

Lesson Plan (craftwork) Part-1

Title of the activity	Activity	Time	Remarks
Introduction	English 1st Paper for class 11 and 12 Name of Teacher: Md. Abu Hana Mostofa Kamal, Lecturer	3 Min	
Lesson Title	Unit-14, Lesson-3 (crafts in our time)		
Objectives	By the end of the lesson students will be able to: a) Define Craft work b) examples of craft work in Bangladesh c) Tell some meaning of words d) Answer some questions on understanding the given passage.		
Teaching aid	a) White board b) Duster , c) White board marker (Black, Red)		
Discussion	<p style="text-align: center;">Read the passage and answer the questions A and B.</p> <div style="border: 1px solid black; padding: 5px;"> <p>A craftwork is an applied form of art, a social and cultural product reflecting the inclusive nature of folk imagination. A craftwork, which usually doesn't bear the signature of its maker, retains a personal touch. When we look at a thirty year old nakshikantha we wonder at its motifs and designs that point to the artistic ingenuity and the presence of the maker in it. The fact that we don't know her name or any other details about her doesn't take anything away from our appreciation of the artist. Indeed, the intimate nature of the kantha and the tactile feeling it generates animate the work and make it very inviting.</p> <p>A craftwork is shaped by the interaction of individual creativity and community aesthetics, utility functions and human values. It is distinguished by its maker's desire to locate himself or herself in the wider and ever-changing cultural aspirations of the community, and subsequently of the market. But even when the market is an important factor, community aesthetics remains the factor determining the form and content of the craftwork. The exquisite terracotta dolls from Dinajpur dating back to early 1940s that form a part of the Bangladesh National Museum's collection were mostly bought from village fairs by some patron. They were no doubt meant to be consumer items, but the dolls reflect community aesthetics in such a manner that the market has not been able to impose its own preferences on them.</p> </div> <p>Vocabulary: Imagination-(fantasy /idea / thought), Ingenuity-(cleverness and skill, sincerity Ant-inability), Tactile-(স্পর্শেন্দ্রিয় সংক্রান্ত, tangible Ant-intangible), Aesthetics-(beautiful Ant-ugly), Aspirations-(stress, desire), Subsequently-(Earlier, Previously), Exquisite-(of special beauty/ charm)</p> <p>A. Choose the correct answer from the alternatives:</p> <p>a) What does the word product in the passage refer to i) fruit ii) legacy iii) commodity iv) good</p> <p>b) what is a craft work? i) a natural art ii) A man made art iii) a God gifted art iv) an automatic art</p> <p>c) what does the word reflect in the passage refer to? i) Mirror ii) show iii) ruminant iv) portray</p> <p>d) how old is nokshi Katha? i) 30 years ii) 50 years iii) 60 years iv) unknown</p> <p>e) what does the word inclusive in the passage refer to? i) narrow ii) exclusive iii) comprehensive iv) partial</p> <p>Answer: a) Commodity b) A man made art c) mirror d) 30 years e) comprehensive</p> <p>B. answer the following questions.</p> <p>a) what is a craft work?</p>	25 min	

	<p>b) What are the things that points to the artistic ingenuity and the presence of the maker in the craft work when we look at a 30 years old nokshi Katha?</p> <p>c) What are the things that animate the craft work and made it very inventing?</p> <p>d) How is a craft work shaped?</p> <p>e) How is a craft work distinguished?</p> <p>Answer:</p> <p>a) A craft work is an applied form of art, social and cultural product reflecting the inclusive nature of folk imagination.</p> <p>b) When we look at a 30 year old nokshi Katha, the things that points to the artistic ingenuity And the presence of the maker in the craft work are its motif and designs.</p> <p>c) The things that animate the craft work and make it very inventing are the intimate nature of the nokshi Katha and the tactile feeling it generates.</p> <p>d) A craft work is shaped by the interaction of individual creativity and community aesthetics, utility function and human values.</p> <p>e) A craft work is distinguished by its maker's desire to locate himself or herself in the wider and ever changing cultural aspirations of the community and subsequently of the market.</p>		
Evaluation	<p>1. when were Terracotta dolls seen in Dinajpur?</p> <p>a) in 1940 b) in the beginning of 1940 c) in the middle of 1940 d) at the last of 1940.</p> <p>2. what is the main purpose of the author of this passage?</p> <p>a) to inform about folk music b) to inform about Terracotta dolls c) to inform about culture of Bangladesh d) to inform about craft works of Bangladesh</p> <p>3. What does the word patron in the passage refer to?</p> <p>a) Promoter b) aggressor c) invader d) critic</p> <p>4. what determines the form and content of the craft work?</p> <p>Answer: 1. in the beginning of 1940 2. to inform about craft works of Bangladesh 3. Promoter 4. Community aesthetics determined the form of contents of the craft work.</p>	10 min	
Home work	<p>Write a summary of the passage.</p> <p>Answer: The passage deal with craftwork, an applied form of art. A craftwork reflects the nature and folk imagination of its creator. It bears the rural culture and tradition. Craft work is changing day by day due to the demand of the customers. As a result a craft work is dynamic object and always evolving. the makers of the craft work try to hold the real culture and tradition.</p>	4 min	
Thank You very much			

Lesson Plan (Craft work) Part-2

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Introduction	English 1st Paper for class 11 and 12 Name of Teacher: Md. Abu Hana Mostofa Kamal, Lecturer	3 Min																													
Lesson Title	Unit-14, Lesson-3 (craft work)																														
Objectives	By the end of the lesson students will be able to: a) Answer a substitution table b) Answer flow chart c) Write a theme of the passage																														
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Discussion	<div style="border: 1px solid black; padding: 5px;"> <p>A craftwork is an applied form of art, a social and cultural product reflecting the inclusive nature of folk imagination. A craftwork, which usually doesn't bear the signature of its maker, retains a personal touch. When we look at a thirty year old nakshikantha we wonder at its motifs and designs that point to the artistic ingenuity and the presence of the maker in it. The fact that we don't know her name or any other details about her doesn't take anything away from our appreciation of the artist. Indeed, the intimate nature of the kantha and the tactile feeling it generates animate the work and make it very inviting.</p> <p>A craftwork is shaped by the interaction of individual creativity and community aesthetics, utility functions and human values. It is distinguished by its maker's desire to locate himself or herself in the wider and ever-changing cultural aspirations of the community, and subsequently of the market. But even when the market is an important factor, community aesthetics remains the factor determining the form and content of the craftwork. The exquisite terracotta dolls from Dinajpur dating back to early 1940s that form a part of the Bangladesh National Museum's collection were mostly bought from village fairs by some patron. They were no doubt meant to be consumer items, but the dolls reflect community aesthetics in such a manner that the market has not been able to impose its own preferences on them.</p> </div> <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 10px;"> <thead> <tr> <th style="width: 25%;">Who / What</th> <th style="width: 25%;">Event / Activity</th> <th style="width: 25%;">Where / place /</th> <th style="width: 25%;">When</th> </tr> </thead> <tbody> <tr> <td>i) -----</td> <td>Is an applied form of art</td> <td></td> <td></td> </tr> <tr> <td>A craft work</td> <td>retains a personal touch</td> <td>in it</td> <td>ii) -----</td> </tr> <tr> <td>iii) -----</td> <td>wonder</td> <td></td> <td>iv) -----</td> </tr> <tr> <td>Motifs and designs of a nokshi Katha</td> <td>v) -----</td> <td>in it</td> <td></td> </tr> <tr> <td>vi) -----</td> <td>desire to locate himself or herself</td> <td>in the wider and ever changing cultural aspirations of the community</td> <td></td> </tr> <tr> <td>The exquisite Terracotta dolls</td> <td>form a part of of the Bangladesh National</td> <td>vii)-----</td> <td>viii)-----</td> </tr> </tbody> </table>	Who / What	Event / Activity	Where / place /	When	i) -----	Is an applied form of art			A craft work	retains a personal touch	in it	ii) -----	iii) -----	wonder		iv) -----	Motifs and designs of a nokshi Katha	v) -----	in it		vi) -----	desire to locate himself or herself	in the wider and ever changing cultural aspirations of the community		The exquisite Terracotta dolls	form a part of of the Bangladesh National	vii)-----	viii)-----	25 min	
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Evaluation	<p data-bbox="280 954 1244 1021">Based on your reading of the passage, make short notes in each of the boxes in the flow chart showing important aspects of craftwork.</p> <table border="1" data-bbox="280 1061 1244 1169"> <tr> <td data-bbox="280 1061 497 1169">1. An applied form of art</td> <td data-bbox="497 1061 603 1169">2</td> <td data-bbox="603 1061 762 1169">3</td> <td data-bbox="762 1061 922 1169">4</td> <td data-bbox="922 1061 1082 1169">5</td> <td data-bbox="1082 1061 1244 1169">6</td> </tr> </table> <p data-bbox="280 1209 1244 1348">Answer: 1. An applied form of art 2. Reflecting the inclusive nature of imagination 3. having the ingenuity 4. by the interaction of individual creativity and community aesthetics 5. having ever-changing cultural aspirations of the community 6. dynamic objective and always evolving</p>	1. An applied form of art	2	3	4	5	6	10 min													
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