning and preparation of activities and exercises for Science, Maths, Social Studies, Language, Pakistan Studies and History classes. (Ref: Part 3).
- Become familiar with the suggested activities and formulate additional ones based on the main themes and sub-themes elaborated in this section (Ref: Part 3). You may also want to develop additional sub-themes and prepare lesson plans accordingly.
- Devise your teaching methodologies based on the lesson objectives given in the paragraph below. You can also refer to the introduction where the various teaching techniques have been discussed.
- Encourage your students to ask questions, and find ways to engage them in these interesting elements of their living culture.



Part 1: Using this Section



2. Lesson Objectives

Cultural Heritage is the legacy of the tangible and intangible attributes of a society, community, group and sometimes individuals. It is inherited from the past generations, maintained in the present and bestowed for the benefit of future generations. In most societies, traditional crafts form the fibre of communities. They are also important expressions of indigenous cultures and ways of life contributing to the common identity of humanity. They are part of the intangible cultural heritage and are more fragile than the tangible heritage, as they are embodied in the craftsman. The craft skills are deeply connected to the identity of a community.

Globalization and homogenizing of culture is a major threat to intangible heritage and indigenous craft-making. As a result, many craft techniques have already disappeared and those that survive are threatened with imminent disappearance and extinction. Therefore, in order to safeguard Traditional craft-making practices, we need to add value in terms of cultural comprehension. We also need to increase the participation of people who have connections with traditional crafts and also to value community-held knowledge. Teaching children about the cultural heritage of their communities will promote a sense of appreciation and develop cultural identity and a sense of pride. This is also one way to safeguard traditional knowledge and wisdom by passing it into young hands. By introducing craft traditions of various communities, the students will also learn to appreciate other communities, thus enhancing mutual respect and tolerance between communities.

Helping and encouraging children to appreciate and enjoy the tangible and intangible aspects of cultural heritage will make children recognize cultural heritage as a personal expression of creativity. Encouraging children to be proud of their identity, culture and traditions can assist them in understanding that every citizen has a duty towards heritage properties and practices.

The educational system is a means of preparing children for their role in an increasingly uncertain world. Schools have a significant part to play in helping children to develop a secure sense of themselves, both as individuals and members of various groups within society. Therefore lessons may be planned to include the following objectives. Please remember that all objectives cannot be met in one activity alone and sometimes several lessons are needed to impress important ideas and concepts.

The lesson objectives for educators may include the following:

i. Teaching Historical Timelines and Changes through Time:

Students learn that the crafts of yesterday are similar to the products made today. However they undergo changes with time as these are living cultures, which constantly respond to the factors of time and the context.

- Developing an understanding of Changes with Time:

Compare the similarities and differences between traditional craft-making over the ages and contemporary practices.

ii. Enhancing Knowledge for promoting Peace and Tolerance:

Broaden the student's knowledge of the variety of crafts made by communities in KPK, FATA and whenever possible other parts of the country and the world.



Part 1: Using this Section



iii. Acquiring an understanding of the Mechanisms for the Transfer of Knowledge:

Develop the students, understanding of how craft making traditions and their variations have been passed on through generations and around the world.

iv. Developing Skills:

Develop the students, understanding of how some traditional or cultural crafts encourage skill and, knowledge and improve dexterity.

v. Integrating ICH in Education and Learning:

Integrate these crafts in subject areas like Social Studies, History, Science, Mathematics, Language, Pakistan Studies and others.



Tips On How To Achieve Objectives

There are a variety of ways in which a school, teachers and technology can support and safeguard traditional crafts and its incumbent cultural knowledge. One of the most effective ways to rejuvenate and revive students' interest in traditional crafts is to find ways the a craft skill may be used for preparing products of use for your students ; for example Truck Art Work the cover in which their copy books; as/ off making a paper basket from the weaving technique and such others.

Another important concept to be conveyed is that of Sustainability. In some lessons new ways to use waste material has been suggested such as plastic bags, newspapers etc. Recycling and reuse of waste material is one way that your students can learn stewardship of the environment.

Remember that you are trying to achieve the following:

- Incorporate the knowledge of crafts into classroom teaching and learning
- Encourage children to enjoy traditional crafts by preparing objects for themselves or as gifts during their leisure time.
- Dedicated a space in your classroom for the display of traditional crafts. Also consider providing basic materials to your students such as glue, paper and scissors, for their craft-making.
- Organize traditional craft festivals or craft competitions between classes
- Invite elders in the community to participate in teaching traditional craft practices
- Encourage children to find out more about their communities and crafts.



Part 1: Using this Section



Examples of Truck Art





3. Preparing For Lesson

- The lesson plans are designed to help the students gain an understanding of craft practices as well as the meaning and function of handmade objects of KPK and FATA. Teachers should ensure that students have mastered the basic ideas and concepts before proceeding to higher level activities and sophisticated cross-cutting themes.
- The lessons help the students appreciate the relationship between physical artifacts and culture.
- Students should understand how their culture shapes their world.
- The teachers should look at the vocabulary and glossary appendices at the end of this booklet to familiarize themselves with difficult words so that these may be explained to the students. They should also make their own list of words that they think need to be explained to students.
- A multi-step process has been developed for teaching and learning, which starts from simpler to more complex exercises. Teachers should lead students through the process of connecting one concept to another and also putting concepts into a hierarchy from minor to major.
- Students should be encouraged to make a visual representation of what they are learning. All lesson plans generally incorporate experiential learning and projects.
- The lessons are suggested for three age groups:

*Age Group	5 - 8	9 - 11	12 - 15
	Beginners	Intermediate	Advanced

Lessons can however be adapted with minor changes for different age groups/levels.

4. DELIVERING THE LESSON

- Schools or teachers will be adopting project-based pedagogy in their lesson plans. Project-based pedagogy simply refers to the incorporation of projects in both teaching and learning. There are many advantages for schools or teachers in adopting project-based pedagogy.
- The excitement of being able to “create” improves the class atmosphere for learning.
- Crafts are generally motivating because though “hard” they are definitely “fun”, and though “frustrating” they are definitely “pleasant”.
- Besides putting fun back into the classroom, projects help children experientially grasp skills and concepts relevant to their cognitive, affective and psychomotor development.
- Traditional craft-making is an excellent example of an integrated approach to learning where cognitive, affective and psychomotor learning is activated simultaneously.
- It is also a good model of the sequential approach to learning, where learning competency at higher levels is dependent on prerequisite knowledge and skills at lower levels.
- The students are encouraged to follow in the footsteps of their elders, by emulating traditional practices of their communities.



What the Teacher Needs to Think about before Delivering the Lessons:

Here are some questions to generate classroom discussions: We need to find ways to get the students involved in the lesson and provoke critical thinking:

1. Do you know any craft work? Or does your mother or father?
2. What are the traditional crafts famous in your area/town/village?
3. What are your favorite crafts and why?
4. What cultural knowledge and skills are associated with each traditional craft?
5. What is the use of the craft for you?
6. What is the history of each traditional craft?
7. What languages are associated with traditional crafts?
8. What learning activities are associated with Traditional crafts?
9. What types of teaching and learning methods should be used to integrate traditional crafts in Lessons?
10. What types of student evaluation methods may be associated with each traditional craft?
11. What is the traditional location, famous for the craft, and what are the processes of the craft?
12. What past and contemporary cultural issues are associated with traditional crafts?
13. Depending on the topic/subject and outcome statement, determine what specific cultural knowledge, skills and behavior learners will be, or should be exposed to concerning the topic/subject so as to learn about it.



Popular Culture is the collection of ideas, perspectives, attitudes, images, and other phenomena that affect the mainstream culture. It represents the values of the mass culture and this collection of ideas influences the everyday lives of society.

5. Assessment and Feedback

The Assessment Form is attached as Annexure 4 Part 4 which is to be used for each individual student. Assessments are meant to evaluate the progress of each student and must never be used to put down a student. They provide you a yardstick of how well you are communicating with the student.



1. Handmade Craft making skills

Throughout history people have made traditional crafts to use in the home or to give as gifts to close friends and family. Many of these crafts are in danger of being overrun by the modern age. Preserving traditional craft-making is important in order to safeguard intangible cultural heritage and to prevent the marginalization of the communities who make these crafts.

a. An Overview of Traditional Crafts

Traditional crafts of each region and community are shaped by local culture and the local environment. The physical space, materials available and seasons may determine where and when they are practiced, the motifs/designs that are used and the techniques used. Social and cultural norms, expressions and attitude may be reflected in who makes the craft, the way the craft is practiced. Traditional crafts often incorporate cultural knowledge, values and skills that have emerged over time from the reciprocity between a particular community and its given environment.

Embedded in traditional crafts are rich repositories of historical, environmental, social, scientific, mathematical, kinesthetic, visual and musical knowledge, values and skills inherited over time and through experience. Rather than resigning ourselves to the widening gap between traditional and modern knowledge and learning, purposeful exchange between the two can lead to mutual gain. The ability of schools in creating an interest in their students in the craft-making skills of their communities, will go a long way in ensuring the continuity, evolution and application of cultural knowledge.

b. Importance of Safeguarding Craft Skills and Cultural Knowledge

The introduction of mass produced consumer goods and competitive markets have led to reduced opportunities and demand for traditional craft-making. At the same time, increased focus and time dedicated to formal education and schooling, has reduced respect for tradition bearers, community elders and the individuality of children.

Traditional crafts develop and evolve through improvisation and are transmitted through the process of mentoring by members of the community. Mentoring by elders and older peers is one of the means by which cultural knowledge, values and skills that are relevant to a particular society and its context, are transmitted to the younger generation. Cultural content is often embedded in the materials, processes, and uses of the crafts.

The various craft forms, their processes of production and the method of transmitting this knowledge are effectively an integrated and holistic form of education and socialization. These can be perceived as a locally improvised curriculum. The process of making traditional crafts inculcates respect for the environment, stewardship of valuable resources and imparts important values like learning to work together, respecting elders, valuing tradition bearers, humility and honest hard work under the guidance of mentors in the community as local teachers.

In order to provide livelihood and economic opportunities for traditional craft persons, they must produce products that respond to market forces and be linked to contemporary tastes and tourism.



c. Traditional Crafts of KPK and FATA

KPK and FATA encompass 24 districts, 7 tribal agencies and 6 frontier regions. Craft-making is practiced in all areas of KPK and FATA as an important part of everyday life. Ms. Farida Rashid, terms human creations as the language of visual signs that artisans use to express their experiences of time and space. Human emotions and feelings are expressed through musical instruments, popular art images and craft-making. The account of a society's civilization and culture can be had from its material traditions.

Traditional crafts like basket making and embroidery used to be practiced in the homes, mohallas and tribal communities all over KPK and FATA. While some crafts like copperware and Rubab-Making are unique to particular places (Bazar Misgarah and Dabgari Bazaar, Peshawar) others are practiced throughout the region without distinction.



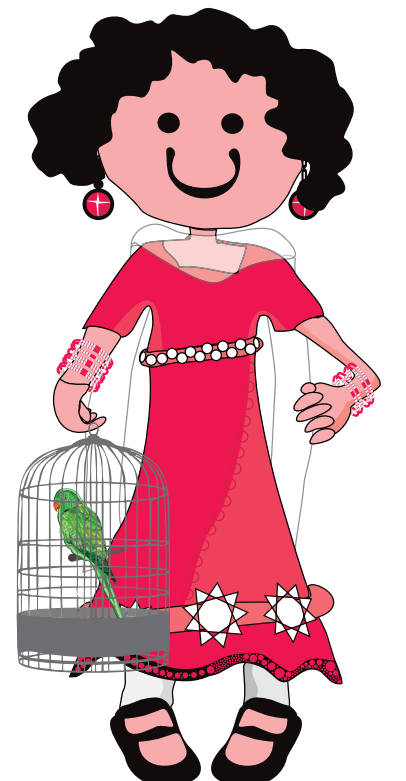
d. What You Can Learn From Traditional crafts:

If you start deconstructing a craft you will also discover that while crafts have great practical value there is so much wisdom embedded in making a craft.

Look at the craft of Truck art and you see that this craft teaches so many skills, for example:

- **Improvisation:** The craft allows the students to improvise on the basic theme, by creating any number of designs with new motifs and patterns. Thus it teaches a very basic skill: that of improvising rather than rote learning
- **Imagination and Creativity:** The making of contemporary use items with traditional craft methods helps hone imagination and creativity.
- **Mathematical and Geometric Concepts:** By creating shapes and patterns the students become familiar with different geometric shapes and also math elements such as width, height etc.
- **Critical Thinking:** Evaluating and applying information gathered from, or generated by field observation, personal experience, self-reflection, or communication with tradition bearers promotes critical thinking.
- **Environment:** Craft-making also inculcates knowledge of the local environment and materials. It instills a respect for the immediate environment and teaches students the importance of sustainable practices.
- **Agility, Dexterity:** It teaches the students to work with their fingers and improves eye-hand coordination.
- **Symbolism and Meaning of Non Verbal Communication:** Crafts incorporate meaning and symbolism through patterns and motifs that have been used which often represent that which is of value or importance to a community. Students are introduced to the concept of non-verbal communication.

In this way, all the crafts listed here and others which you may discover being practiced in your students' communities can be deconstructed to help you focus on different aspects of them as you plan the lessons.





2. Craft 1: Introducing Truck Art; Art on wheels

Truck art is an artistic form of the popular culture of Pakistan. Popular culture means the cultural activities or commercial products reflecting, suited to or aimed at the tastes of the general masses of people. Popular culture is constantly changing and is specific to place and time. Items of popular culture most typically appeal to a broad spectrum of the public.

Truck art is thought to have originated in the region of KPK and FATA. It represents the Pathan people's cultural values and their world view. These decorated trucks of the region are also called 'Jingle Trucks'. As these trucks travel from the Khyber Pass in the North to Karachi in the South and across all cities in Pakistan, they carry their cultural expressions. Every truck is unique, as it carries images and text chosen especially by the driver or owner. They display particular symbols like Buraq, hands, eyes and fish or verses conveying the driver's opinion of the world, friendship or love. They personalize the truck along with the details of the decorative elements that each driver chooses for decoration of the various parts of his truck.

The innovative tradition of truck art started around the 1920s and has its roots in the days of British rule when craftsmen used to decorate horse carriages for the rich. Khyber Pakhtunkhwa province is considered to be the birthplace of this art.

The Kohistan Bus Company asked Ustad Elahi Buksh, who was known as the local 'Michaelangelo', a very talented craftsman, to paint and decorate the buses of its company. Ustad Elahi Buksh worked with a group of artists from the town of Chiniot in the Punjab. These craftsmen belonged to families of traditional fresco painters and Ustads who had worked on many great palaces and mosques during the Mughal era.

This decorative work made the buses very attractive for the passengers. The other truck owners followed this practice with their own designs. Today, the materials used have changed from wood and paint to metal, tinsel, plastic and reflective tape. There has also been the addition of embellishment with blinking fairy lights. The tradition of decorating trucks, Suzuki vans and even rikshawas has been vigorously maintained.

The Peshawari trucks are unique; they are more like an art gallery going down the road. The trucks are completely covered with paintings, ornaments, hammered metal fittings, woodcarving, *chamakpatti* and chains. The difference in the Peshawari and other trucks from other parts of Pakistan is that the Peshawari truck has wooden carved doors of the cabin. Apart from the art, there is always Pashto or Urdu poetry written on their rear. The concept, according to the drivers, is to decorate the bus to make it look like a bride. "For a truck driver, his truck is his bride," says Baqir Khan, a trucker, who drives on the route from Peshawar to Karachi. Truck drivers take great interest in the decoration of their trucks by choosing the picture to be painted and choosing the phrases and verses to be written on it. It is all done to increase the beauty of the truck, which then becomes a one of a kind work of art. No two trucks are ever identical.



This art reflects the culture's collective realities – we can learn a lot about what is happening in our culture by studying truck art. As the driver spends months on the road with his truck; driving it to various parts of the country on his assignments, he develops a close bond with his truck, sometimes treating it as an extension of his persona via the personalized art painted on it. The symbolism of the truck art is connected with safety of the truck and the livelihood of the truck driver. The need to avoid misfortune and gain good fortune provides a simple explanation for the amulets, symbols and religious motifs on the truck.

Truck decoration is an expensive undertaking. It costs about Rs. 500,000 to do the bodywork and decorative work on a truck. There is no direct economic benefit in decorating a truck and this form of art is solely for the pleasure of the driver. Peshawari trucks have some distinct features like wooden carved doors from Swat and are usually painted with flowers, animals and heroes.





B. The Persons involved in the process of decorating a truck:

The decoration of a truck involves many processes which are carried out by the following specialists:

1. DENTER:

A denter is the first person who undertakes work on the truck including:

- i. Removing the dents from the body of the truck.
- ii. Smoothing the truck's surfaces for application of decoration.

2. TINTER:

- i. He uses proteins to get an even surface.
- ii. He colors the body of the truck to get an even base.
- iii. He usually has 3-5 *shagirds*/students training under him.

3. PAINTER:

The painter is the artist.

- i. He paints figures, flowers, people, and different designs on the trucks.
- ii. He has 4-6 *shagirds*/students working with him.
- iii. He also sometimes paints cinema billboards and posters.

It takes around one and a half month of hard work to complete the decoration of a truck. The trucks are literally rebuilt from the ground up currently, the four-ton, 207 horsepower 'Hino' rig has replaced the old 'Bradford' engines. The completed truck looks like a massive mural on wheels it has been dubbed ;the "jingle truck " by foreigners and is considered by Peshawaris to be an object of pride in their lives. The art transforms the lifeless machine into a living expression of art.



2 The term, 'Jingle Truck' is attributed to the jingling sound made by the metallic chains and elements attached to the back of the truck behind the rear wheels. These at times touch the ground and produce a sound like a 'jingle.'



Part 2: Resource Material



C. The decorated Parts of a 'Jingle' truck:

Some important elements used for decorations are:

i. Chamakpatti/reflectors: These are available in sheets, which are colorful and shiny on one side and sticky like a sticker sheet on the other side. They have bright, fluorescent colors and illuminate in the dark. It is imported from china. The designs are drawn on the *patti* and is cut and applied on the buff surface of steel plates which are fixed on the wooden body of the truck. The steel is cut into '*pattiz*' of about 5' in width and *chamakpatti* is pasted on it.

ii. Lights: Reflectors and blinking lights; colors ;blue, red, yellow, white, green. A truck can have from 20 to 200 lights.

iii. Simple and disco painting (*rangai*): Enamel paints are used to paint the trucks in bright colors. Spray paints are also used. The popular colors are mainly primary (red, blue, yellow) and secondary colors (parrot green, purple, orange) and white.

iv. Plastic work: Plastic/acrylic sheet/*plastic sheesha*: This is used to make shapes of decorative objects. Holes are drilled in the plastic object to nail it to the wooden frame of the truck. The plastic sheets are bought from Karachi; it is available in the following colors: red, yellow, green, blue and orange. A stencil/ *furma* is used to draw the design on the plastic before it is cut. Different designs are made in the plastic sheet for decorating the truck. The machine used for cutting plastic designs is called '*shipakka*', Plastic decorative work was introduced into truck decoration about 25 years ago.

v. Chain-work: The Chains are considered to be the jewelry of a truck. The chains also produce a jingling sound with the movement of the truck. They are put both on the front and back of a truck. There are two popular chain designs; the *gungroo*/ bells and the *pan patta*/leaf.



Part 2: Resource Material



D. Parts of a truck which are decorated:

Although every inch of a truck is decorated profusely, some parts are given special attention, these are:



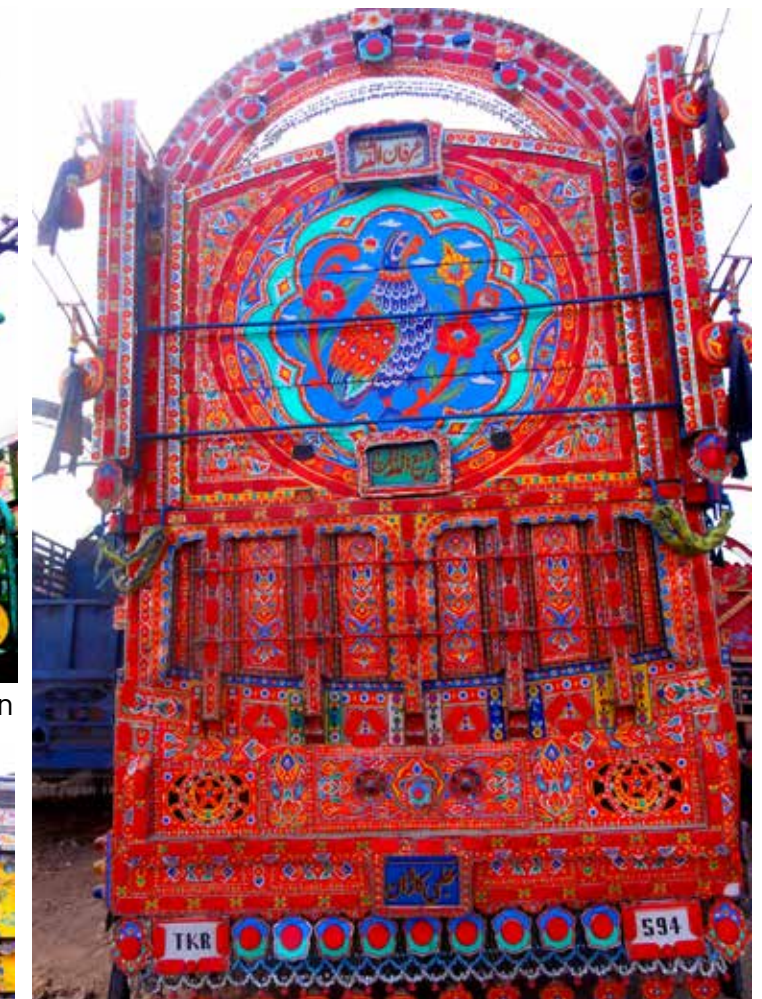
i. Taj/crown



ii. Darwaza/Doors



v. The Interior of the Cab/cabin



iv. Back



iii. Sides

Truck art turns large juggernaut steel vehicles into mobile art galleries with Romanized portraits of national heroes, *buraq*, national and holy places, idyllic landscapes, film heroines, owner's children, animals, flowers, candles, hands, eyes, planes and missiles, verses, proverbs. The portraits and figures are made by hand. The pictures copied from photographs or calendars.

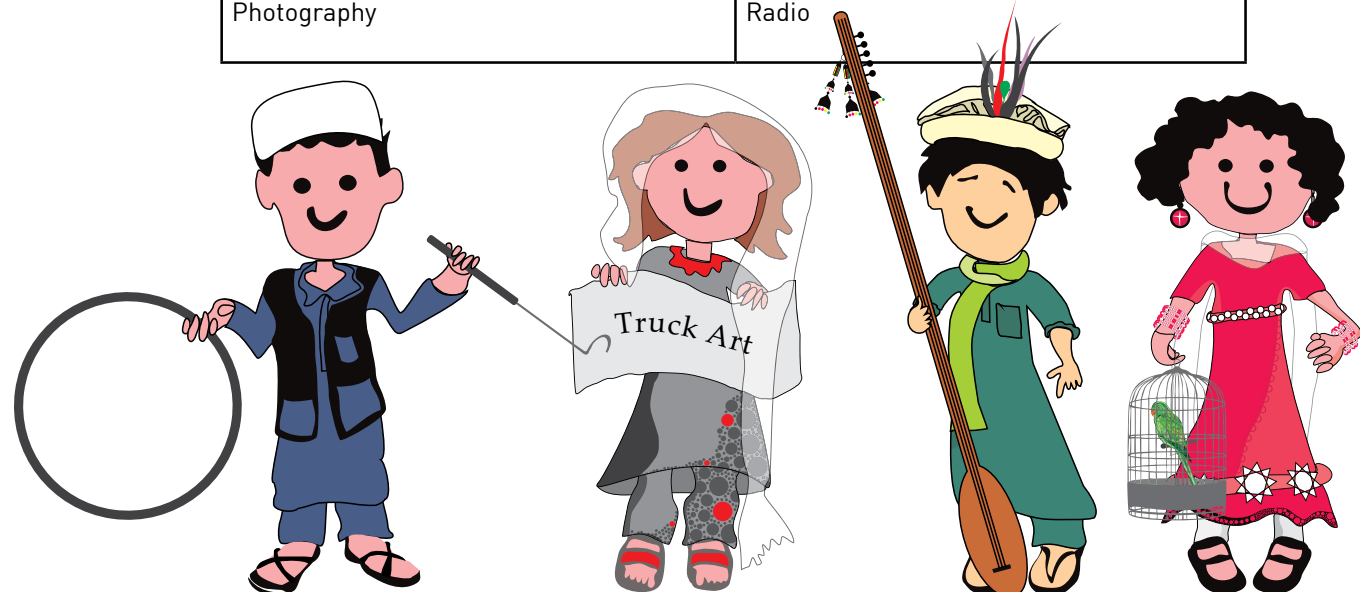


3. Explanatory Note on Resources in Appendices and CDs

The Accompanying CD has the information you will require for your lessons. These are in the form of images to explain the lessons better.

Students should be encouraged to use both primary sources and secondary sources of information. **Primary sources** are original materials. They provide first-hand testimony or direct evidence concerning a topic under investigation.

Primary Sources	Secondary Sources
Oral History	Books
Person	The Internet
Interview	CD Rom
E-Mail Contact	Encyclopedias
Event	Magazines
Discussion	Newspapers
Debate	Video Tapes
Community Meeting	Audio Tapes
Surveys	Articles
Artefact	Essays
Observation (animate/inanimate objects)	Television
Photography	Radio



Part 3: Student Activity



Part 3: Student Activity



Learning Outcomes

What the Teacher Needs to Think about before Delivering the Lessons:

Here are some questions to generate classroom discussions: We need to find ways to get the students involved in the lesson and provoke critical thinking:

1. Do you know any craft work? Or Your mother or father?
2. What are the traditional crafts famous in your area/town/village?
3. What are your favorite crafts and why?
4. What cultural knowledge and skills is associated with each Traditional craft?
5. What is the use of the craft for you?
6. What is the history of each traditional craft?
7. What languages are associated with traditional crafts?
8. What learning activities are associated with Traditional crafts?
9. What types of teaching and learning methods should be used to integrate traditional crafts in Lessons?
10. What types of student evaluation methods are associated with each Traditional craft?
11. What are the traditional locations, famous for making the craft, and what are the processes of the craft?
12. What past and contemporary cultural issues are associated with Traditional crafts?
13. Depending on the topic/subject and outcome statement, determine what specific cultural knowledge, skills, and behavior learners will be, or should be exposed to concerning the topic/subject so as to learn about it.



Part 3: Student Activity



A. LESSONS

This Part gives some Lesson Plans for the teachers to use in the classrooms and they may also plan their own lessons that meet the project objectives set earlier.

*Age Group	5 - 8	9 - 11	12 - 15
	Beginners	Intermediate	Advanced

Lesson Category	Age Group	Teaching Activities	Learning Outcome
<p>LESSON 1: Introducing the Project Truck Art.</p> <p>Theme 1: <i>Developing an understanding of the concept of Popular Art and how it represents people's world view.</i></p> <p>Material and Equipment Required: Images of Truck Art; (See Attached CD File)</p> <p>Class Activity: The students will participate as a class in interactive discussions.</p> <p>Time Required: 45 minutes.</p>	B I A	<p>Put up a display of photographs of decorated trucks. Ideally the display would include photographs that illustrate modern and historic images of truck art.</p> <p>Discuss as under:</p> <ul style="list-style-type: none"> Introduce the name of the project Where is it from? What is it about? Why is it important? <p>Some other suggested discussion points:</p> <ul style="list-style-type: none"> Point out that decorated trucks are important because they are historic records of places (Khyber Pass) and people (Benazir Bhutto, Major Aziz Bhatti etc.). They represent people's values (<i>Maan ki dua, jannat ki hawa</i>) and beliefs (<i>Buraq, Kabaa, mosques images etc.</i>). Symbols (fish and eyes) to ward off evil. 	<p>Students develop an understanding of the concepts of</p> <ul style="list-style-type: none"> customs practices symbols traditions of society society's world view <p>Value learned Respect for the diversity of world views held by different people.</p>

Part 3: Student Activity



Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

Look at the pictures below and note your observations about the craft in the table given:



Table for Recording Information & Observations:

Aspects to be observed	Questions	Observations	Further Research
Function of craft	Why was it made? What was it used for? Personal Social Religious Commercial others		
Materials & Construction used in craft	What is it made from? How was it made?		
Description: Design & features of craft	Describe what it looks like? What is the color? What kinds of patterns are used? What is the texture?		

2. Do you think it is important to practice this craft-making today? Why or Why Not?

Part 3: Student Activity



Lesson Category	Age Group	Teaching Activities	Learning Outcome	
<p>LESSON 2: Studying various images and motifs used in decorating trucks.</p> <p>Theme 2: Social Organization and Harmony</p> <p>Material and Equipment Required:</p> <p>i. Images of Truck Art; (See Attached CD File.)</p> <p>ii. Photographs, newspaper pictures and drawings of truck art designs and motifs.</p> <p>iii. Chart paper for organizing motifs/designs.</p> <p>iv. Glue, pins and tape for attaching designs to chart paper and to pin completed charts to the soft board or wall.</p> <p>Group Activity: Suggested Groups of 4-5 students each</p> <p>Time Required: 60 minutes</p>	B	I	A	<p>The motifs provided in the CD will be the starting point. The teacher may ask;</p> <ul style="list-style-type: none"> • What is this? • Why do you think it is used? • Does this look good? • What kinds of designs would you use if you had to decorate your truck? • What images look good or funny on trucks? <p>The students may divide the motifs in to different groups: human images, animals, flowers, buildings, landscape etc.</p> <p>They may make a wall chart with headings of the types of motifs and organize their collection of motifs under each heading.</p> <p>Value learned Appereciation of Art forms</p>

Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the images below, what do you think they mean?



Image 1



Image 2

NOTES: _____

Part 3: Student Activity



Lesson Category	Age Group	Teaching Activities	Learning Outcome	
<p>LESSON 3: Making a Personalized truck</p> <p>Theme 3: Learning from traditional wisdom</p> <p>Materials and Equipment Required:</p> <p>i. Images of Truck Art; (See Attached CD File);</p> <p>ii. Pencils, Color Pencils, markers, crayons,</p> <p>iii. glue, tape,</p> <p>iv. scissors</p> <p>Group Activity: Suggested Groups of 5-7 students each</p> <p>Time Required: 120 minutes</p>	B	I	A	<p>An <i>Ustad</i> of truck art could be invited to guide students about decorating a truck mural in the class.</p> <ul style="list-style-type: none"> • Students may collectively design a truck choosing their own decorative motifs: • A large drawing of a truck may be made on a wall panel. • Each student could draw or make a collage of a motif of his/her choice. <p>The teacher may help in assembling all the designs onto the truck drawing on the wall.</p> <ul style="list-style-type: none"> • The lesson will teach an appreciation of the knowledge of tradition bearers within the classroom frame work. • That wisdom and ethics are derived from direct experience with tradition bearers. • The lesson will teach students to make a visual representation of what they are learning. <p>Value learned: humility</p>

Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the images below and write which part of the truck is shown , and what is painted on it:



Image 1:

Part 3: Student Activity



Image 2:



Image 3:

Part 3: Student Activity



Lesson Category	Age Group	Teaching Activities	Learning Outcomes
<p>LESSON 4: Painting an everyday object in truck art style</p> <p>Theme 4: Tradition and Modernity</p> <p>Materials and Equipment Required:</p> <ol style="list-style-type: none"> 1. Images of Truck Art; (See Attached CD File) 2. Images of modern objects including cloths decorated in truck art style. 3. Small terracotta plates, bowls, vases, etc. 4. Poster paints; primary (red, blue, yellow) and secondary colors (green, orange, purple, black and white). One poster paint pot of each color for a group of 4 students 5. Flat Paint Brushes (width 1', 1/2' , 1/4') for every group. 6. Lacquer/varnish in tin container or spray. 7. Individual Activity: Every student will make their own design <p>Time Required: 45 minutes.</p>	<p>B I A</p>	<p>The students will be shown various modern/everyday objects painted in the truck art style to help them understand the concept of the art passing into the contemporary age. The teacher may ask the students to bring small terracotta or plastic utensils; plates, bowls, jars etc.</p>	<ul style="list-style-type: none"> • The students will understand how truck art has transcended its traditional use and can now be used to decorate and beautify different objects. • They will appreciate that traditional crafts and practices can be part of their world. <p>Value learned Nurturing and practicing traditional crafts</p>

Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the images below and list which is a tradition way and which is a modern way to use truck decoration:



Part 3: Student Activity



Image 2:



Image 3:

Part 3: Student Activity



Image 4:

2. What other things can be decorated using truck art?

Part 3: Student Activity



B. THEMATIC ACTIVITIES

The thematic activities are planned as a continuation of the lessons carried out in the classroom and to increase a student's knowledge about his community and town.

Thematic Project Sequence	Suggested Activity	Learning Outcome
TP 1: My Home, My Community; Oral History*	Students should collect data and take photographs of truck art images on houses, rickshaws, vans and other objects in their homes and communities through: Interviews, Discussions, Research, Recording, Observation and photography. *Refer to My Community, My Home Activity Sheet	Students and teachers are able to identify and relate to the intangible cultural heritage practices in their communities. Data is Collected by Students of their own community. Teachers should organize the data for the School/Class DataBase
TP 2: My Elders My Identity Learning from tradition-bearers and elders*	An <i>Ustad</i> should be invited to the school to show the students how some decorative processes of truck art are carried out. *Refer to My Elders, My Identity Activity Sheet.	Developing respect for tradition bearers.
TP 3: Our Town, Our Context Field visits*	A student's visit should be arranged to a Truck Kharkhana. To Collect information regarding crafts which are presently being practiced and how they have changed over time *Refer to Our Town, Our Context Activity Sheet	Students and teachers are able to identify traditional practices of the communities and appreciate cultural diversity.
TP 4: My Culture, My Pride: Melas & Festivals*	Students and teachers should arrange a school <i>melas</i> /festival where truck art products made by the students are displayed and sold. *Refer to My Culture, My Pride Activity Sheet	Students and teachers are able to participate in the intangible cultural heritage practices in their communities.





Appendix 1	Vocabulary/ <i>Khazana</i> of words
Appendix 2	Glossary (English to Local Languages)
Appendix 3	Student Activity Sheets
Appendix 4	Assessments and Feedback
Appendix 5	Additional resources

Vocabulary

Word bank/*Khazana*;

This is a handout for the students and for the Notice Board. Copies are available in CD for printing. The teachers may add any words that they feel need to be explained to the students. The students should add words that they think are difficult for them.

Sr. No.	Word	Meaning
1.	Abundance	an extremely plentiful or over sufficient quantity or supply
2.	Appreciate	to be grateful or thankful for; to Value
3.	Domestic	of or pertaining to the home, the household, household affairs, or the family
4.	Fibrous	containing, consisting of, or resembling fibers;
5.	indigenous	originating in and characteristic of a particular region or country; native; produced, growing, living, or occurring naturally in a particular region or environment
6.	Natural	existing in or formed by nature (as opposed to artificial)
7.	Resource	a source of supply, support or aid, especially one that can be readily drawn upon when needed.
8.	Technique	the manner and ability which an artist, writer, dancer, athlete, or the like employs the technical skills of a particular art or field of endeavor. Method
9.	Vertical	being in a position or direction perpendicular to the plane of the horizon; upright; plumb.
10.	Variation	the act, process, or accident of varying in condition, character, or degree. Difference

Appendix 2: Glossary

(English to Pushto/Hindko/ Seraiki/Chitrali and any local language translation)

Suggested Glossary; please add more words along with the Pushto/local language words and put a copy of this up on the class wall/notice board for the students. Students should also be given a copy to use.

English	Local Language
amulet	
artifacts	
concept	
experiential	
mural	
originated	
persona	
representation	
symbolism	
visual	

Appendix 3: Activity Sheets for Lessons

Sheets for Student Activities suggested in the Lessons can be found in Part 3, Student Activity section.





Assessment and Feedback

Schools and teachers already have standardized methods of assessment of student progress and performance. While standardized assessment methods are by all means encouraged, here is one suggested form for students that you may find useful to inform assessment on ICH-integrated learning.

Age Group	5-8	9-11	12-15
	Beginners	Intermediate	Advance

Name of Student		Date	
Class			
Name of Teacher			
Subject			
ICH Category			

Skill Set	Observation	*Score
Emotional Intellect	Tackles new tasks confidently	
	Appreciates and owns his/her cultural history/heritage	
	Can control attention and resist distraction	
	Is calm and focused on the activity	
	Monitors progress and seeks help appropriately	
	Persists in the face of difficulties	
Social Intellect	Negotiates when and how to carry out tasks	
	Can resolve social problems with peers	
	Demonstrates leadership qualities in a group	
	Is aware of feelings and ideas of others and respects them	
	Engages in independent cooperative activities with peers	
Cognitive Intellect	Shares and takes turns independently	
	Can apply the wisdom and logic of ICH in subject learning and linking them with modern concepts	
	Can speak about how they have done something or what they have learnt	
	Can plan and execute planned activities	
	Can make rational choices and decisions in a challenging environment	
Motivation	Can make distinctions between good cultural practices and bad cultural practices	
	Initiates activities	
	Finds own resources without adult help	
	Develops own ways of carrying out tasks	
	Plans own tasks, targets & goals	
TOTAL SCORE		10

- *1=Needs Improvement, 2=Could Try Harder, 3=Could Do Better, 4=Well Done, 5=Excellent
- Maximum Average Score = 100



Additional resources

- Libraries
- Pushto Academy, Peshawar University.
- Truck and Suzuki workshops and *Karkhana* in Peshawar and your city
- CD in Resource Kit Pack
- Ustads* and craftsmen
- Local People
- Local Historians

Books and Internet Sources

- On Wings of Diesel: The Decorated Trucks of Pakistan, Amherst Magazine Spring 2005. <http://www3.amherst.edu/magazine/issues/05spring/trucks/index.html>
- http://www3.amherst.edu/~jjelias/truck_site/trucks.html
- en.wikipedia.org/wiki/Truck_art_in_Pakistan
- The "Jingle Trucks" of Peshawar
- <http://www.thenational.ae/apps/pbcs...0/0/multimedia/pakistantruckart.com>
- <http://truckartproject.com/>
- <http://twistedstifter.com/2011/09/decorative-truck-art-pakistan/>
- http://centralasiaonline.com/en_GB/articles/caii/features/pakistan/2010/12/11/feature-01
- <http://thewondrous.com/decorated-vehicles-in-pakistan/>

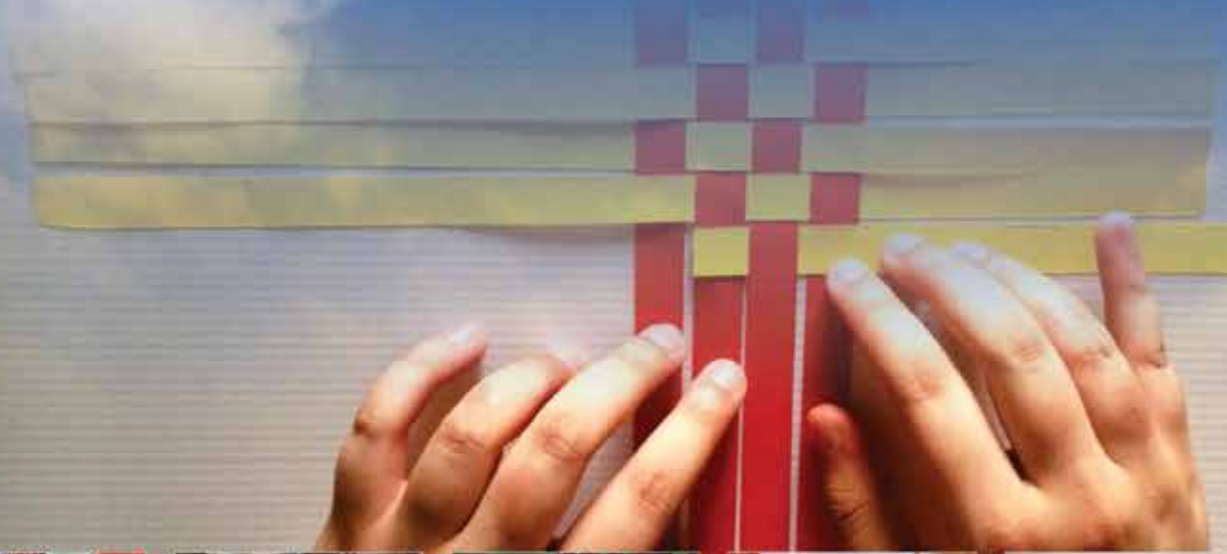






Introducing

Mizari Work





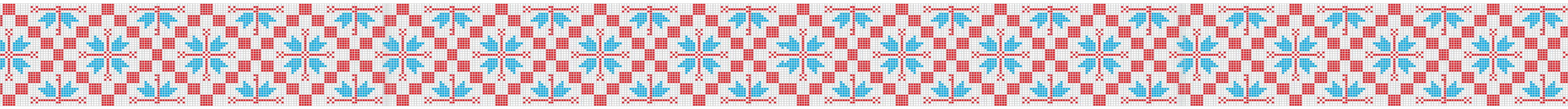
UNESCO, ISLAMABAD
Serena Business Complex
7th Floor Khayaban-e-Suharwardy
Islamabad
Tel: +92-51-2600242-8
Email: islamabad@unesco.org
Website: www.unesco.org.pk
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THAAP,
43 G, Gulberg 111, Lahore
Tel: +92-42-35880822
Email: thaap.org@gmail.com
Website: www.thaap.pk

Text: Sajida Haider Vandal (editor), Samra Mohsin Khan
Photography: Samra Mohsin Khan, Tehsin Ullah Jan
Design Team: Imtiaz Ali, Ali Shahbaz, Sameeha Qadeer
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**Handmade: The Intricacy Of Craft Skills
Mizari / Basket Weaving**

**Promoting Peace and Social Cohesion through Heritage
Education**

**Resource Kit on the Intangible Cultural Heritage
of Khyber Pukhtoonkhwa and FATA**

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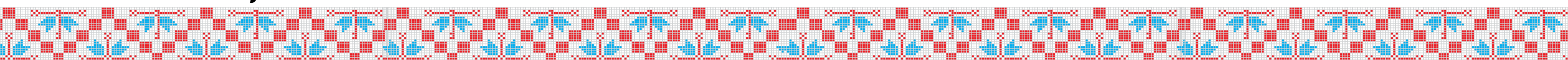
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Part 2: Resource Material

1. Introducing the craft of basket weaving

Weaving is one of the world's oldest forms of craft-making. Woven baskets, mats and other products are easily made in homes, are lightweight and unbreakable, making them ideal for multiple uses. Woven baskets serve the important purpose of storage of many food and non-food items as well as serving the needs of carrying goods around.

In KPK and FATA, Mizari is the traditional weaving of natural materials to make everyday products for use in the home. A large number of products are made like mats, *chhabas*, *tokrey*/baskets etc. The mizari work is usually done by women at home.

The name 'mizari' is derived from the name of the wild plant which is used to weave the baskets and assorted items. The leaves of this plant are used for weaving various household products. This plant is found in areas of KPK, and FATA, like Hangu, Tal, Para Chinar, Paniyala, Jhanday etc. In all Pathan tribes, women are mainly involved in making of baskets, from seeking out the material to the finished product. Today, the village of Janday is very popular for products like baskets; its roadside bazaars are lined with shops filled with basketry products. The materials used for the various products like Mizari, a fibrous plant (of the upper Indus valley) and '*moonj*' (raffia) grow in abundance along the river banks and are extensively used for weaving baskets.



Many materials used for making of Baskets.¹

Part 2: Resource Material

2. Various materials used to make *mizari* products

Baskets can be made of many different materials, as long as they are flexible enough to be woven but strong enough to retain their shape. Baskets are commonly woven from rushes, reeds, raffia, cane, bamboo and date palm leaves. Date palm leaves and wheat straw are the most popular materials for basket-weaving. However, different types of materials require different weaving methods.

The following materials are used in KP K and FATA :

- i. mizari (dwarf leaves)
- ii. *kana*
- iii. rushes
- iv. *moonj* (raffia)
- v. date palm leaves
- vi. wheat stalk and straw
- vii. at times, roots, twigs, and vines.



Natural grasses used for mizari.²

3. Range of *Mizari* products

There are many mizari products available commercially; these are popular for domestic and decorative use. These products are used in most homes of KPK and the tribal areas:

- i. *chitai/saf*; rug or mat for sitting and praying.
- ii. *shkoor*; tray made with mizari for chapatti
- iii. *pachi*; tray used for carrying things
- iv. *changir /petargay*; bread basket
- v. *chabas*; bread platters
- vi. *tokras*; baskets
- vii. *babuzey*; hand fans,
- viii. *chappals*; sandals

1. <http://mccartlgallery.wordpress.com/2013/03/29/the-history-of-basket-weaving/>
2. http://www.ehow.com/info_8556660_wheat-stalk-crafts.html
3. http://en.wikipedia.org/wiki/File:Phragmites_australis1.jpg
4. <http://en.wikipedia.org/wiki/Phragmites>
5. http://en.wikipedia.org/wiki/File:Sugarcane_field.jpg



The designs used in mizari products are geometrical. Traditional patterns are multicolored square or triangular motifs with repeated patterns.

The basic colors are the natural beige color of the materials used, and some dyed shades like red, green, blue and yellow. Pink and black are popular colors. To create colorful materials for weaving, basket-makers use natural pigments to dye date palm leaves. The dyed leaves are used with natural-colored fibers to create patterns. First, the leaves from the date palm are dyed to the desired color. The women then wrap the leaves around tight bundles or coils of reed fibers until the desired pattern and shape has been achieved.

Craftspeople in some regions decorate mizari work with feathers or beads. Colored wool is also used for decorating baskets. There is also the use of glittery *pani patti* (silver foil strips)

4. Techniques used for weaving

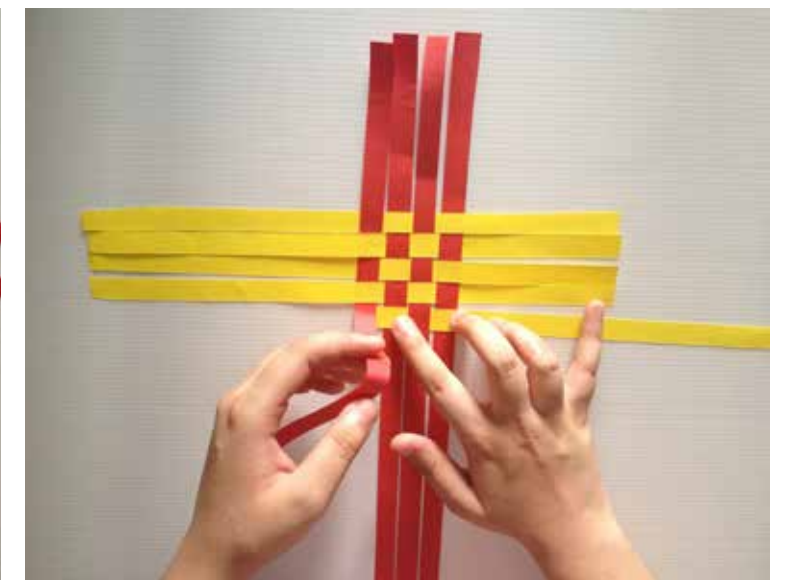
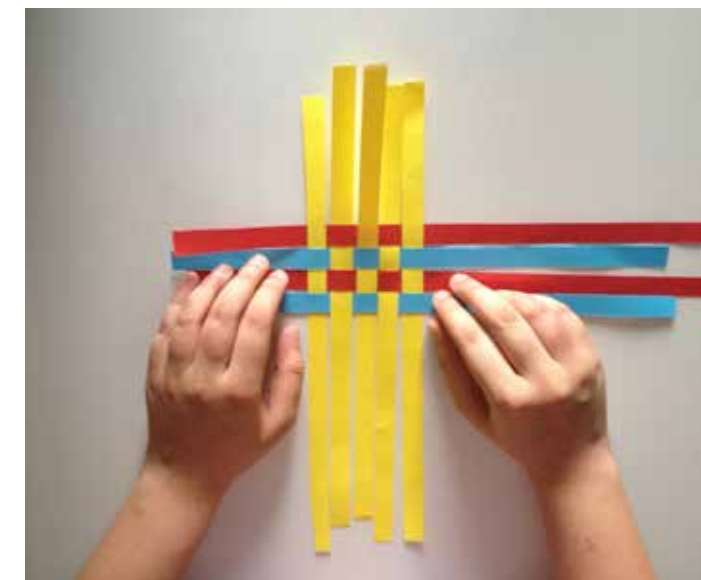
There are basically four basket making methods: coiled, twined, woven and plaited. In general, baskets based on their construction and form, exhibit a wide range of variations. The three classes are coiled, twined and plaited.

A. Woven

Woven products use a warp (*tana*) and weft (*bana*). There are several varieties that can be achieved by using slightly varied weaving patterns. Weaving involves two elements, namely the rigid stakes that form the ribs or warp and a more pliable material that is used to weave in and out of the ribs to create the sides of the basket, or the woof. This method allows for the use of a wide range of materials as long as they are flexible enough for the woof and rigid enough for the warp.

i. **Checker work:** It is largely used for the bottom of baskets. It is also used to make matting. In the picture below the *tana* and *bana* are both of the same thickness, are interlaced singly, passed over and under one another.

ii. **Twilling:** Is another form of basket weaving. Each thread of the *bana* passes over and then under two or more *tana* strips, creating a diagonal pattern. By varying the width or by using color, different effects may be obtained. Twined weaving uses multiple materials, one that is more rigid for the base and another two that are more flexible for the sides of the basket. *Chitais*, *jai namaz* and hats are woven using this technique.



Part 2: Resource Material

B. Coiled basketry:

Coiled basketry is the second type of weaving method. This method uses a needle and sews the coils together. The materials used are stripped leaves, grass stems etc. The material is soaked in water to soften the material and make it flexible for coiling. Different types of pots and bread containers, decorative cups, bowls and *shkoor* are made by coiling. The main material is palm leaves, which are stripped to narrow strings for strength. The stitches lace the coil together.

Coiled weaving usually employs softer materials such as grasses. Strands of grass are stitched together to form a spiral that is moulded into a basket shape. The base material is usually straw or willow, while raffia can be used for sewing.



Part 2: Resource Material



Part 2: Resource Material

5. Note on Resources in Appendices and CDs

The accompanying CD has the information you will require for your lessons. These are in the forms of images to explain the lessons better.

Students should be encouraged to use both primary sources and secondary sources of information.

Primary sources are original materials. They provide first-hand testimony or direct evidence concerning a topic under investigation.

Primary Sources	Secondary Sources
Oral History	Books
Persons	Internet
Interviews	CD Rom
E-Mail Contacts	Encyclopaedias
Events	Magazines
Discussions	Newspapers
Debate s	Video Tapes
Community Meetings	Audio Tapes
Surveys	Articles
Artefacts	Essays
Observation (animate/inanimate objects)	Television
Photography	Radio



Mizari chabas in Pushtun Culture Museum, Peshavar



Baskets made with Reed and Straw. <http://arteducationdaily.blogspot.com/2011/10/resources-for-basketry-and-weaving.html>

Part 2: Resource Material



Part 3: Student Activity



A. LESSONS

This Part gives some Lesson Plans for the teachers to use in the classrooms and they may also plan their own lesson plans that meet the project objectives as described earlier.

*Age Group	5 - 8	9 - 11	12 - 15
	Beginners	Intermediate	Advance



Part 3: Student Activity



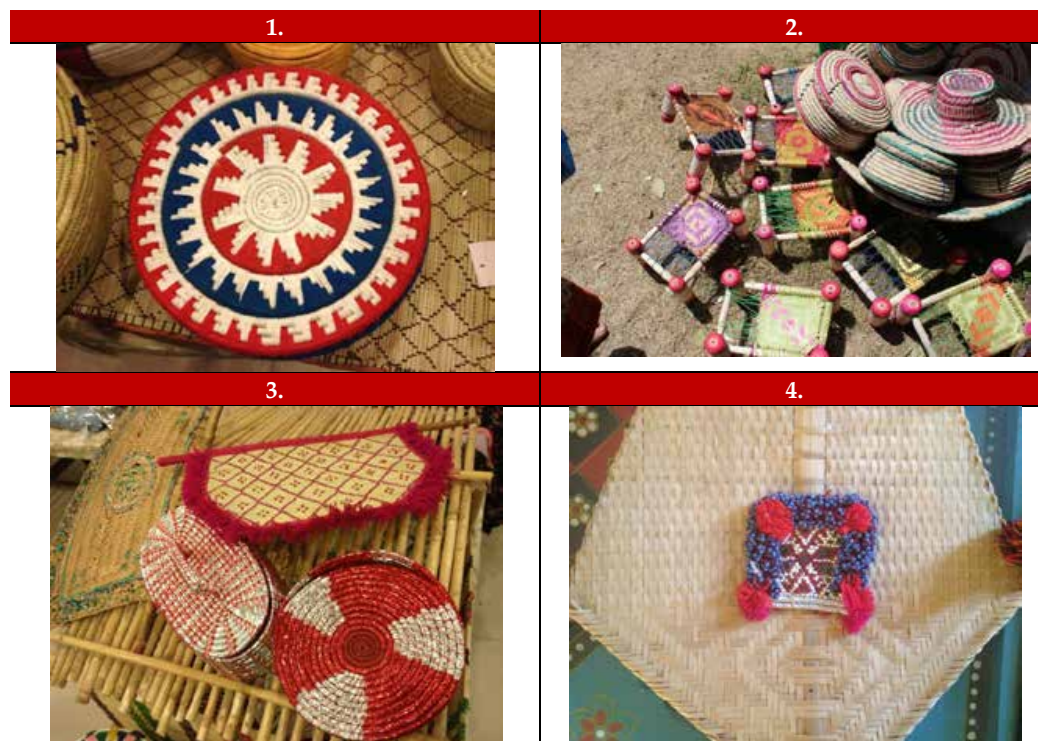
Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcome
<p>LESSON 1: Introducing mizari weaving</p> <p>Theme 1: Sustainability ; use of indigenous materials for everyday objects</p> <p>Materials and Equipment Required: Images of Mizari products; (See attached CD File);</p> <p>Class discussion: The students will participate in an interactive class discussion.</p> <p>Time Required: 45 minutes.</p>	<p>B I A</p>	<p>Explain the Project Objectives provided to you in the following steps:</p> <ul style="list-style-type: none"> • Introduce the name of the project • Where is it from? • What is it about? • Why is it important? <p>Initiate a discussion about Basket-weaving and woven products. The students should be introduced to the concept of sustainability and the importance of using indigenous materials in everyday life.</p> <ul style="list-style-type: none"> • Talk about the source of the woven material used; plants (mizari, reeds, palm dates). Ask the students if they are familiar with these plants. • List the various kinds of traditional household products of mizari mentioned by the students. • Ask students if they know how the mizari is woven. <p>Use the images in the accompanying CD</p>	<ul style="list-style-type: none"> • Learning about the variety of traditional products made with mizari. • Need for reciprocity between for human and natural worlds - re-sources are viewed as gifts. • Understanding that Nature sustains human needs. <p>Value learned: Respect for land and nature for nurturing human life.</p>

Part 3: Student Activity



Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the Pictures Below and note your observations about the craft in the table given :



Handmade – Student Activity Sheet #1
Mizari

Table for Recording Information & Observations:

Aspects to be observed	Questions	Observations	Further Research
Function of craft	Why was it made? What was it used for? Personal Social Religious Commercial others		
Materials & Construction used in craft	What is it made from? How was it made?		
Description: Design & features of craft	Describe what it looks like What is the color? What kinds of patterns are used? What is the texture?		

2. Do you think it is important to practice this craft -making today? Why or Why Not?

Part 3: Student Activity



Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcomes
<p>LESSON 2: Telling a personal story with a mizari product from your home Cross theme: Language and vocabulary</p> <p>Theme 2: Historical and Cultural Context: Story telling and Hospitality</p> <p>Material & Equipment Required: Images of Mizari products; (See Attached CD File)</p> <p>Group Activity: The students will be divided into groups of 4-5 persons each.</p> <p>Time Required: 60 minutes.</p>	B I A	<p>The students will be divided into groups of 4;</p> <ul style="list-style-type: none"> Each group will be asked to bring in a mizari product from their homes; fans, <i>chabas</i>, sandals, baskets, etc. <p>The students may asked to make up and narrate a story (<i>kissa</i>) based on the item they have brought which shows how the item was used as an important part of entertaining guests in their homes/hujras.</p> <p>The teacher should encourage the students to make up imaginary stories.</p>	<p>The lesson helps students to understand:</p> <ul style="list-style-type: none"> How traditional crafts like basket making played an important part in people's everyday lives The use of traditional products as an important part of welcoming and entertaining people in their homes. <p>Value learned: Crafts are part of important cultural traditions.</p>



Part 3: Student Activity



Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the Picture and note the kinds of things made with mizari:



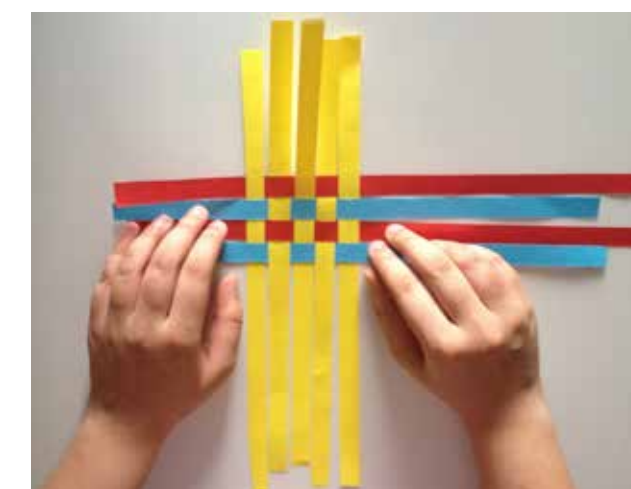
2. How many of these are in your home?

3. What are the items shown in the picture called?

Part 3: Student Activity



Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcome
<p>LESSON 3: Learning basic weaving techniques Cross theme: Maths</p> <p>Theme 3: Maths concept of Measurement of space; perimeter and area. Material and Equipment Required: i. See Power Point presentation showing step by step procedure in attached CD ii. Paper iii. Scissors iv. Tape/glue Individual Activity: Each student may make an item. Time Required: 45 minutes.</p>	B I A	<ul style="list-style-type: none"> The students will be guided through the process by the steps given in the CD. The designs created may be used to measure the area and perimeter of the finished design. <p>The teacher may ask the students to count the different colored squares on all four sides for calculating perimeter; alternately the teacher may ask students to count the squares on two attached sides and multiply them to calculate the area of the weave.</p> <p>The students may display their woven pattern samplers on the notice board/wall.</p>	<p>Learning the technique of weaving.</p> <ul style="list-style-type: none"> Learning the variations that can be achieved in the design using different color <i>tana & bana</i> strips. Learning how to calculate the area and perimeter of a square figure.



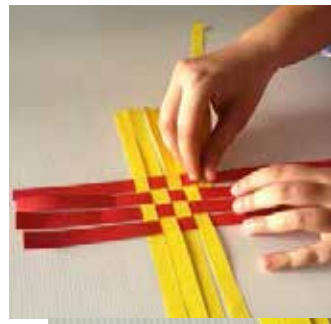
Part 3: Student Activity



Learning Basic Weaving Technique with Colored Paper



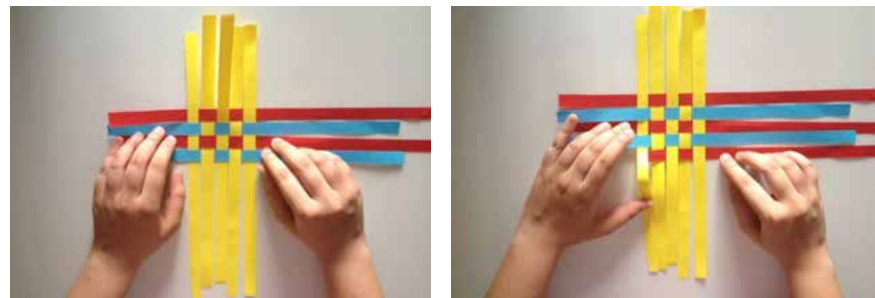
Step 1: Cut strips of color red paper; 1' wide and 12' long



Step 2: Start with two horizontal and two vertical strips of different colored paper.

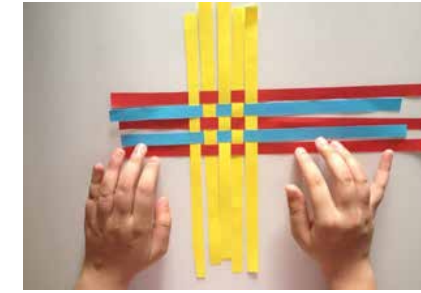


Step 3: Using a horizontal strip of paper, weave a simple pattern of one-above-and-one-under the vertical strip.



Step 4: Repeat the same weaving technique with the three primary colors; red, blue and yellow. Use yellow colored strips vertically and red and blue colored strips horizontally.

Part 3: Student Activity



Step 5: Build up the pattern to a size of 6' x 10'.

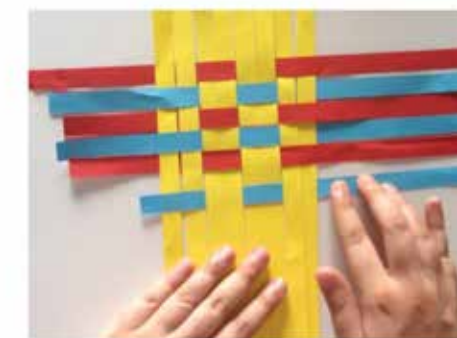


Step 6: Finish the piece by cutting and folding the loose ends on one side of the pattern.

Step 7: The students may count the number of small squares on each of the four sides of their piece and add them together to get the perimeter. $(A+B+C+D)$

Step 8: The students may count the small squares on the shorter side of the piece and then the ones on the longer side and multiply both numbers to get the area of the piece. $(A \times B)$

Task #1: Try to make more variations of the taught weaving method.



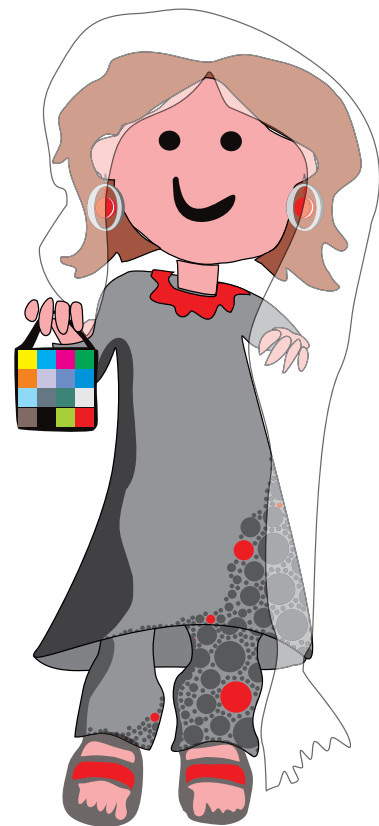
Hint: You can learn to count by 2s with the above pattern.

Task #2: Look at the objects in your house and community and list which objects are made with the basic weaving technique that you have learned?

Part 3: Student Activity



Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcomes
<p>LESSON 4: Weaving with waste materials to make a mat. Cross theme: Art & Crafts</p> <p>Theme 4: Recycling Material and Equipment Required: i. See attached CD File for instructions ii. Waste materials; Old cards, cartons, papers, iii. Scissors, iv. Glue/tape, v. Stapler. Individual/group Activity: The students may make the project individually or in groups of 2. Time Required: 60 minutes.</p>	<p>B I A</p>	<p>The teacher may explain the concept of recycling. The student may learn to recycle empty cartons and containers to make a mat. The students may be guided through the process through the steps given in the CD.</p> <p>They may make the mat as large as can be managed.</p>	<p>The lesson will teach an appreciation of recycling waste material.</p> <p>Value learned: Conservation of resources through reuse.</p>



Part 3: Student Activity



TRADITIONAL CRAFT-MAKING Recycling Waste Materials



Step 1: Collect some used cartons, old invitation cards or colored papers.



Step 2: Cut the cartons, card or newspapers into 1' long strips.



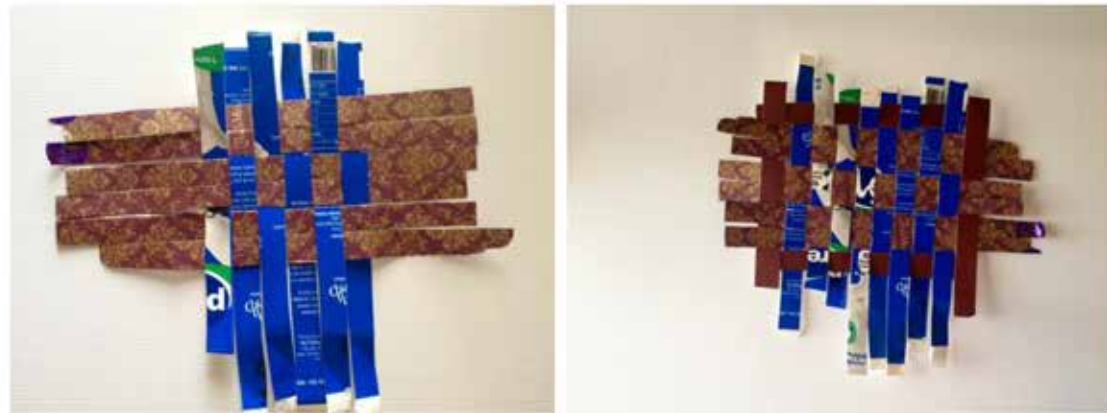
Step 3: Place 4-6 strips horizontally. Take a strip of a different color and weave it through vertically, going over 2 horizontal strips, then going under two horizontal strips.



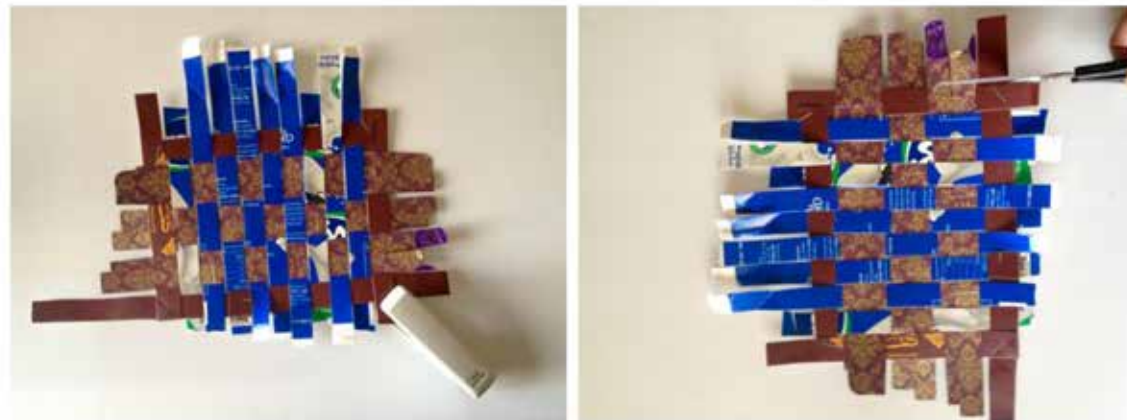
Step 4: The next vertical strip should be woven alternately by first going under two horizontal strips and then going under two horizontal strips again.

After weaving four vertically placed strips, a pattern will begin to emerge.

Part 3: Student Activity



Step 5: Now, build up the mat, by adding more vertical and horizontal strips.



Step 6: When the size of the mat is about 6'x6', then staple or glue the outer four corner strips together.

Part 3: Student Activity



Step 7: Trim the outer lengths of the design to about 1.5 inches.



Step 8: Take strips and glue them on to the ends of the woven panel to finish the design.

Q.1) What did you learn through this exercise?

Q.2) What other things can you make by recycling used materials?

Part 3: Student Activity



B. THEMATIC PROJECTS

The thematic activities are planned as a continuation of the lessons carried out in the classroom and to increase a student's knowledge about his community and town.

Thematic Activity sequence	Suggested Activity	Learning Outcome
TP 1: My Home, My Community; Oral History*	The students may go home and ask their grandparents about mizari products that were in use in their time. Next, they may ask their parents about the mizari products used in their time. The students could write about the different items in their grandparents, parents homes and their experiences, noting what changes have occurred in the craft. Data is collected through discussions, research, recording, observation and photography. *Refer to My Community, My Home Instruction Form	Students and teachers are able to identify and relate to the intangible cultural heritage practices in their communities. Teachers may organize the data for the School/Class DataBase
TM 2: My Elders, My Identity. Learning from tradition bearers and Elders*	*Refer to My Elders, My Identity Instruction Form .	Develop respect for tradition-bearers.
TM 3: Our Town, Our Context; Field visits*	Students should find what natural materials are available in their localities which are used for weaving mizari products. they can bring these into the classroom and talk about these. *Refer to Our Town, Our Context Instruction Form	Students and teachers are able to identify traditional practices of the communities and appreciate cultural diversity.
TM 4: My Culture, My Pride: Melas & Festivals*	Students and teachers should arrange a school mela/festival where weaving products made by the students are displayed and sold. *Refer to My Culture, My Pride Instruction Form	Students and teachers are able to participate in the intangible cultural heritage practices in their communities.



Vocabulary Word bank/*Khazana*;

This is a handout for the students and for the Notice Board. Copies are available in a CD for printing. The teacher may add any words that they feel need to be explained to the students. The students should add words that they think are difficult for them.

Sr. No.	Word	Meaning
1	Abundance	extremely plentiful or over sufficient quantity or supply
2	Appreciate	to be grateful or thankful for; Value
3	Domestic	of or pertaining to the home, the household, household affairs, or the family
4	Fibrous	containing, consisting of, or resembling fibers; tough
5	Indigenous	originating in and characteristic of a particular region or country; native; produced, growing, living, or occurring naturally in a particular region or environment
6	Natural	existing in or formed by nature (as opposed to artificial)
7	Resource	a source of supply, support, or aid, especially one that can be readily drawn upon when needed.
8	Technique	the manner and ability with which an artist, writer, dancer, athlete, or the like employs the technical skills of a particular art or field of endeavour. Method
9	Vertical	being in a position or direction perpendicular to the plane of the horizon; upright; plumb.
10	Variation	the act, process, or accident of varying in condition, character, or degree. Difference



Appendix 2:

Glossary (English to Pushto/Hindko/ Seraiki/Chitrali or any local language translation)
Suggested Glossary; please add more words along with the Pushto/local language words and put a copy of this up on the class wall/notice board for the students. Students may also be given a copy to use.

English	Local language Translation
Abundance	
Appreciate	
Domestic	
Fibrous	
Indigenous	
Natural	
Resource	
Technique	
Vertical	
Variation	



Appendix 3: Activity Sheets for Lessons

Sheets for Student Activities suggested in the Lessons can be found in Part 3 of this section.



Assessments and Feedback

Schools and teachers already have standardized methods of assessment of student progress and performance. While standardized assessment methods are by all means encouraged, here is one suggested form for students that you may find useful for ICH-integrated learning.

Age Group	5-8	9-11	12-15
	Beginners	Intermediate	Advance

Name of Student			Date	
Class				
Name of Teacher				
Subject				
ICH Category				

Skill Set	Observation	*Score
Emotional Intellect	Tackles new tasks confidently	
	Appreciates and owns his/her cultural history/heritage	
	Can control attention and resist distraction	
	Is calm and focused on the activity	
	Monitors progress and seeks help appropriately	
	Persists in the face of difficulties	
Social Intellect	Negotiates when and how to carry out tasks	
	Can resolve social problems with peers	
	Demonstrates leadership qualities in a group	
	Is aware of feelings and ideas of others and respects them	
	Engages in independent cooperative activities with peers	
Cognitive Intellect	Shares and takes turns independently	
	Can apply the wisdom and logic of ICH in subject learning and linking them with modern concepts	
	Can speak about how they have done something or what they have learnt	
	Can plan and execute planned activities	
	Can make rational choices and decisions in a challenging environment	
Motivation	Can make distinctions between good cultural practices and bad cultural practices	
	Initiates activities	
	Finds own resources without adult help	
	Develops own ways of carrying out tasks	
	Plans own tasks, targets & goals	
Enjoys solving problems		
TOTAL SCORE		10

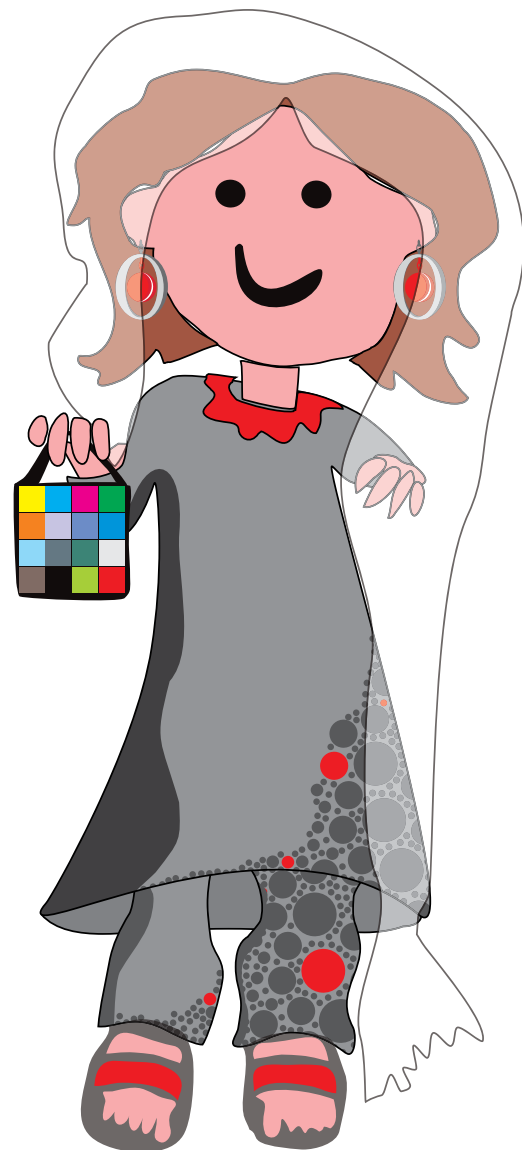
- *1=Needs Improvement, 2=Could Try Harder, 3=Could Do Better, 4=Well Done, 5=Excellent
- Maximum Average Score = 100

Additional Resources

Hand-outs with relevant reading material for each section have been included for your use in the Additional Resources Pocket. Students should also be encouraged to use their own primary sources and secondary sources of information.

Primary sources are original materials. They provide first-hand testimony or direct evidence concerning a topic under investigation.

Primary Sources	Secondary Sources
Oral History	Books
Person or Group of People	Internet
Interview	CD Rom
E-Mail Contact	Encyclopaedia
Event	Magazines
Discussion	Newspapers
Debate	Video Tape
Community Meeting	Audio Tape
Surveys	Articles
Artefact	Essays
Observation (animate/inanimate objects)	Television
Photography	Radio







Introducing

Musical Instruments





UNESCO, ISLAMABAD
Serena Business Complex
7th Floor Khayaban-e-Suharwardy
Islamabad
Tel: +92-51-2600242-8
Email: islamabad@unesco.org
Website: www.unesco.org.pk
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THAAP,
43 G, Gulberg 111, Lahore
Tel: +92-42-35880822
Email: thaap.org@gmail.com
Website: www.thaap.pk

Text: Sajida Haider Vandal (editor), Samra Mohsin Khan
Photography: Samra Mohsin Khan, Tehsin Ullah Jan
Design Team: Imtiaz Ali, Ali Shahbaz, Sameeha Qadeer
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**HANDMADE
THE INTRICACY OF CRAFT SKILLS
Musical Instruments
Promoting Peace and Social Cohesion through
Heritage Education
A Resource Kit on the Intangible Cultural Heritage
of Khyber Pukhtoonkhwa and FATA**



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Part 2: Resource Material

1. Musical Instruments of KPK and FATA

Music is an integral part of Pashtun culture, with the young and old enjoying the playing of traditional musical instruments and performing *attarn* to celebrate weddings and other festivals. Music expresses feelings and emotions of the Pashtuns and is considered an important element of Pushtun culture. Many romantic lore are connected to rubab players like Adam Khan, whose music entranced Durkhanai.

A Pashto couplet (*ropa*) describes these feelings:

“When my ears heard the sound of your rubab, I was so captivated that I have not been able to quench my thirst, although I am standing with a glass next to the water pot.”

Pashtun music is heavily influenced by Afghan and Iranian musical forms as well as those of India. Dabgari Bazaar is a famous part of Peshawar city, which has traditionally been linked with the production of musical instruments and musicians. The Dabgari Bazaar, is on Peshawar road with many winding internal streets with wooden buildings on both sides. This was once the hub of Pashtu singers, dancers, musical groups and shops of handmade musical instruments. It was called Dabgari due to the fact that leather sacks and boxes/containers for oil were manufactured here. With time, metal containers and now plastic containers have replaced the leather ware. The traditional Dabgari *mohallas* and *havelis* especially the first floors (*balakhana*) above the street shops have been home to many musicians and instrument players from all over KPK.

Unfortunately, in the last few years, scores of singers and instrumentalists have been vacating their '*balakhana*' after continuous harassment. Intimidation has reduced the number of shops making the traditional Pashtu musical instrument, the rubab, to two.

The musical instruments of the Pashtuns can be generally divided into two types;

I. Instruments of Sur;

These are instruments which are played by blowing into them, that is, wind instruments like the bansuri, shehnai, algoza and powangi.

II. Instruments of Taal;

These are instruments which are played with fingers, hands and sticks. These include the rubab, dhols, tabla, ghara, harmonium with the duff being the most popular.



Musician's *baithak* in a Dabgari Balakhana, 1986



Shaukat Khan Sarhadi playing the rubab for a PTV recording in his *baithak* in 1987

2 ibid pg 7

3 Khattak, Raj Wali Shah (2007) *Pathano key Kasab o Hunar*. Pushto Academy, Peshawar University and Lok Virsa, Islamabad.

Part 2: Resource Material

2. Introducing Traditional Musical Instruments

i. The Rubab

A Pathan's *hujra* would be incomplete without a *chillum* (pipe) and a rubab. Singing and dancing called '*Tang tagore*' is an integral part of the *hujra* culture, where people gather at the end of the day to play music and relax.

The rubab is known to have been in use from the 7th century CE. It is mentioned in old folk stories, and many Sufi poets mention it in their poems. It is true that recitation of mystic poetry with music has itself a cultural dimension. This instrument is also used as a general instrument of music and is played in all social or cultural gatherings, and to perform *attarn*.

A couplet of Rehman Baba, a renowned saint poet states:

“Whenever a player begins to play the rubab, it has a bewitching effect on my heart.”

The rubab is quite often placed next to a weapon to indicate the importance of both in a Pushtun's life. It also gives a glimpse into the duality of Pushtun culture. The rubab is one of the most popular instruments of music in every Pushtun tribe. It is the only musical instrument that has survived the popularity of modern musical instruments and is still just as popular among the Pashtuns today as it was centuries ago.

ii. The Tabla/ Duprai/Dukrai

The Tabla is the instrument which most often accompanies the rubab. It is a membranophone percussion instrument. Amir Khusru is credited with inventing the instrument and creating its popularity in the subcontinent. The name tabla is derived from the word 'tabal', the name given to a war drum. The tabla consists of a set of two pieces. The piece on the right side has a smaller head than the left side. The *dayaan*(right) and the *bayaan* (left). . The smaller drum (*dayaan*) is played with the dominant hand, the right one. The larger drum, the *bayaan*, is played with the other hand, and has a much deeper bass tone.

The drum is tuned to a specific note, usually either the tonic, dominant or subdominant of the soloist's key and thus complements the melody. Playing technique involves extensive use of the fingers and palms in various configurations to create a wide variety of different sounds. The heel of the hand is used to apply pressure or in a sliding motion on the larger drum so that the pitch is changed during the sound's decay.

iii. The Harmonium/Baja

A baja is an organ-type instrument. It is an integral part of Pashto music and is usually used by singers as an enhancement to singing. Its keys are played with one hand while the other hand is used to pump air into the instrument. It is played very commonly all over the Indian sub-continent and Afghanistan. The harmonium is usually decorated and is very colorful.

iv. The Dhol

Dhols are traditionally used to make important announcements within tribes. The sound of a dhol carries far and prompts people to gather. The dhol is one instrument which always accompanies the *Attarn* performed by tribes.



Rubab shop, Dabgari ,1982

Part 2: Resource Material

A dhol is a two sided percussion instrument, which comes in many sizes. It is sometimes played by striking it with bare hands and sometimes with wooden sticks. It is widely used all over the Indian sub-continent. In Pashto speaking areas, it is commonly used by the tribes for various forms of *Attarn* as well as for the Khattak dance. It can be, and is used as a stand-alone instrument which accompanies wedding songs sung generally by Pushtun women.



Antique rubab from the 8th century⁷



Haji Mirza Lodi, Dir, NWFP, 1983⁸;

v. The Duff

The duff also called the tumbal is a folk instrument most commonly found in each home. It is an instrument traditionally played by the women. The Duff is equally used with the Rubab in the ceremonies of many communities. The Duff is usually round made of wood with animal skin. The most popular skin used is goat-skin. The Duff has three main parts; the frame is wooden, the skin is glued on the frame.; then the pins are applied to the back part of the frame in order to keep the skin on to the frame tight. This instrument is usually not taught formally, but the technique of playing it is passed on from generation to generation.

vi. The Shpelai (Bamboo Flute)

A Shpelai is a common bamboo flute used almost all over the world. It has a very special place in Pashto music and is loved by almost everyone, especially when faintly heard from far away in the quiet of a moon-lit summer night. It is frequently played by sheep-herders, just as it has been played by sheep-herders since thousands of years.

6 http://en.wikipedia.org/wiki/Rubab_%28instrument%29

7 Pushtun culture Museum, Pashto Academy, Peshawar.

8 <http://www.pbase.com/noorkhan/image/82589565>

9 <http://dawn.com/2011/05/12/peshawar-and-an-instrument-called-rabab/>

Part 2: Resource Material



A framed pencil sketch of Samandar Khan¹⁰;



Samandar, *rubab saz*, Dabgari Bazaar, Peshawar, 1982¹¹

vii. Ghara or Matka/ Mangay

This is a terracotta vessel for collection of water which is used as a traditional musical instrument. The Mangey (pushto) is played with the hands and is very popular in Pushto *tapey*:

'My love, play the ghara fast and melodic. The female guests are standing eagerly at the back of the house to hear you.'



Ustad Mushtaq Hussain, 45, crafting a rabab in his workshop, May 12, 2011¹²;



Khurram Shahzad, 23, drills a hole in a rubab he is making

10 <http://dawn.com/2011/05/12/peshawar-and-an-instrument-called-rabab/>

11 <http://www.pbase.com/noorkhan/image/78077943>

12 <http://dawn.com/2011/05/12/peshawar-and-an-instrument-called-rabab/>

3. The processes of making some musical Instruments

A. The Rubab

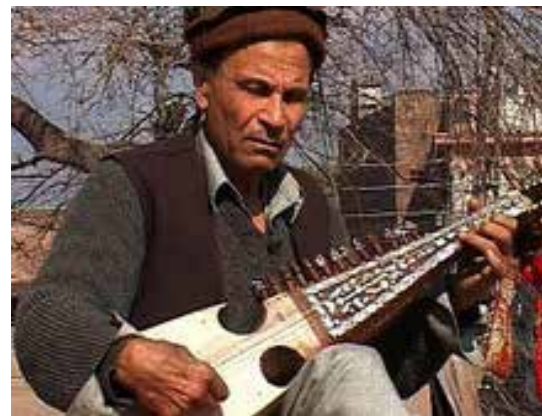
One of the earliest rubab makers in Dabgari was the legendary Ustad Wasil, who learnt the art of making the rubab in Kabul in the era of Amir Abdul Rehman of Afghanistan. He migrated from Kabul to Peshawar a century ago and settled in Dabgari where he started making the rubab. He earned fame for making this musical instrument in both Afghanistan and Pakistan. Many people have been coming over from Kabul and the province for his rubabs. His great grandson, Ustad Mushtaq Hussain is currently one of the two rubab makers in Kucha Risaldar. Usatd Mushtaq has spent his life associated with the craft of rubab-making. Along with rubab his family also makes tablas. Another famous rubab-making family is that of the late Samandar Khan, who was a very talented rubab craftsman and received a Pride of Performance award for his excellence in this craft. The family workshops are located at Purana Bazaar in Dabgari gardens. His grandsons are carrying on the family traditions. Ustad Khurram, still occupies the original workshop in Dabgari bazaar and produces beautiful rubabs with elaborate inlay work.

The rubab is a short-necked instrument whose body is carved out of a single piece of wood, with a membrane covering the hollow bowl of the sound-chamber, upon which the bridge is positioned. It has three melody strings tuned in fourths, three drone strings and eleven or twelve sympathetic strings. The instrument is made from the trunk of a mulberry tree, the head from an animal skin such as a goat skin, and the strings either gut (from the intestines of young goats, brought to the size of thread) or nylon.

One instrument costs Rs15,000 and upwards, depending on the embellishment and quality of the material. It takes 15 days to a month to make one rubab. An important part of the rubab is the inlay work that the handle is decorated with. The inlay work was done traditionally with mother of pearl and ivory. Today animal bones are used to make the designs which are personalized by the owner of each rubab. Factors of cultural changes and displacement of people associated with making and playing the instrument has affected sales and the popularity of the rubab.



Craftsman in Dabgari crafting the rubab ¹³



Ustad Sarfaraz Khan, 60 plays the rubab.

Dated 14/07/2010 ¹⁴



Ustad Ejaz, a Rubab player at Lok Virsa, Islamabad

¹³ http://factum.com.hr/en/films_and_authors/all_films/peshawar_rubab

¹⁴ http://centralasiaonline.com/en_GB/articles/caii/features/pakistan/2010/07/14/feature-01

B. The Tabla

The tabla is one of the most popular percussion instruments in South Asia and is used all over Pakistan to accompany other instruments like the Rubab and harmonium in classical and folk forms of music. The instrument consists of two drums commonly known as the *dayaan* and *bayaan*, each employing a different playing technique. The *Dayaan* is made from a conical piece of teak or rosewood hollowed out to approximately half of its total depth. The *Bayaan* can be made of any of a number of materials. Brass is the most common, copper is more expensive, but generally held to be the best, while aluminum and steel are often found in inexpensive models. One of the major reasons for the popularity of the tabla is its distinct tonal quality, which is mainly derived from the complex manner in which the instrument is constructed.



Tabla manufacturers in Dabgari Bazaar

The process of making a good quality tabla centres around two factors; the skin and application of a black paste known as *siyahi* on the centre of the playing surface. The selection of the skin is the first stage of tabla making. Peshawari tabla-makers prefer goatskin and claim that it is ideally suited to the demands of tabla playing in terms of tone and reliability. The skin is removed of hair by soaking it in solution of limewater. The next step is to shape the skin into a form known as *saancha*, which involves the skin being stretched and shaped on a circular wooden board. During this stage, the thick outer edge of the playing surface known as *gajra* is woven on. The *gajra* is either made of cow, buffalo or camel skin and assists in the tuning of the instrument. The skin is then placed on the shell constituting the bottom half of the instrument and the *siyahi* is applied. The head of each drum has a central area of "tuning paste" called the *siyahi*. This is made by using multiple layers of a paste made from starch (rice or wheat) mixed with a black powder of various origins. The *siyahi* is an iron-based compound and each tabla makers has his own composition of the materials used. One of the most crucial elements of tabla-making is applying the *siyahi* on the centre of the playing surface. The *siyahi* is responsible for the distinct sound of the tabla and is the main difference between a bad and good tabla. A smooth stone known as a *kausauti* is used to smooth the *siyahi* and assists in tuning. The tabla makers of Kucha Risaldar also play the instrument and listen to the correct tone of the instrument as they apply *siyahi* to it.

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Part 2: Resource Material

The tabla is tightened with the help of leather straps, which pass through the edge of the gajra and the bottom. Finally eight cylindrical pieces of wood are equally passed through the straps in the wooden drum to assist in tuning the instrument to the required note. Selection of the material for the bottom half of both drums also plays a vital role in the overall resonance. The dayaan is normally made of rosewood whilst copper is preferred for the bayaan. Each tabla maker is identified by his own distinct tone and specific speciality which has resulted in tabla players preferring the work of certain craftsmen.



Making a Harmonium



Part 2: Resource Material

4. Explanatory Note on Resources in Appendices and CDs

The accompanying CD has the information you will require for your lessons. These are in the forms of images to explain the lessons better. Students should be encouraged to use both primary sources and secondary sources of information. Primary sources are original materials. They provide first-hand testimony or direct evidence concerning a topic under investigation.

Primary Sources	Secondary Sources
Oral History	Books
Persons	The Internet
Interviews	CD Rom
E-Mail Contacts	Encyclopaedias
Events	Magazines
Discussions	Newspapers
Debates	Video Tapes
Community Meetings	Audio Tapes
Surveys	Articles
Artefacts	Essays
Observation (animate/inanimate objects)	Television
Photography	Radio



Part 3: Student Activity



A. LESSONS

This Part gives some Lesson Plans for the teachers to use in the classrooms and they may also plan their own lesson plans that meet the project objectives as described earlier.

*Age Group	5 - 8	9 - 11	12 - 15
	Beginners	Intermediate	Advanced



Part 3: Student Activity



Lesson Category	Age Group	Teaching Activities	Learning Outcome
LESSON 1: The types of traditional Musical instruments Material and Equipment Required: • Images (See Attached CD File); Class discussion: The students may participate in an interactive class discussion. Time Required: 45 minutes.	B I A (Color-coded: Blue, Red, Green)	Initiate a discussion about musical instruments. Ask the students about the instruments in their homes and if they are able to play them. List the various kinds of traditional musical instruments mentioned by the students. Ask students if they can relate a <i>tappa</i> about a musical instrument. Show pictures of musical instruments and let students identify them. Ask the students to produce the beat of these instruments; orally or through beating on their desks. Talk about the traditional bazaar and <i>baitaks</i> of Dabgari Gardens.	Learning about the variety of traditional musical instruments.



Part 3: Student Activity



Full Name: _____	Date: _____
_____	Class: _____
_____	Age: _____
Village/Town/Tehsil/District: _____	Month: _____
_____	Year: _____

1. Look at the Pictures Below and name the instruments:



2. Write down the information about a Rubab that you have learned in lesson 1 in the table below:

Observations	Questions	Observations	Further Research
Function of craft	Why was it made? What was it used for? Personal Social Religious Commercial others		
Materials & Construction used in the craft	What is it made from? How was it made?		
Description: Design & features of the craft	Describe what it looks like? What is the color? What kinds of patterns are used? What is the texture?		

2. Do you think it is important to make Rubabs and other musical instruments today? Why or Why Not?

Part 3: Student Activity



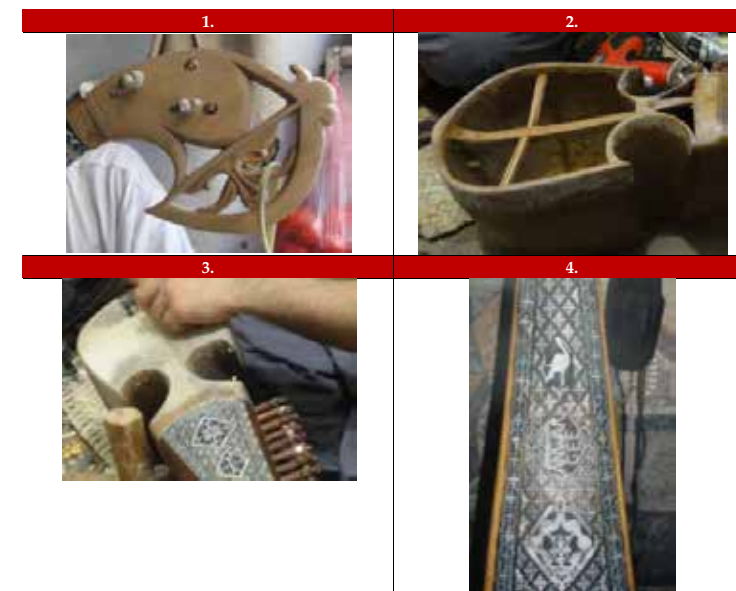
Lesson Category	Age Group	Teaching Activities	Learning Outcome
LESSON 2: Drawing, coloring and labeling parts of a rubab Material and Equipment Required: • Images (See Attached CD File); Field trip: The students may undertake a field trip. Time Required: as per teacher's plan of excursion.	B I A	The students should be given A4 size sheets and should be asked to sketch and color a rubab. They should be asked to name the parts of a rubab.	To learn the names of the parts of the instruments

Full Name: _____	Date: _____
_____	Class: _____
_____	Age: _____
Village/Town/Tehsil/District: _____	Month: _____
_____	Year: _____

1. Color the Rubab and learn the name of its parts:



2. Name the parts of the Rubab



1.	_____
2.	_____
3.	_____
4.	_____

Part 3: Student Activity



Lesson Category	Age Group	Teaching Activities	Learning Outcome
LESSON 3: Designing a motif/design to decorate a rubab Material and Equipment Required: <ul style="list-style-type: none"> • Images (See Attached CD File); • Paper for drawing (A4 size) • Colored pencils/crayons/markers • Tape/glue Individual Activity: Each student would make a separate drawing. Time Required: 45 minutes.	B I A	The students should be given A-4 size sheets and should be asked to sketch and color a motif/design for a rubab. They should be encouraged to discuss the various motifs that they have seen on a rubab and suggest new ones.	To learn the importance of decorating and personalizing a rubab.

Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the images below and write the name of the instrument and note the kinds of decorative designs made on them.



Image 1:



Image 2:

2. Do you like the way these are decorated and why?

Part 3: Student Activity



Lesson Category	Age Group	Teaching Activities	Learning Outcome
LESSON 4: Listening to Music Material and Equipment Required: <ul style="list-style-type: none"> • The teacher invite invite an Ustad into the class to perform on the tabla. Class Activity: The students should participate as a class. Time Required: 45 minutes.	B I A	A tabla ustad may be invited to perform in the classroom. He should explain the various beats and rhythms of the instrument and play for the students. The students should be encouraged to reproduce the beat by playing it on their tables.	Students develop an understanding of the musical sounds and beats produced by a tabla.

Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:



1. Make a list of your favorite instruments.

- _____
- _____
- _____
- _____
- _____
- _____

2. Why do you like them?

Part 3: Student Activity



B. THEMATIC ACTIVITIES

The thematic activities are planned as a continuation of the lessons carried out in the classroom and to increase a student's knowledge about his/her community and town.

Thematic Project Sequence	Suggested Activity	Learning Outcome
TP1: My Home, My Community; Oral History*	The students may go home and ask their grandparents about musical instruments that were in use in their time. Next, they will ask their parents about the instruments used in their time. The students may write about the different items in their grandparents, parents homes and their experiences, noting what changes have occurred in the craft. Data collected through discussions, research, recording, Observation and photography. *Refer to My Community, My Home Thematic Project TP 1 Form	Students and teachers are able to identify and relate to the intangible cultural heritage practices in their communities. Teachers should organize the data for the School/Class DataBase
TP 2: My Ustads, My Identity. Learning from tradition-bearers and Elders*	Invite an ustad to come and play a musical instrument in the classroom. *Refer to My Ustad, My Identity Activity Sheet.	Develop a respect for tradition-bearers.
TP 3: Our Town, Our Context; Field visits*	i. Visit to Pashto Culture Museum To see the various traditional musical instruments there and discuss how they have changed through the ages. ii. Take the students to visit a rubab maker in Dabgari bazaar or a tabla maker in Kucha Risaldar. Talk to the traditional craftsmen who make rubabs and tablas. *Refer to Our Town, Our Context Activity Sheet	Students and teachers are able to identify traditional practices of the communities and appreciate cultural diversity.
TP 4: My Culture, My Pride: Melas & Festivals*	Students and teachers should arrange a school mela/festival where the students may play musical instruments. Ustads may also be invited. *Refer to My Culture, My Pride Activity Sheet	Students and teachers are able to participate in the intangible cultural heritage practices in their communities.

Part 3: Student Activity



Lesson Plan for Dhol

Developed by Mohammad Yousaf, GHSS #1, Peshawar Cantt

ICH Element Selected from Teachers' Resource Kit: Handmade Crafts/Musical Instruments/Dhol and Bansuri

Objective:

1. To inculcate appreciation and ownership of traditional musical instruments as students' living heritage
2. Teach students the structure and function of musical instruments played during weddings

Class Nominated: 7th Grade

Period Allocated: School Activity

Subject Allocated for ICH element: Art

Time Allocated for Heritage Education Class: 2 hours (2 periods)

Space Allocated for Activity: Classroom

Materials Required: Drawing Books, Colored Pencils/Crayons/Markers etc, and Pictures of the Instruments.

Methodology: Lecture on Musical Instruments used for Weddings followed by Class and Home Assignments.



The Dhol, photo credit: Samra Mohsin Khan

DAY 1

Step 1: Build on students' prior knowledge of traditional musical instruments by asking the following questions:

- a. Have you attended weddings in your family?
- b. Do you go to Mehndi and Barat functions?
- c. Have you seen musical instruments played at weddings?
- d. Which musical instruments are used for producing music at weddings?
- e. What do they look like?
- f. Do you know how to play them?

Step 2: Show students pictures of the musical instruments played during weddings

Step 3: Class Assignment: Draw a Dhol using the following instructions:

1. Draw a *baysa* (circle)
2. Then draw two parallel lines dropping down from the circle
3. Join the ends with a semi-circle
4. After drawing, fill the shape with beautiful colors in a shaded manner.

Step 4: Ask students who know how to play the instrument to give a demonstration the next day.

Step 5: Home Assignment: Draw a bansuri in the drawing book and color it as instructed.

DAY 2

Step 6: Students present their home assignments followed by a demo on playing the dhol.

Step 7: Use Assessment and Feedback Form to Evaluate the Activity.

Appendix 1	Vocabulary/ <i>Khazana</i> of words
Appendix 2	Glossary (English to Pushto/Hindko/ Seraiki/Chitrali and any local language translation)
Appendix 3	Student Activity Sheets
Appendix 4	Assessment and Feedback
Appendix 5	Additional resources

Appendix 1: Vocabulary

Word bank/*Khazana*;

This is a handout for the students and for the Notice Board. Copies are available on the CD for printing. The teacher should add any words that they feel need to be explained to the students. The students should add words that they think are difficult for them.

Sr. No.	Words	Meaning
1.	Accompany	to go along or in company with; join in action
2.	Announcement	public or formal notice announcing something; a short message or commercial, especially a commercial spoken on radio or television.
3.	Celebrate	to observe (a day) or commemorate (an event) with ceremonies or festivities. To Rejoice
4.	Decorate	to furnish or adorn with something ornamental or becoming; embellish
5.	Integral	of, pertaining to, or belonging as a part of the whole; constituent or component. vital
6.	Intimidation	to make timid; fill with fear. Threat
7.	membrane	a thin, pliable sheet or layer of animal or vegetable tissue, serving to line an organ, connect parts, etc. covering
8.	Personalize	to ascribe personal qualities to; personify.
9.	Reproduce	to make a copy, representation, duplicate or close imitation of
10.	Survive	to remain or continue in existence or use to last

Appendix 2: Glossary

(English to Pushto/Hindko/ Seraiki/Chitrali and any local language translation)

Suggested Glossary; please add more words along with the Pushto/local language words and put a copy of this up on the class wall/notice board for the students. Students should also be given a copy to use.

English	Local Language
integral	
celebrate	
express	
emotion	
romantic	
captivate	
influence	
musician	
perform	
terracotta	

Appendix 3: Student Activity Sheets for Lessons

Sheets for Student Activities suggested in the Lessons can be found in Part 3 of this Section.



Assessments and Feedback

Schools and teachers already have standardized methods of assessment of student progress and performance. While standardized assessment methods are by all means encouraged, here is one suggested form for students that you may find useful to inform assessment on ICH-integrated learning.

Age Group	5-8	9-11	12-15
	Beginners	Intermediate	Advance

Name of Student		Date	
Class			
Name of Teacher			
Subject			
ICH Category			

Skill Set	Observation	*Score
Emotional Intellect	Tackles new tasks confidently	
	Appreciates and owns his/her cultural history/heritage	
	Can control attention and resist distraction	
	Is calm and focused on the activity	
	Monitors progress and seeks help appropriately	
	Persists in the face of difficulties	
Social Intellect	Negotiates when and how to carry out tasks	
	Can resolve social problems with peers	
	Demonstrates leadership qualities in a group	
	Is aware of feelings and ideas of others and respects them	
	Engages in independent cooperative activities with peers	
Cognitive Intellect	Shares and takes turns independently	
	Can apply the wisdom and logic of ICH in subject learning and linking them with modern concepts	
	Can speak about how they have done something or what they have learnt	
	Can plan and execute planned activities	
	Can make rational choices and decisions in a challenging environment	
Motivation	Can make distinctions between good cultural practices and bad cultural practices	
	Initiates activities	
	Finds own resources without adult help	
	Develops own ways of carrying out tasks	
	Plans own tasks, targets & goals	
Enjoys solving problems		
TOTAL SCORE		10

- *1=Needs Improvement, 2=Could Try Harder, 3=Could Do Better, 4=Well Done, 5=Excellent
- Maximum Average Score = 100

Appendix 5: Additional Resources

- Libraries
- Pushto Academy, Peshawar University.
- Ustad Khurram Shehzad, Purana Bazaar, Dabgari Gardens
- Ustads and crafts-persons in your areas.
- Shaheen, Salma (2008), Pushto key Mauseekey ke Alat. Pushto Academy, Peshawar University. and Lok Virsa Islamabad.
- Khattak, Raj Wali Shah (2007) Pathano key Kasab o Hunar. Pushto Academy, Peshawar University. and Lok Virsa Islamabad.
- <http://www.khyberwatch.com/Sahar/Dec%202009.pdf>
- <http://harmoniummusicblog.wordpress.com/2013/05/18/pride-of-the-pathans-kheyal-mohammad/>
- <http://en.wikipedia.org/wiki/File:Rubab.jpg>
- http://www.digplanet.com/wiki/Rubab_%28instrument%29
- <http://www.afghanland.com/entertainment/music/instruments/instruments.html>
- <http://www.worldmusicalinstruments.com/c-2-String-Instruments.aspx>
- <http://www.umass.edu/chs/about/whyheritage.html>
- <http://www.pbase.com/noorkhan/image/82589565>
- <http://dawn.com/2011/05/12/peshawar-and-an-instrument-called-rabab/>
- http://factum.com.hr/en/films_and_authors/all_films/peshawar_rubab

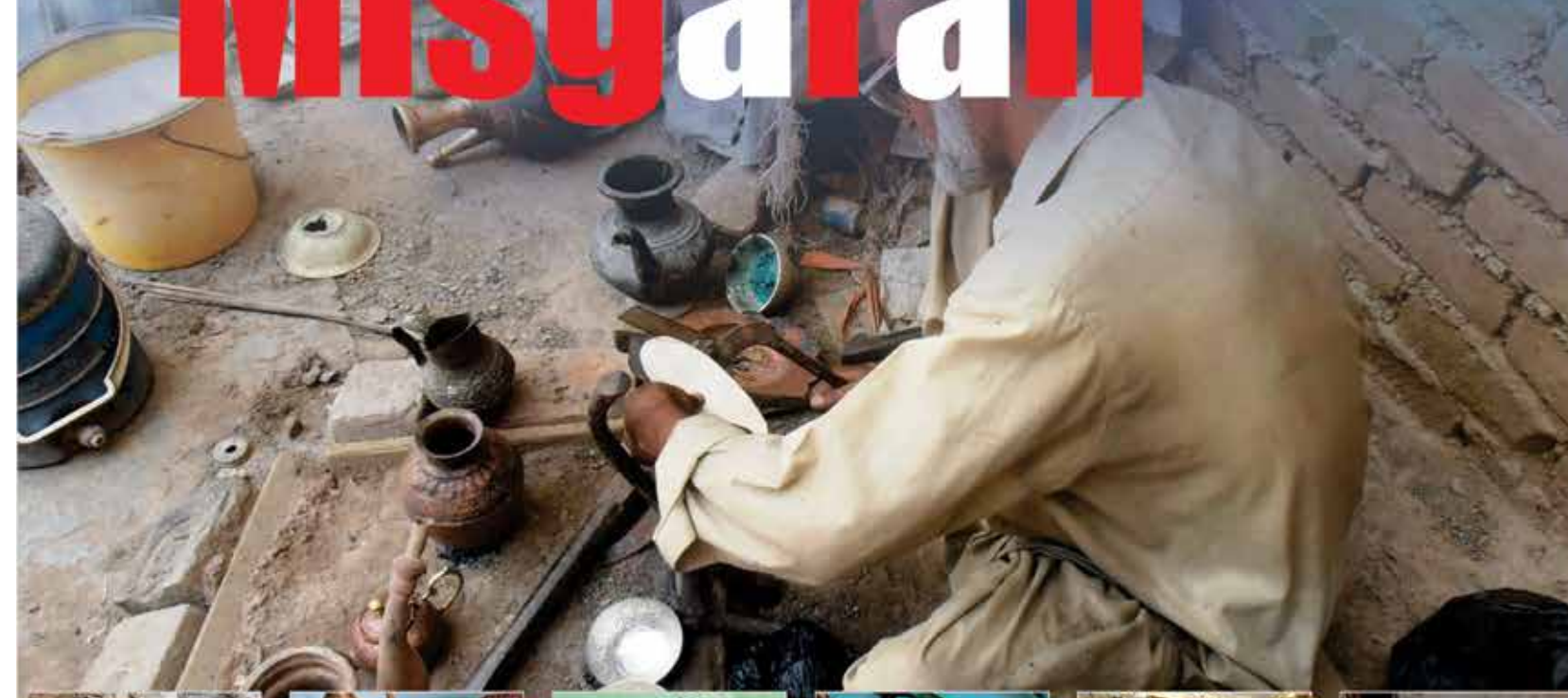






Introducing

Misgarah





UNESCO, ISLAMABAD
Serena Business Complex
7th Floor Khayaban-e-Suharwardy
Islamabad
Tel: +92-51-2600242-8
Email: islamabad@unesco.org
Website: www.unesco.org.pk
ISBN 978-969-8035-18-1

THAAP,
43 G, Gulberg 111, Lahore
Tel: +92-42-35880822
Email: thaap.org@gmail.com
Website: www.thaap.pk

Text: Sajida Haider Vandal (editor), Samra Mohsin Khan
Photography: Samra Mohsin Khan, Tehsin Ullah Jan
Design Team: Imtiaz Ali, Ali Shahbaz, Sameeha Qadeer
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**HANDMADE
THE INTRICACY OF CRAFT SKILLS
Copperware in Bazaar Misgarah**

**Promoting Peace and Social Cohesion through
Heritage Education
Resource Kit on Intangible Cultural Heritage
of Khyber Pukhtoonkhwa and FATA**



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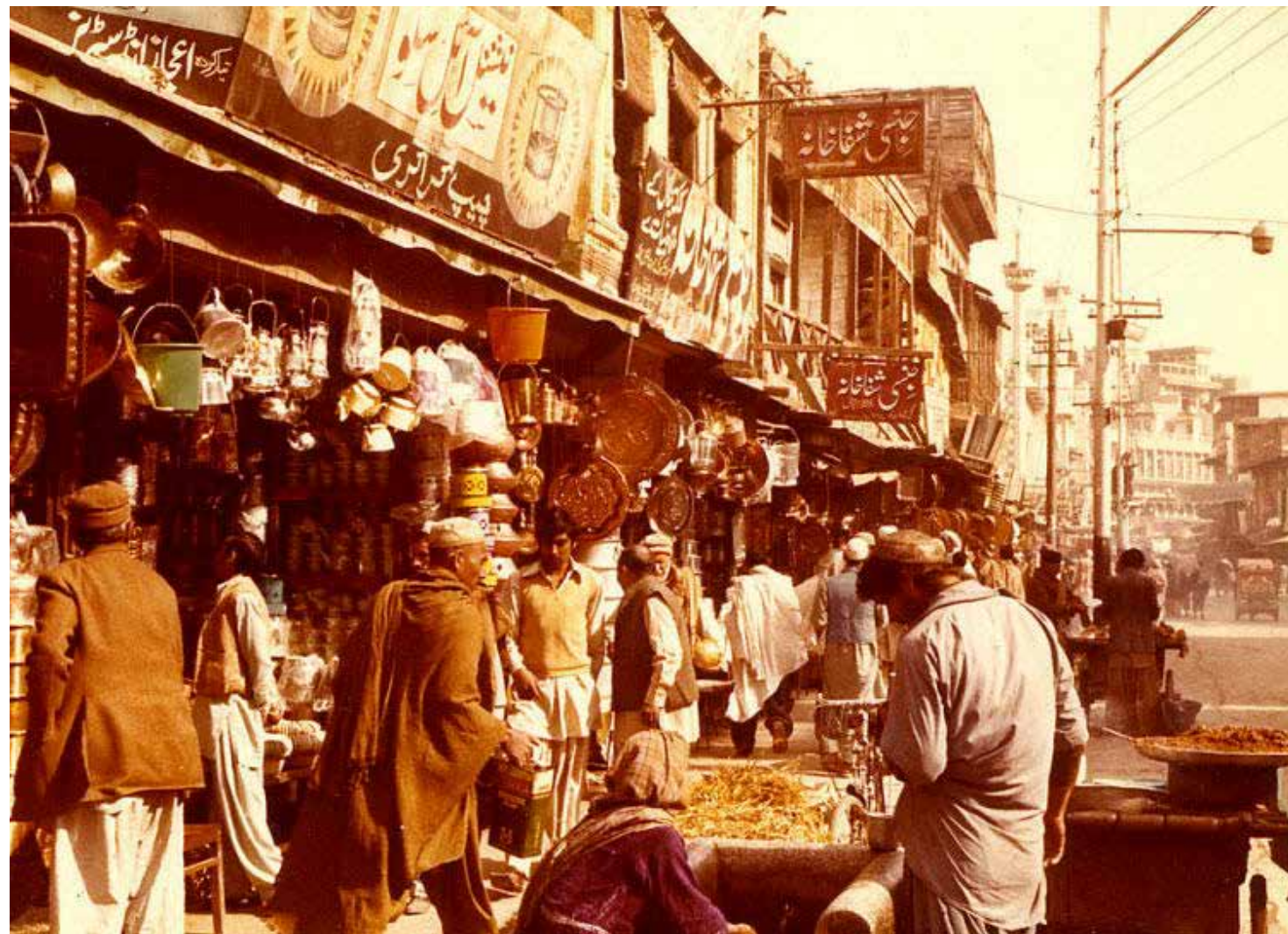
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Part 2: Resource Material

1. Overview of the craft of *Mis*; copperware

In Hindko (language of Peshawar city) copper is called as *Mis*, and the individuals who craft this metal are called *Misgar*. *Misgarah Bazaar*, means, the bazaar of copper craftsmen. In the past, the people of Peshawar and other cities gave copper household utensils to their daughters as Dowry. These utensils included water storage and cooking ware, which were beautifully and intricately carved. They became family heirlooms to be passed on from generation to generation and used at special events. Every year these items received a fresh application of kaliso that they retained their shine and glitter. Copperware was traditionally considered good for health and hakims recommended patients use copper *katoras* (bowls) for drinking water.

The traditional craftsmen of copper were working and travelling between Srinagar, Kashmir and Peshawar and there was a great exchange of patterns and craftsmen. The styles and patterns of each city influenced the other. The Kashmiri intricate style of carving can still be found on many copper items in the houses and shops of Peshawar city. Kashmiri patterns are sought after due to their finer details.



Bazaar Misgarah in the 1980s. Source: Noor Khan

Part 2: Resource Material

2. Bazaar-e-Misgaran and the making of copperware

The best copperware of Peshawar originated from the Bazaar-e-Misgaran, located within the Qissa Khawani Bazaar near the Kabuli gate. This was an important halting station on the trade route from Kabul to Lahore. The two important gates of the walled city of Peshawar were the Kabuli gate facing Kabul and the Lahori gate facing the route to Lahore. There were many caravan serais, both outside the city and within it. Qissa Khawani, the story teller's bazaar was at the heart of the city, thronged with locals and travelers from all over Afghanistan, Central Asia and the Sub-continent. The hospitality and kehwa-khanas of Qissa Khawani bazaar were famous throughout the region. The Bazaar-e-Misgaran was an important part of this tradition of hospitality as its craftsmen provided the beautiful samovars, cups, aftabas and other copperware utensils which were used in the many serais and cafes of Qissa Khawani and all other bazaars of Peshawar.

The copper items made in Bazaar-e-Misgaran ranged from household utensils of daily use to decoration pieces. Traditionally, Copper utensils used to be common in household uses, especially in the villages. Now these have slowly and gradually vanished due to the use of china and glassware, but copperware handicrafts shops can still be found displaying the master craft of the artisans.



View of a shop in bazaar Misgarah with assorted traditional and modern wares¹.

¹ Taken April 2013

² Survey carried out April 2013



9 Copper bowl/katora for drinking water

Bazaar-e-Misgaran sells both antique and modern pieces of copperware and several of the works from here have been presented to various heads of states including Queen Elizabeth II of Great Britain. The smiths are proud and skilled men, many of them have achieved national and international acclaim. The copperware of the Bazaar include lamps, vases, plates, different kitchen utensils, and decorative pieces. The old items includes finely worked plates and samovars, trays, teapots and water jugs. One of the most celebrated copper item of Bazaar-e-Misgaran is the samovar (tea-kettle of Russian origin). The copperware is decorated with floral, stylized, geometric, leaf and even calligraphic motifs that are engraved or embossed on copper. The raw material came from Amritsar in pre-partition days and after partition it came from Gujranwala. Peshawar artisans make both engraved and embossed patterns on bowls, shields, bottles, kettles and jugs in Mughal, Kashmiri, Afghani, Peshawari and Amritsari styles.

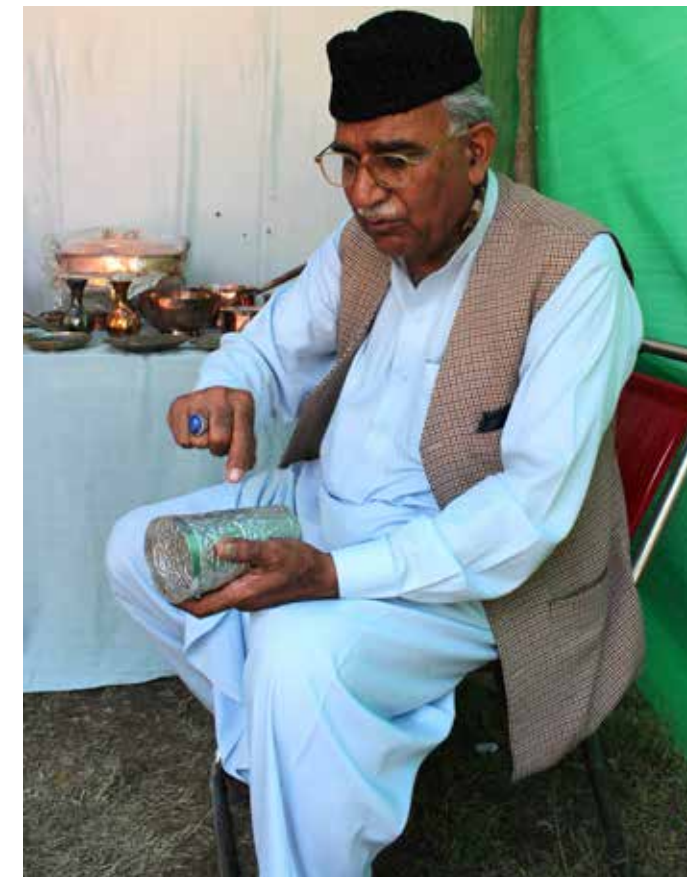
Currently there are around four to five shops at the bazaar with a mix of the old copper-work and the newer brass-work items. They include pots, kitchen utensil, old design dishes, hookas, decoration pieces and swords. Most of the shops in the bazaar now deal in stainless steel, silver steel and plastic ware. About 250 engravers and other artisans were attached to the copperware shops in the Bazaar-e-Misgaran in its heyday. The price of copper has escalated over the last 50 years and payment to the artisans has been very low in relation, this is a major factor in the slow demise of the making of this craft. Old ustads are leaving the craft and new ones are not being trained in the craft making.

3. The process of making copper utensils

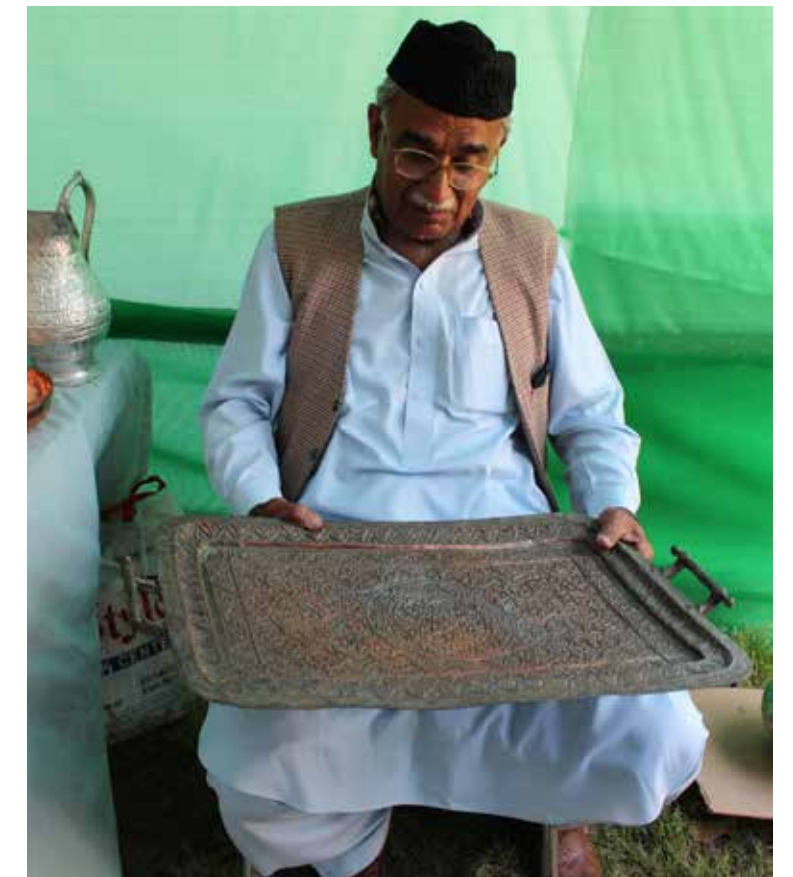
The art of copper engraving by hand has been practiced for the last 150 years at the Bazaar-e-Misgaran. Most of the work is now being done in Lahore where the items are carved on machines. The remaining ustads/master craftsmen of the bazaar are making copperware items at their residences rather than in factories. They are crafted by hand using traditional tools. Then, they are sold in shops owned by the families of the craftsmen at the Bazaar-e-Misgaran. They include mostly items used for decoration purposes in special designs including decorative motifs and calligraphy. The home based *kharkhana* consists of one Ustad with upto seven to eight shagirds/craftsmen training and working under his supervision.

One ustad from Bazaar Misgaran is Khawaja Safar Ali, whose family have been master craftsmen of copper for the last 160 years. He explained the decline of the craft and craftsmen at the bazaar. His sons have learned the craft but are not practicing it and have adopted other professions. He blames the reason for the decline on the high price of the raw material (Rs. 1000/kg of copper) and the cheaper availability of stainless steel utensils. They are currently producing decorative copperware items like samovars for foreign tourists.

The copper was covered by a coat of *kali*, a thin plating of silver to remove its poisons ($CuSo_4$) mixing in the cookware. The silver plating (*Kali*) is applied as a thin layer using a cotton swab on the hot copperware. Nowadays the silver-plating of a glass costs Rs 200 and is seems too expensive for domestic usage. The designs are made with a pattern (*thappa*) on the vessel. Then a cork filling (*lak*) is put inside a hollow vessel. Small chisels (*qalams*) of different sizes are used with a small hammer to beat the designs on the outside. The work of engraving is called *naqqashi* and *chitar-kari*.



Ustad Khawaja Safar Ali explaining the technique of copperware engraving/ chitar-kari.



A tray of Kashmiri engraving

Part 2: Resource Material

4. Explanatory Note on Resources in Appendices and CDs

The Accompanying CD has the information you will require for your lessons. These are in the forms of images to explain the lessons better. Students should be encouraged to use both primary sources and secondary sources of information. Primary sources are original materials. They provide first-hand testimony or direct evidence concerning a topic under investigation.

Primary Sources	Secondary Sources
Oral History	Books
Persons	Internet
Interviews	CD Rom
E-Mail Contacts	Encyclopaedias
Events	Magazines
Discussions	Newspapers
Debates	Video Tapes
Community Meetings	Audio Tapes
Surveys	Articles
Artefacts	Essays
Observation (animate/inanimate objects)	Television
Photography	Radio

Part 2: Resource Material



Part 3: Student Activity



A. LESSONS

This Part gives some Lesson Plans for the teachers to use in the classrooms and they may also plan their own lesson plans that meet the project objectives as described earlier.

*Age Group	5 - 8	9 - 11	12 - 15
	Beginners	Intermediate	Advanced



Part 3: Student Activity



Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcomes
<p>LESSON 1: Introducing the craft of Mis and the craftsman misgar.</p> <p>Theme 1: Developing an understanding of the craft of mis and the craftspersons.</p> <p>Material and Equipment Required:</p> <p>i. Images of copper products; (See Attached CD File);</p> <p>Class discussion: The students will participate in an interactive class discussion.</p> <p>Time Required: 45 minutes.</p>	<p>B</p> <p>I</p> <p>A</p>	<ul style="list-style-type: none"> The teacher may give the students the information provided about Mis and bazaar e misgaran, to give them an overall understanding of the craft and its products. The teacher may then put up a display of photographs from the resource CD. Ideally the display would include photographs that illustrate the copper products and crafts-persons. Some images are supplied with the kit. Initiate class discussion about this display. <p>Some suggested discussion points:</p> <ul style="list-style-type: none"> How are the copper utensils used in the house? <p>Images made on copper plates represent people's values (Quranic verses) and historic places (Khyber Pass, mosques images etc.), swords, etc..</p>	

Part 3: Student Activity



Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the Pictures Below and note your observations about the craft in the table given :



Table for Recording Information and Observations:

Aspects to be observed	Questions	Observations	Further Research
Function of craft	Why was it made? What was it used for? Personal Social Religious Commercial others		
Materials & Construction used in craft	What is it made from? How was it made?		
Description: Design & features of craft	Describe what it looks like? What is the color? What kinds of patterns are used? What is the texture?		

2. Do you think it is important to practice this craft -making today? Why or Why Not?

Part 3: Student Activity



Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcomes
<p>LESSON 2: Drawing and Coloring a map of Peshawar City or your town focusing on the craft of Copperware.</p> <p>Theme 2: Historical and Cultural Context: Story telling and hospitality</p> <p>Group Activity: The students will form groups of 4 for the activity.</p> <p>Time Required: 60 minutes.</p>	B I A	<p>The teacher may use the map of Peshawar provided with this kit when talking about Bazaar-e-Misgarah?</p> <p>The students may be divided into groups of 4 and asked to draw small maps of their own town showing where craftsmen make copper/ brass any other metal items.;</p> <ul style="list-style-type: none"> • Each group may be asked to make up and narrate a story (<i>kissa</i>) based on what they have heard about Bazaar Misgarah or any other bazaar of their town which houses traditional copper craft-making. <p>The use of copper utensils in entertaining guests in their homes/ hujras.</p> <p>They may be encouraged to talk about the important tradition of hospitality and the role of the kehwa-khanas in their region.</p> <p>The teacher may encourage the students to make up imaginary stories.</p>	<p>The lesson helps students to understand:</p> <ul style="list-style-type: none"> • How traditional crafts like <i>mis</i> played an important part in people's everyday lives • The use of traditional products as an important part of welcoming and entertaining people in their homes. <p>Value learned: Crafts are part of important cultural traditions.</p>

Part 3: Student Activity



Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the images and name the things shown:



Image 1:



Image 2:



Image 3:

2. Draw the things made of copper/brass/silver /stainless steel other metals in your homes which are used for eating and drinking.

Part 3: Student Activity



Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcomes
<p>LESSON 3: Making a rubbing with a copper utensil</p> <p>Theme 3: Art work collage</p> <p>Materials required:</p> <ul style="list-style-type: none"> i. Copper plates, trays and decorated bowls etc. ii. White paper or kite paper or newspaper iii. Crayons, black and colored pencils iv. Scissors v. Glue/tape. <p>Individual Activity: The students may make the item individually.</p> <p>Time Required: 60 minutes.</p>	B I A	<p>Students may bring in some copper utensils with raised designs. The teacher will explain the process of making a rubbing³</p> <ul style="list-style-type: none"> • The students may be divided into 5-6 groups. • Each group can choose two or more copper utensils; maybe a flat one (tray, plate) and one round object (jug, bowl, etc.) • The rubbing may be made in pairs using different colors or making rubbings of the different parts of the utensil. • The rubbings can then be collected and arranged as a collage⁴. 	<ul style="list-style-type: none"> • The students will surely understand the range and variety of copperware motifs. • The students will learn organization of visual images and cooperation in carrying out a task. <p>Value learned: Harmony</p>

3 Rubbing; one of the most universal and perhaps oldest of techniques used in printmaking. Rubbings are made by carefully pressing paper onto a carved or incised surface so that the paper conforms to the features to be copied. The paper is then blacked or colored using a pencil or a crayon and the projecting areas of the surface become dark/colored, while indented areas remain white. A carefully made rubbing provides an accurate, full-scale image of the surface reproduced. Rubbings are generally used to reproduce an accurate record of the work of others.

4 Collage: An art where the artwork is made from an collection of different materials. A collage may sometimes include newspaper clippings, ribbons, bits of colored or handmade papers, portions of other artwork or texts, photographs and other objects, glued to a piece of paper or canvas. The origins of collage can be traced back hundreds of years.

Part 3: Student Activity



Part 3: Student Activity



Step 1 - Take any vessel with a raised surface.



Step 2: Take some colorful markers or soft crayons.



Step 3: Put a small piece of paper on the utensil and softly rub the surface with a crayon.



Step 4: You will get an impression of the design or image.



Part 3: Student Activity



Part 3: Student Activity



Step 5: Finish and display!



2. Which other things can you use in your school to make such rubbings? Try a few.

Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcomes
<p>LESSON 4: Making a design by foil etching.</p> <p>Theme 4: Nurturing and practicing traditional crafts.</p> <p>Materials required:</p> <ul style="list-style-type: none"> i. Aluminum Foil ii. cardboard, thermopore or folded chadder iii. thin stick, match stick, pencil, pen iv. Scissors v. Glue/tape <p>Individual/group Activity: The students can work on the project individually or in groups of 2.</p> <p>Time Required: 60 minutes</p>	<p>B I A</p>	<p>The teacher may give the following instructions:</p> <ul style="list-style-type: none"> • The students should prepare the surface for creating a relief⁵, pin a sheet of aluminum to a soft surface, such as a sheet of cardboard or thermopore or a folded cloth/chadder.. • The students may be given a piece of foil (A4 size). They should start writing their names (any or all three versions: Urdu, Pushto, English) in the foil by using the back of a pencil, they may use their fingers as well. • Ask the students to gently press using a combination of the tools above mentioned. When he/she is satisfied with the image, they should remove the tacks and turn over the foil to reveal the bas relief name plate. 	<ul style="list-style-type: none"> • The students will understand how copper work etching has transcended its traditional use and can now be used to decorate and beautify personal objects. • They will appreciate that traditional crafts and practices can be part of their world. <p>Value learned: Nurturing and practicing traditional crafts.</p>

5 Relief: is a sculptural form, which gives the impression that the sculpted material has been raised above the background plane.

Part 3: Student Activity



Step 1: Take a piece of Foil



Step 2: Put it on a soft surface like a folded cloth or cardboard



Step 3: Use a dull pencil or a stick to draw patterns on it



Part 3: Student Activity



Step 4: Turn it around and your pattern is ready



2. Can you list the ways in which you can use this etching?

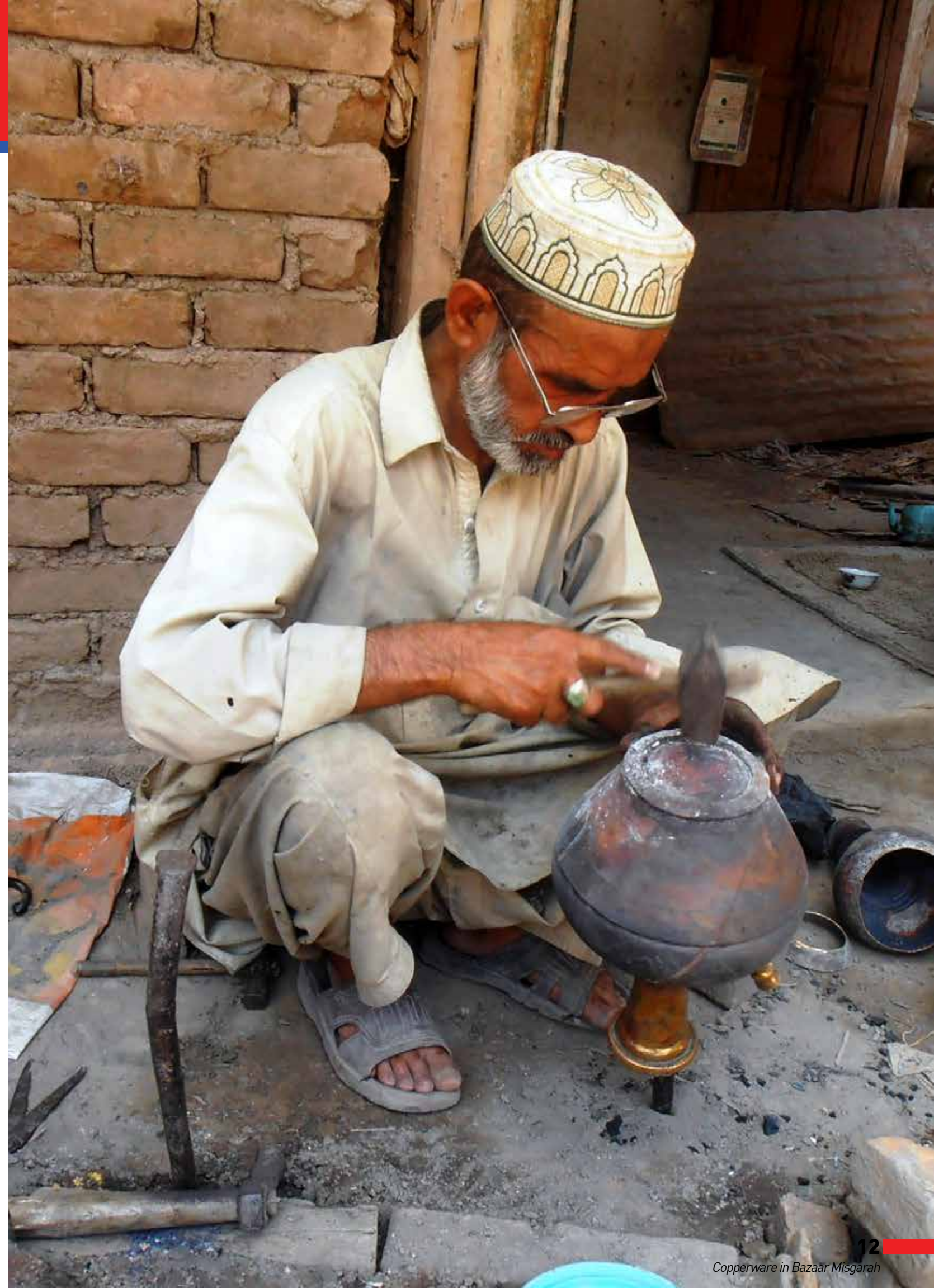
Part 3: Student Activity



B. THEMATIC PROJECTS

The thematic activities are planned as a continuation of the lessons carried out in the classroom and to increase a student's knowledge about his community and town.

Thematic Activity sequence	Suggested Activity	Learning Outcome
TP 1: My Home, My Community; Oral History*	The students may go home and ask their grandparents about mizari products that were in use in their time. Next, they will ask their parents about the mizari products used in their time. The students can write about the different items in their grandparents, parents and their experiences, noting what changes have occurred in the craft. Data collected through discussions, Research, Recording, Observation and photography. *Refer to My Community, My Home Instruction Form	Students and teachers are able to identify and relate to the intangible cultural heritage practices in their communities. Teachers should organize the data for the School/Class DataBase
TM 2: My Elders, My Identity. Learning from tradition-bearers and Elders*	*Refer to My Elders, My Identity Instruction Form .	Develop respect for tradition-bearers.
TM 3: Our Town, Our Context; Field visits*	Students should find what natural materials are available in their localities which are used for making mizari products. they can bring these into the classroom and talk about them. *Refer to Our Town, Our Context Instruction Form	Students and teachers are able to identify traditional practices of the communities and appreciate cultural diversity.
TM 4: My Culture, My Pride: Melas & Festivals*	Students and teachers should arrange a school mela/festival where products made by the students are displayed and sold. *Refer to My Culture, My Pride Instruction Form	Students and teachers are able to participate in the intangible cultural heritage practices in their communities.



Vocabulary Word bank/Khazana;

This is a handout for the students and for the Notice Board. Copies are available in the CD for printing. The teacher should add any words that they feel needs to be explained to the students. The students should add words that they think are difficult for them.

Sr. No.	Word	Meaning
1	Antique	of or belonging to the past; not modern. Very Old
2	Exquisite	of special beauty or charm, or rare and appealing excellence, as a face, a flower, coloring, music, or poetry. Beautiful
3	Foreign	of, pertaining to, or derived from another country or nation; not native
4	Generation	the entire body of individuals born and living at about the same time
5	Glitter	to reflect light with a brilliant, sparkling luster; sparkle with reflected light. Shiny
6	Heirloom	a family possession handed down from generation to generation.
7	Intricate	having many interrelated parts or facets; entangled or involved; complex
8	Recommend	to present as worthy of confidence, acceptance, use, etc.; commend; mention favorably; advise
9	Traditional	
10	Vanish	disappear
11	Utensil	any of the instruments or vessels commonly used in a kitchen, dairy, etc.; A tool



Appendix 2:

Glossary (English to Pushto/Hindko/ Seraiki/Chitrali and any local language translation)
Suggested Glossary; please add more words along with the Pushto/local language words and put a copy of this up on the class wall/notice board for the students. Students should also be given a copy to use.

English	Local language Translation
antique	
exquisite	
foreign	
generation	
glitter	
heirloom	
intricate	
recommend	
traditional	
vanish	



Appendix 3: Student Activity Sheets for Lessons

Sheets for Student Activities suggested in the Lessons can be found in Part 3 of this Section.



Assessments and Feedback

Schools and teachers already have standardized methods of assessment of student progress and performance. While standardized assessment methods are by all means encouraged, here is one suggested form for students that you may find useful to inform assessment on ICH-integrated learning.

Age Group	5-8	9-11	12-15
	Beginners	Intermediate	Advance

Name of Student			Date	
Class				
Name of Teacher				
Subject				
ICH Category				

Skill Set	Observation	*Score
Emotional Intellect	Tackles new tasks confidently	
	Appreciates and owns his/her cultural history/heritage	
	Can control attention and resist distraction	
	Is calm and focused on the activity	
	Monitors progress and seeks help appropriately	
	Persists in the face of difficulties	
Social Intellect	Negotiates when and how to carry out tasks	
	Can resolve social problems with peers	
	Demonstrates leadership qualities in a group	
	Is aware of feelings and ideas of others and respects them	
	Engages in independent cooperative activities with peers	
Cognitive Intellect	Shares and takes turns independently	
	Can apply the wisdom and logic of ICH in subject learning and linking them with modern concepts	
	Can speak about how they have done something or what they have learnt	
	Can plan and execute planned activities	
	Can make rational choices and decisions in a challenging environment	
Motivation	Can make distinctions between good cultural practices and bad cultural practices	
	Initiates activities	
	Finds own resources without adult help	
	Develops own ways of carrying out tasks	
	Plans own tasks, targets & goals	
	Enjoys solving problems	
TOTAL SCORE		10

- *1=Needs Improvement, 2=Could Try Harder, 3=Could Do Better, 4=Well Done, 5=Excellent
- Maximum Average Score = 100

Additional Resources

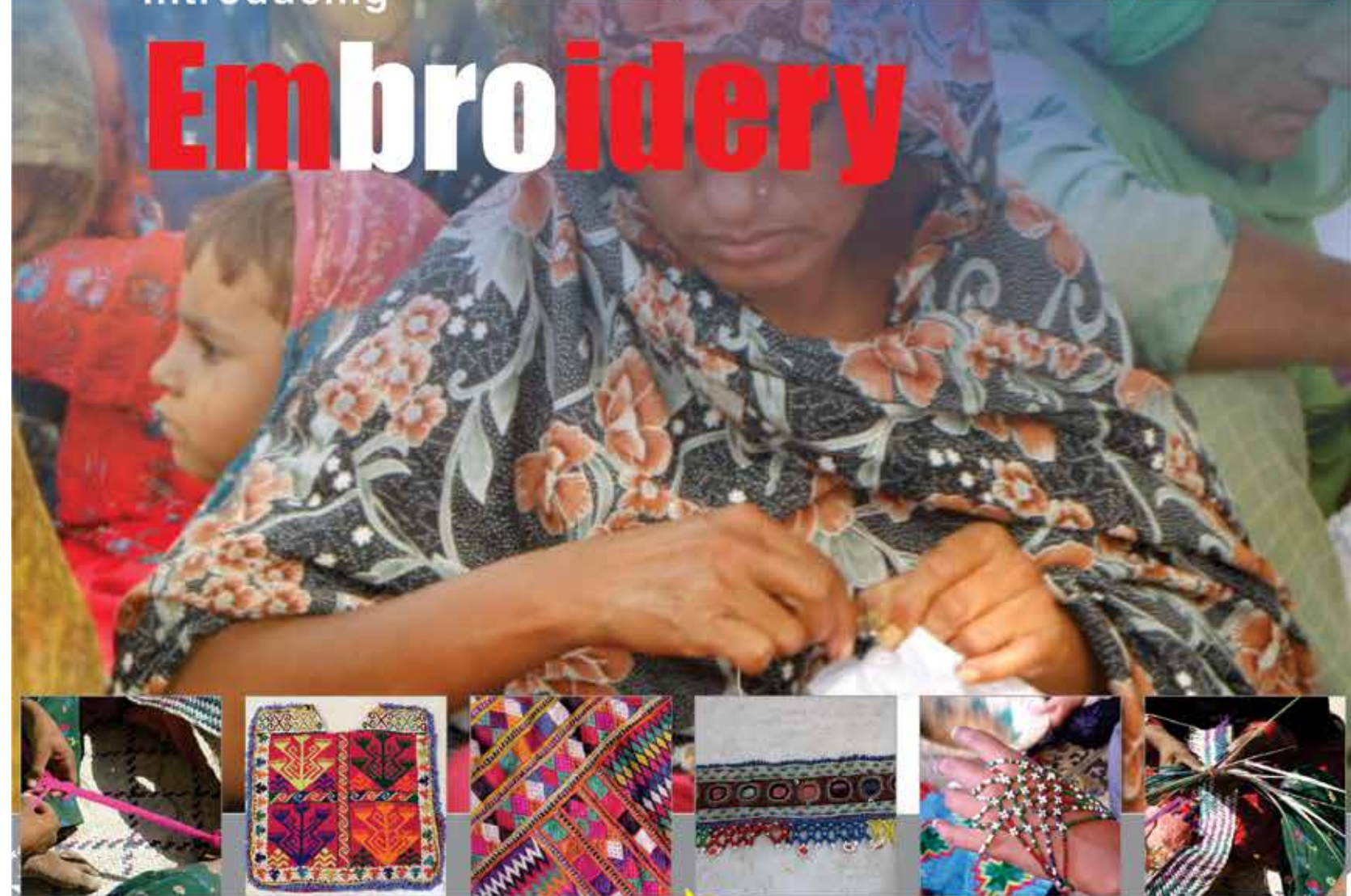
- Libraries
- Pushto Academy, Peshawar University.
- Bazaar Misgarah
- CD with Resource Kit Pack
- http://en.wikipedia.org/wiki/Peshawar,_NWFP
- <http://pakistan786.tripod.com/Peshawar.html>
- <http://visitpak.com/coppersmiths-bazaar-near-qissa-khawani-bazaar-peshawar>
- <http://www.imagesofasia.com/html/pakistan/coppersmiths-bazaar.html>





Introducing

Embroidery





UNESCO, ISLAMABAD
Serena Business Complex
7th Floor Khayaban-e-Suharwardy
Islamabad
Tel: +92-51-2600242-8
Email: islamabad@unesco.org
Website: www.unesco.org.pk
ISBN 978-969-8035-18-1

THAAP,
43 G, Gulberg 111, Lahore
Tel: +92-42-35880822
Email: thaap.org@gmail.com
Website: www.thaap.pk

Text: Sajida Haider Vandal (editor), Samra Mohsin Khan
Photography: Samra Mohsin Khan, Tehsin Ullah Jan
Design Team: Imtiaz Ali, Ali Shahbaz, Sameeha Qadeer
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**HANDMADE: The Intricacy Of Craft Skills
Tribal Embroidery**

**Promoting Peace and Social Cohesion through
Heritage Education
Resource Kit on Intangible Cultural Heritage
of Khyber Pukhtoonkhwa and FATA**

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Part 2: Resource Material

1. Overview of ICH element: Embroidery

The craft of hand embroidery is a traditional art form passed from generation to generation in diverse cultures. It has a long history, with the earliest evidence of a worked textile found amongst pottery and ornaments discovered in a grave at the site of Mehrgarh, Balochistan (6500-4500 BC). Similar items have also been recovered at Harappa (3500 BC), indicating the earliest cultivation of the cotton plant, which was used both to weave the fabric and for making the thread. The Indus valley civilization had extensive trade links with the Sumerian civilization and Mesopotamia, that were established by land and sea. Cloth manufactured in the Indus Valley cities was taken to the Persian Gulf by the sea route and onwards to Egypt and Babylon. These fabrics were also embellished by intricately designed embroidery. These embroidered textiles served important purposes as religious objects and household use items. These were important hallmarks of social status and signs of the affluence of a family in many ancient cultures in the sub-continent and other parts of the world.



2. Introducing the craft of embroidery

In KPK and FATA the tradition of embroidery has been prevalent since the artisans of the Gandhara era. This is indicated by similar geometric patterns in both the stonework and the embroidery of the region. Embroidery is also an important traditional skill and part of tribal customs that has been passed on from generation to generation in KPK and FATA. It has been maintained by each tribe as a valuable asset and as an integral part of their social identity. Embroidering is a communal activity which helps the women of the community to come together to chat, sing and forget a common value system.

Part 2: Resource Material



The various groups of Pathans, have their own and at times distinct styles of embroidery. There is also a difference between Pathan urban embroidery and traditional Pathan nomadic embroidery. Most of the pieces created by the nomadic women of different tribes are vibrant in color; the fabric is woven from coarser natural materials and dyed with natural dyes. The nomadic embroidery uses primary color shades and displays strongly geometric patterns and beaded trimmings. The urban pieces are more sophisticated, made on finely woven cotton, linen, wool and silks, using geometric and floral patterns, the colors used for embroidery are pastels and monochromatic shades.

Many of the patterns used by the tribal women of Kohistan and FATA areas show influences of the silk route, from Afghanistan and Central Asia. The nomadic tribes on the bordering areas of Pakistan and Afghanistan, also known as Kuchi, use patterns and color palettes prevalent on both sides of the border. Embroidery is one of the crafts which is easy to transport beyond borders, allowing a piece to be carried and copied from one region to another.

Part 2: Resource Material

Traditionally, embroidery was a domestic product made by women in their homes for themselves, their family and friends. Usually, these were traditional items, not to be sold and bought in a bazaar, but given as gifts on auspicious occasions, like weddings, births etc. Today, embroidery-done is mainly for a commercial purpose. It is a source of much-needed income for many of the women, whose families are displaced from FATA and are living in Swat, Peshawar and Hazara division. They make contemporary pieces which are smaller with cross-stitch embroidery, beadwork and tila-work.



Embroidery is used by people of KPK and FATA to decorate a wide range of textiles. It is used for household objects such as table cloths, mats, towels, curtains, bags, prayer cloths, as well as decorative blankets for horses and camels. Pashtun embroidery is very vibrant and symbolic. Some of the regions are known for their embroidery work.

i. The Embroidery-work of Swat

Swati embroidery uses strong colors and geometric patterns and designs. The embroidery is used to decorate dresses, shawls, blankets, bed sheets, pillow covers, table cloths, veils, head scarves, handkerchiefs caps. The traditional textile used is cotton with which is dyed black with motifs embroidered in vivid pink-red hues using silk thread.

ii. The Embroidery of Chitral

The Kalash women usually wear colorfully embroidered black dresses, headdresses, shawls and belts. These are embroidered with bright colored threads, buttons and cowrie shells. They use intricate geometric and floral designs on clothes, bags, hats and accessories for their own use. The women use both cross stitch and satin stitch for the work.

The local embroidery uses silk that is believed to have been introduced from the 7th century by the Chinese .

iii. The Embroidery of The Tribal areas

Although the practice of embroidery has suffered due to the displacement of the FATA tribes in the last 30 years, modern versions of the craft continue to be produced by the tribal women for economic sustenance.

Part 2: Resource Material

Tribal embroideries from the FATA region, include bodice pieces which are stitched on to the upper part of a flared *Kurta*. The kurta is made of around 6 meters of fabric and is flared. The embroidery work is an integral part of the dress. It is made more elaborate for wedding dresses and less intricate for day to day wear. The dresses are noted for multi-colored silk embroidery on a monochrome cotton or silk ground. The embroidery is worked in satin stitch in complex geometric designs that radiate out from a central motif, such as a star. Another embellishment added to the embroidery is the use of coins, beadwork, small metal pieces and small metallic bells (ghungroo). Small round pieces of mirrors are also used within designs. The colors used are black, red, orange, yellow, indigo, brown and green.



Within the context of FATA, the Kaker and Karak Pathans have a distinct style of embroidery which uses bold designs including stylized leaves / flowers and geometric patterns. The work uses a red, orange and rust color palette and is also embellished with coins. The colors used are yellow, orange, red, with green and pink. The embroidery of the Waziristan region has a dark color palette not unlike the dark red carpets of the neighboring Afghanistan. This embroidery uses small and fine stitches made with fine silken threads and it incorporates intricate details.

Part 2: Resource Material

3. The range of embroidered textiles:

There are many kinds of embroidered textiles found in this region, some include the following;

i. Women's *kurtas*

The women wear deep indigo and black cotton *kurtas* embroidered with brilliant magenta silk-floss. The embroidery varies from small, scattered to thickly embroidered panels. The dresses have embroidered fronts, cuffs and hems. They also add bead work, and beaded and woven tassels. The back of the *kurta* is usually left undecorated.



ii. Dress Bodices:

Intricately worked bodice pieces are made to decorate the front of both men and women's *kurtas*.

iii. Waistcoats

Waistcoats for Pashtun men are often decorated with gold or silver colored braids, which are sewn in intricate, geometric designs onto the ground material, such as red velvet.

iv. Caps:

Gold and silver braid embroidery is also used for men's caps in KPK and FATA. Chitral is unique in making embroidered caps for women.

Part 2: Resource Material



Part 2: Resource Material

iv. Wallets

Cross-stitch embroidery and beadwork are used to embellish wallets and small purses.

v. Beadwork, Buttons and Amulets

Traditionally, beadwork was used to make small amulets; today the designs have been made into buttons.

vi. Mirror Belts

Belts are made using mirrors, embroidery and beadwork. These are worn by women.

vii. Shawls and Chadors

Shawls and Chadors are an important part of the culture of KPK and FATA. Women's shawls represent a distinct embroidery tradition which extends from within the province to Hazara and continues down to the Punjab. Shawls and Chadors are intricately embroidered. Many become heirloom pieces.

viii. Bed Sheets/table cloths etc

Textiles for everyday use, like bed sheets and table cloths, are embroidered in Swat and other areas. Some items can feature one large design in the center. These are mostly made for dowries.

ix. Turbans:

Turbans worn by men on their wedding day are lavishly embroidered on both sides, with such dense patterns that the ground cannot be seen.

4. Materials and Stitches used for embroidery

Embroidery is done on cotton, satin, linen, woolen or silk fabric, using a needle with cotton or silk thread. Embroidery is done by the movement of the embroidery needle from the back of the fabric to the front and back to the back side of the fabric. The thread stroke produced this way is called a stitch. In the context of embroidery, an embroidery stitch means one or more stitches that are executed in the same way, forming a recognizable and definite shape or figure. Embroidery patterns are formed by many embroidery stitches, either all the same or different; either following a printed chart, following a design on the fabric or even working freehand with colourful or dyed thread or lace.

The Embroidery pattern is made by outlining the intended designs with running stitch, and then filling in the outline with multiple stitches. The characteristic *phulkari* stitch of closely placed, parallel threads resembles a satin stitch. To achieve geometric precision in the design, all the threads must be counted to make the outline of the design and the inner design. In Hazara, the *phulkari* designs are outlined in a dark colour before the inner shapes are filled in with bright colors.

There is an intimate connection between the Swat Mulberry tree and the silk thread used in Swat



Part 2: Resource Material

embroidery. Mulberry trees grow in both Swat and Hazara, and the silk thread obtained from the silk worms are washed and dyed in the cities of the KPK. Traditionally silk thread was used for all Swat embroideries. Nowadays cheaper synthetic thread and chemical dyes are also used.

Techniques of preparing the cloth to be embroidered are also common throughout KPK. The pattern is always dictated by local traditions. Most women bring their cloth to the local *chapagar* or block printer in the bazaar who stamps their chosen patterns. Embroiderers often have their own blocks for smaller motifs at home. Other methods now practiced used tracing paper and sometimes stencil papers are employed, particularly by commercial producers. Traditionally, the cloth is then stretched over a frame, especially for large size embroideries and for commercial productions. Hoops are also used now. The tools used for this craft consist of different sizes of needles, aar, wooden frames, stretchers, sharp penknives or razor blades, scissors and silk and cotton thread in required colors matching with cloth as well as golden and silver threads and beads.



Part 2: Resource Material

There are a number of stitches used for embroidery, they may be used separately or in conjunction depending on the region;

- i. Satin Stitch,
- ii. cross stitch,
- iii. darning stitch
- iv. surface darning stitch
- iv. tent stitch
- v. running stitch

Embroidery Patterns

The traditional embroidery patterns incorporate decorative elements prevailing in the environment. As a result, traditional embroideries preserve evidence of the social and cultural and contextual knowledge. The patterns used all over KPK and FATA are usually geometric. The folk embroidery of Swat, Hazara in KPK, Kohistan and FATA display an orderly and grid-like alignment.

In the FATA areas, the tribal embroideries use the small cross-stitch to make densely worked embroidery pieces. The geometric designs of certain Kohistan embroideries are similar to the *gul* motifs found, in central Asian textiles. The surface darning stitch embroidery used in Kohistan is almost always employed,



Part 2: Resource Material

either as roundels with feathered or serrated edges or as border designs with branched designs along the edges of shawls and garments. Close to the Kohistani style of geometric cross stitch embroidery is the Chitral and Hunza embroidery.

In contrast to Kohistan with its fondness for tiny cross-stitch designs, the Hazara region is more closely related to the neighboring Punjab with embroidery of the *phulkari*. The embroidered shawls of Hazara use diamond and chevron patterns. The Hazara pieces, typically use a colour scheme of dark pink on a white or dark-blue ground, in contrast to the yellow and orange of the Punjab and the design elements themselves often have a feathered effect on the outlines unlike the straight edges seen in the Punjabi pieces. Another distinctive shawl made in Hazara has a white-ground with pink and red designs with curling horn and star patterns.



Part 2: Resource Material

The motifs of Swati embroidery like Swati woodcarving have predominantly geometric and floral patterns are repeated in an orderly fashion. Both crafts show organized composition, a sense of balance and symmetrical placement of patterns and rows of patterns. Swati patterns are tightly constructed and organize the surface plane meticulously. Placement, spacing and motifs are what make the Swati embroidery tradition unique. Sometimes the cloth has space organized by a central pattern like an arabesque with borders, sometimes a medallion pattern is used in the center and the rest is decorated with borders. A popular pattern is the four petal motifs, the *bagh* (*phulkari* in Hazara) and repeated lozenges with chevron motifs in each corner and small chevrons in the center. The border can be of concentric running zigzags. Small patterns, floral or geometric, are reserved for borders. But there is no strict morphology; a design featured in the center of one item can be reduced and relocated to the border of another. Swat embroidery is frequently filled with such dense patterns that the ground cloth is scarcely visible.



Part 2: Resource Material

5. The Symbolism of Embroidery motifs

Embroidery serves as a non-verbal form of communication and motifs, color and composition signify an individual's group identity and occupation and social status.

Symbols used in the textiles may be religious and ritualistic. These symbols are sometimes attributed with magical or spellbinding powers. Amulets and talismans made through embroideries are magical protectors against evil forces. Kohistani textiles are richly embroidered with the tree of life or the solar disc motifs around the bodice, as symbols of fertility and sustenance.

Similarly embroidered patterns of flowers, are called *bagh*, or "flower garden" in Swat. In Hazara the floral pattern is called *phulkari*, an Urdu word derived from *phul*, meaning "flower". The Kohistani, tribal and Swati embroidered textiles display stylized flower gardens. Local plants are made in geometric and stylistic fashion by the tribal women.

Beadwork in embellished fabrics is used to make stylized images of flowers, plants, camels and horses and other domestic animals.

To ward off the evil eye, to protect the wearer and the textile, sometimes a *nazar-battu*, is added; for example, the blue patch is embroidered on to the magnificent pink *bagh*. The perfect is deliberately made imperfect.



6. Explanatory Note on Resources in Appendices and CDs

The Accompanying CD has the information you will require for your lessons. This is in the forms of images to explain the lessons better.

Students may be encouraged to use both primary sources and secondary sources of information.

Primary Sources	Secondary Sources
Oral History	Books
Persons	Internet
Interviews	CD Rom
E-Mail Contacts	Encyclopaedias
Events	Magazines
Discussions	Newspapers
Debates	Video Tapes
Community Meetings	Audio Tapes
Surveys	Articles
Artefacts	Essays
Observation (animate/inanimate objects)	Television
Photography	Radio
	Maps



Part 3: Student Activity



A. LESSON PLANS

This Part gives some Lesson Plans for the teachers to use in the classrooms and they may also plan their own lesson plans that meet the project objectives as described earlier. The following are the detailed instructions for carrying out the lessons. Teachers should keep the learning outcomes in mind when delivering the lessons. Students must be given freedom and space in the exercises for personal expression.

*Age Group	5 - 8	9 - 11	12 - 15
	Beginners	Intermediate	Advanced



Part 3: Student Activity



Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcomes
<p>LESSON 1: Introducing the craft of embroidery</p> <p>Theme 1: Developing an understanding of the craft</p> <p>Material and Equipment Required: i. Images of embroidered textiles; (See Attached CD File);</p> <p>Class discussion: The students may participate in an interactive class discussion.</p> <p>Time Required: 45 minutes.</p>	<p>B I A</p>	<p>The teacher should generate a class discussion about embroidery:</p> <ul style="list-style-type: none"> Some images are supplied with the kit. <p>Some suggested discussion points;</p> <ul style="list-style-type: none"> Why are embroidered textiles made; for personal use, gifts, commercial use etc? What kinds of products are made? What kinds of designs and colors are used? What do these designs/motifs mean? Good luck, warding off the evil eye, etc. 	<ul style="list-style-type: none"> To learn about the variety of traditional products made with embroidery. How traditional crafts like embroidery play an important part in people's everyday lives. <p>Value learned: Crafts as part of important cultural traditions.</p>

Part 3: Student Activity



Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the pictures below and note your observations about the craft in the table given :



Table for Recording Information & Observations:

Aspects to be observed	Questions	Observations	Further Research
Function of craft	Why was it made? What was it used for? Personal Social Religious Commercial others		
Materials & Construction used in craft	What is it made from? How was it made?		
Description: Design & features of craft	Describe what it looks like? What is the color? What kinds of patterns are used? What is the texture?		

2. Do you think it is important to practice this craft-making today? Why or Why Not?

Part 3: Student Activity



Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcomes
<p>LESSON 2: Drawing and Coloring an embroidery pattern from resources in CD.</p> <p>Theme 2: Designs and symbolism</p> <p>Materials required: i. Images from CD ii. A-4 size paper iii. Color pencils, markers, crayons, iv. Scissors v. Glue</p> <p>Individual Activity: The students should work individually</p> <p>Time Required: 60 minutes.</p>	B I A	<ul style="list-style-type: none"> The teacher should ask the students to choose a motif/design from the images provided in the CD or from an embroidered textile from their homes. The students should be given an A-4 size paper to draw and color the motif. The motif/design should be cut and put on the classroom wall/notice board. A classroom discussion may be generated regarding the significance and meaning of the motifs drawn by the students. 	<p>The lesson helps them to understand the range and variety of traditional motifs and designs and what these may represent.</p>

Part 3: Student Activity



Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the patterns below and write which kinds of lines and shapes they use:



Part 3: Student Activity



Lesson Category	Age Group	Objectives & Thematic Activities	Learning Outcomes
<p>LESSON 3: Making a local flower/ plant/animal with paper squares</p> <p>Theme 3: Environmental and Cultural Context</p> <p>Materials required:</p> <ul style="list-style-type: none"> i. Images from CD ii. A-4 size paper iii. Colored paper/old cards/wrapping paper iv. scissors v. glue <p>Individual Activity: The students should work individually</p> <p>Time Required: 60 minutes.</p>	B I A	<p>The students should be asked to observe a local flower/tree/animal.</p> <ul style="list-style-type: none"> • They should draw this image on A-4 size paper. • Colored paper/newspaper/old cards/gift wrapping paper should be cut into small squares. • The squares should be glued inside the paper drawing, using colors to distinguish between the parts of the drawing. 	<ul style="list-style-type: none"> • The students will understand the range and variety of natural plants and animals. <p>Value learned: Appreciation of local wildlife and flora.</p>

Part 3: Student Activity



Full Name:	Date:
	Class:
	Age:
Village/Town/Tehsil/District:	Month:
	Year:

1. Look at the image and write which kind of animal is shown.



2. Can you explain why it has been embroidered in the cloth?

Part 3: Student Activity



B. THEMATIC ACTIVITIES

The thematic activities are planned as a continuation of the lessons carried out in the classroom and to increase a student's knowledge about his community and town.

Thematic Activity sequence	Suggested Activity	Learning Outcome
TP 1: My Home, My Community; Oral History*	The students may go home and ask their parents and grandparents about embroidery products that were in present in their time and their usage. The students may write about the different items in their grandparents, parents and their experiences, noting what changes have occurred in the craft. Data collected through discussions, Research, Recording, Observation and photography. *Refer to My Community, My Home Instruction Form	Students and teachers are able to identify and relate to the intangible cultural heritage practices in their communities. Teachers should organize the data for the School/Class Data Base
TP 2: My Elders, My Identity. Learning from tradition-bearers and Elders*	An embroiderer should be invited to show and guide the students about various stitches and embellishments. *Refer to My Elders, My Identity Instruction Form .	<ul style="list-style-type: none"> The lesson will teach an appreciation of the knowledge of tradition-bearers within the classroom frame work. That wisdom and ethic is derived from direct experiences with tradition-bearers.
TP 3: Our Town, Our Context; Field visits*	The teacher may take students to visit the local women who make embroidered textiles or a workshop where it is taught. The teacher should hand out the student activity sheet and talk about what kind of information and observations the student may note. *Refer to Our Town, Our Context Instruction Form	Students and teachers are able to identify traditional practices of the communities and appreciate cultural diversity.
TP 4: My Culture, My Pride: Melas & Festivals*	Students and teachers should arrange a school mela/festival where local embroidery pieces are displayed and sold. *Refer to My Culture, My Pride Instruction Form	Students and teachers are able to participate in the intangible cultural heritage practices in their communities.

Part 3: Student Activity



Lesson Plan for Dandi Tanka

Developed by Zubaida Khatoun, FATA Area

ICH Element Selected from Teachers' Resource Kit: Handmade Crafts/Tribal Embroidery/Dandi Tanka

Objective:

1. To inculcate appreciation and ownership of tribal embroidery as students' living heritage
2. To familiarize students with types of tribal embroidery and their techniques

Class Nominated: 8th Grade

Period Allocated: School Activity

Subject Allocated for ICH element: Home Economics

Time Allocated for Heritage Education Class: 2 hours (2 periods)

Space Allocated for Activity: Classroom

Materials Required: Handkerchief, Thread, Needle, Embroidery Hoop

Methodology: Lecture on Dandi Tanka followed by Class and Home Assignments



The Technique of Dandi Tanka, photo credit: Fakhra Hassan

DAY 1

Step 1: Build on students' prior knowledge of Dandi Tanka by asking the following questions:

- a. What kind of clothes do you like to wear? (choose from skirts, frock, shalwar kameez)
- b. Do you like embroidered clothes?
- c. Why do you like embroidered clothes?
- d. Which ones do you like the most?
- e. How can you get flower embroidery done on your clothes?

Step 2: Explain to students the idea of Dandi Tanka and why Learn it.

Step 3: Demonstrate the technique of Dandi Tanka by making a flower on a handkerchief

Step 4: Ask students to try the technique on the teacher's handkerchief turn by turn

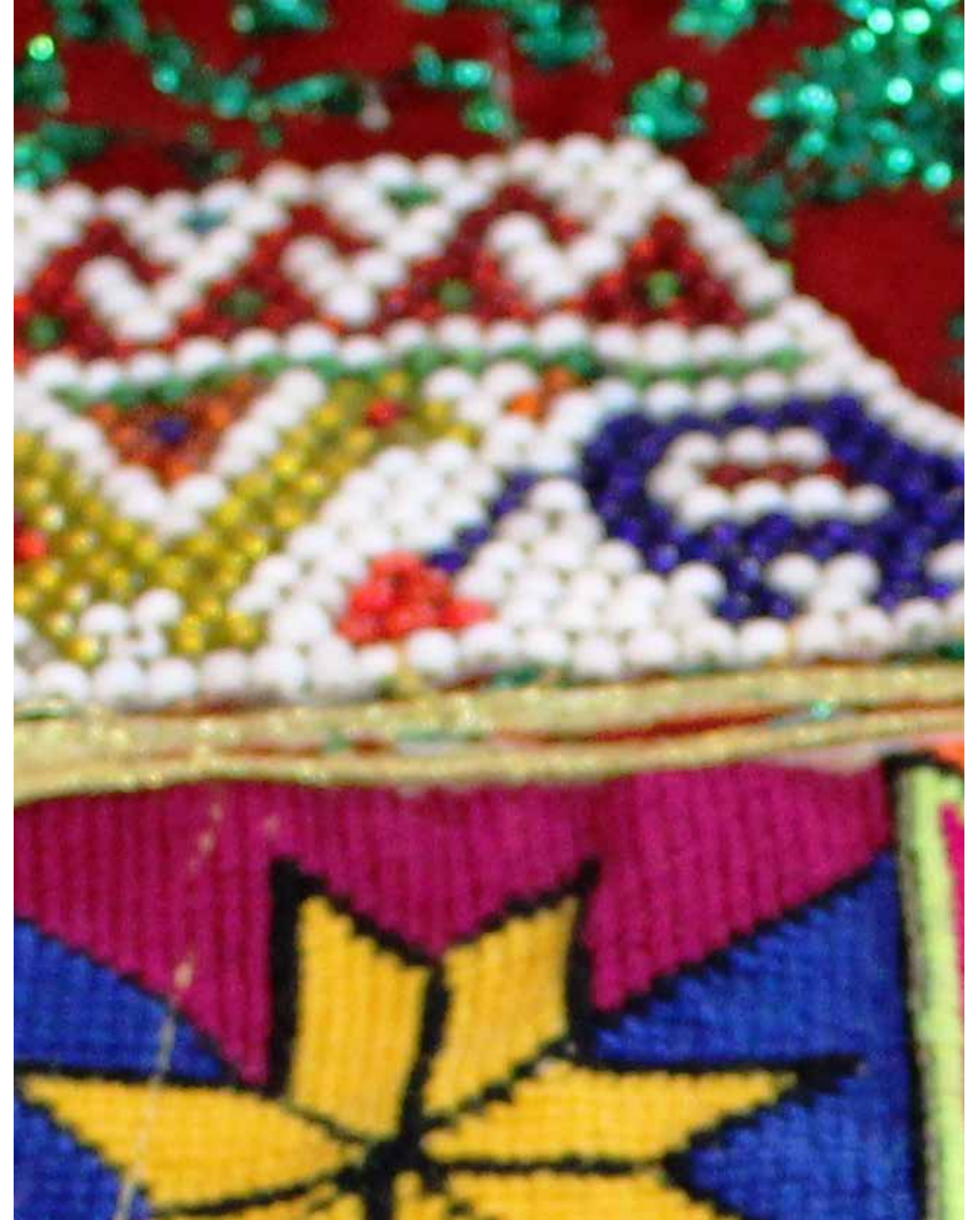
Step 5: Assign homework to students to make flower patterns on a handkerchief using the Dandi Tanka technique.

DAY 2

Step 6: Students present their homework assignments.

Step 7: Use the Assessment and Feedback Form to Evaluate the Activity.

Part 3: Student Activity



Vocabulary Word bank/*Khazana*;

This is a handout for the students and for the Notice Board. Copies are available in CD for printing. The teacher may add any words that they feel need to be explained to the students. The students should add words that they think are difficult for them.

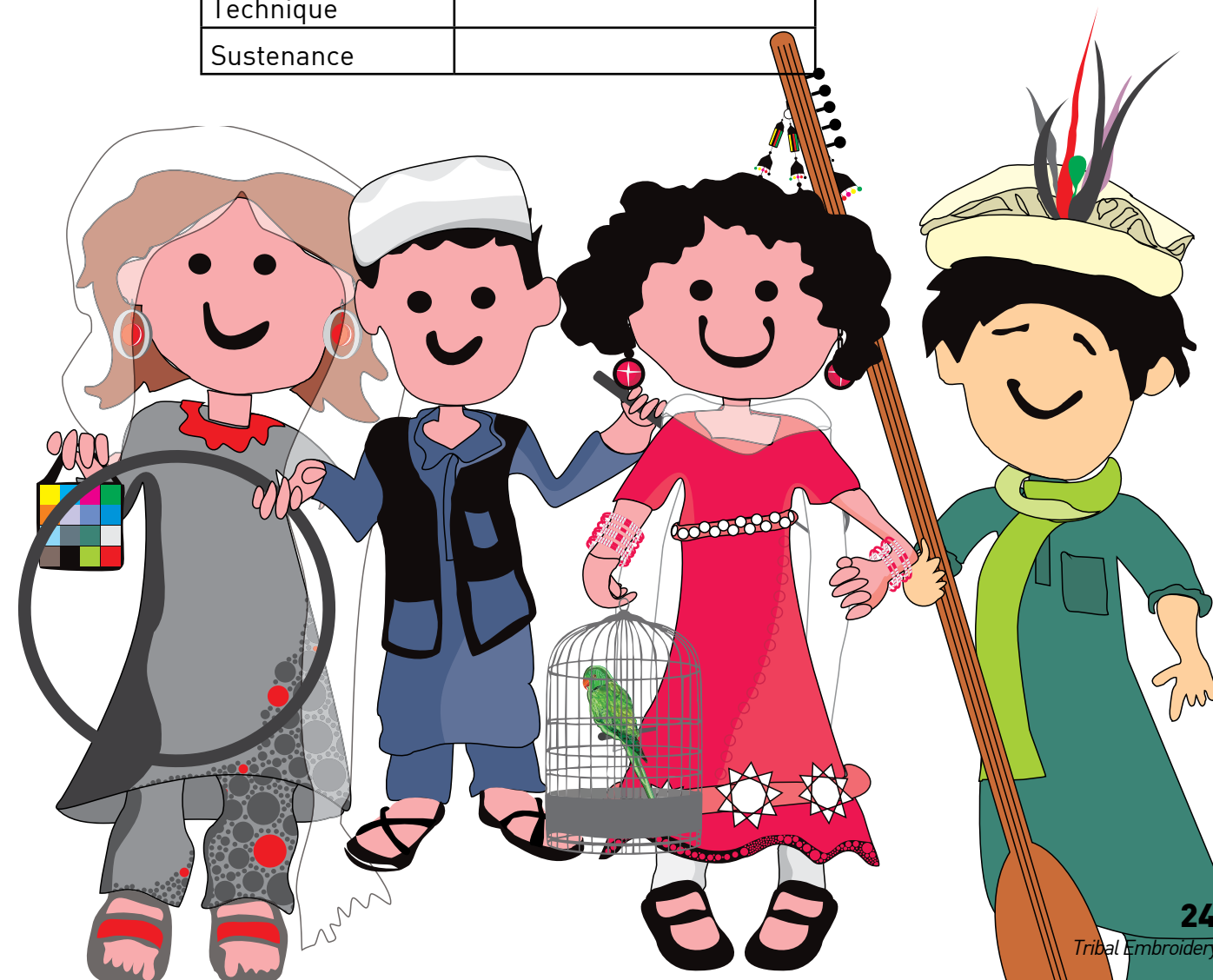
This is a handout for the students

Sr. No.	Word	Meaning
1	Communal	used or shared in common by everyone in a group
2	Embellish	to beautify by or as if by ornamentation; ornament; adorn
3	Generation	a group of individuals, most of whom are the same approximate age, having similar ideas, problems, attitudes, etc
4	Nomadic	pertaining to, or characteristic of nomads
5	Magical	produced by or as if by magic
6	Stylized	to design in or cause to conform to a particular style, as of representation or treatment in art; conventionalize
7	Sustenance	means of livelihood
8	Symbol	something used for or regarded as representing something else; a material object representing something, often something immaterial; emblem, token or sign.
9	Talisman	a stone, ring or other object, engraved with figures or characters supposed to possess occult powers and worn as an amulet or charm
10	Technique	the manner and ability with which an artist, writer, dancer, athlete, or the like employs the technical skills of a particular art or field of endeavor

Appendix 2:

Glossary (English to Pushto/Hindko/ Seraiki/Chitrali and any local language translation)
Suggested Glossary; please add more words along with the Pushto/local language words and put a copy of this up on the class wall/notice board for the students. Students may also be given a copy to use.

English	Local language Translation
Generation	
Embellish	
Communal	
Nomadic	
Magical	
Symbol	
Talisman	
Stylized	
Technique	
Sustenance	



Appendix 3: Student Activity Sheets for Lessons

Sheets for Student Activities suggested in the Lessons can be found in Part 3 of this Section.



Assessments & Feedback

Schools and teachers already have standardized methods of assessment of student progress and performance. While standardized assessment methods are by all means encouraged, here is one suggested form for students that you may find useful to inform assessment on ICH-integrated learning.

Age Group	5-8	9-11	12-15
	Beginners	Intermediate	Advance

Name of Student		Date	
Class			
Name of Teacher			
Subject			
ICH Category			

Skill Set	Observation	*Score
Emotional Intellect	Tackles new tasks confidently	
	Appreciates and owns his/her cultural history/heritage	
	Can control attention and resist distraction	
	Is calm and focused on the activity	
	Monitors progress and seeks help appropriately	
	Persists in the face of difficulties	
Social Intellect	Negotiates when and how to carry out tasks	
	Can resolve social problems with peers	
	Demonstrates leadership qualities in a group	
	Is aware of feelings and ideas of others and respects them	
	Engages in independent cooperative activities with peers	
Cognitive Intellect	Shares and takes turns independently	
	Can apply the wisdom and logic of ICH in subject learning and linking them with modern concepts	
	Can speak about how they have done something or what they have learnt	
	Can plan and execute planned activities	
	Can make rational choices and decisions in a challenging environment	
Motivation	Can make distinctions between good cultural practices and bad cultural practices	
	Initiates activities	
	Finds own resources without adult help	
	Develops own ways of carrying out tasks	
	Plans own tasks, targets & goals	
	Enjoys solving problems	
TOTAL SCORE		10

- *1=Needs Improvement, 2=Could Try Harder, 3=Could Do Better, 4=Well Done, 5=Excellent
- Maximum Average Score = 100

Additional Resources

Hand-outs with relevant reading material for each section have been included for your use in the Additional Resources Pocket. Students should also be encouraged to use their own primary sources and secondary sources of information.

Primary sources are original materials. They provide first-hand testimony or direct evidence concerning a topic under investigation.

Primary Sources	Secondary Sources
Oral History	Books
Person or Group of People	Internet
Interviews	CD Rom
E-Mail Contacts	Encyclopaedias
Events	Magazines
Discussions	Newspapers
Debates	Video Tapes
Community Meetings	Audio Tapes
Surveys	Articles
Artefacts	Essays
Observation (animate/inanimate objects)	Television
Photography	Radio





UNESCO ISLAMABAD
Serena Business Complex,
7th Floor
Khabayan-e-Suhrwardi
ISLAMABAD
Tel: +92-51-2600242-8
Web: www.un.org.pk/unesco



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