

SYLLABUS

OF

Class Primary to Twelve

2016



Central Board of Senior Secondary Education
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Contents

Introduction

Primary

- Objectives
- Content and Methods
- Assessment

Visual arts

- Upper Primary
- Secondary
- Higher Secondary

Theatre

- Upper Primary
- Secondary
- Higher Secondary

Music

- Upper Primary
- Secondary
- Higher Secondary

Dance

- Upper Primary
- Secondary
- Higher Secondary

Heritage Crafts

- Higher Secondary

Graphic Design

- Higher Secondary

Introduction

The need to integrate arts education in the formal schooling of our students now requires urgent attention if we are to retain our unique cultural identity in all its diversity and richness. For decades now, the need to integrate arts in the education system has been repeatedly debated, discussed and recommended and yet, today we stand at a point in time when we face the danger of losing our unique cultural identity. One of the reasons for this is the growing distance between the arts and the people at large. Far from encouraging the pursuit of arts, our education system has steadily discouraged young students and creative minds from taking to the arts or at best, permits them to consider the arts to be 'useful hobbies' and 'leisure activities'. Arts are therefore, tools for enhancing the prestige of the school on occasions like Independence Day, Founder's Day, Annual Day or during an inspection of the school's progress and working etc. Before or after that, the arts are abandoned for the better part of a child's school life and the student is herded towards subjects that are perceived as being more worthy of attention. General awareness of the arts is also ebbing steadily among not just students, but their guardians, teachers and even among policy makers and educationalists. During a child's school life each student is given information about different subjects such as history, literature, sciences etc. and they are then able to make a choice of whether they would like to specialize in different streams of learning such as humanities, science or commerce. If the child is not given any exposure to the arts we are not giving the child the option to study arts at higher secondary stage. Arts in India are also living examples of diversity of its cultural fabric. Arts will enrich the lives of our young citizens through their lifetime, not merely during their school years. An understanding of the arts of the country will give our youth the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation. Repeated recommendations for integrating arts education in the school curriculum have not been implemented so far, and if we continue to relegate the arts as a mere extra curricular activity, or as a tool to teach other subjects, we may face the prospect of further artistic and cultural ruin. If, arts education is not introduced as a subject in school curriculum, it will continue to be an amusing, entertaining fringe activity alone, to be indulged in if and when there is time to spare from other more 'useful' activities. Students will not be aware of the rich and varied artistic traditions in the country, of the vibrant and ever evolving nature of creative arts, and will continue to learn only the occasional song or dance of dubious worth. Following is a set of recommendations suggested by the National

Focus Group on Arts, Music, Dance and Theater, in the National Curriculum Framework-2016: Arts education must become a subject taught in every school as a compulsory subject up to class X and facilities for the same may be provided in every school. The streams covered by the term arts education are music, dance, visual arts and theatre, with a special emphasis on Indian traditional arts and crafts, which currently face the threat of being drowned out by so called mainstream and popular arts. School authorities must acknowledge in practice that arts are to be given significance in the curriculum and not just restricted to being so-called entertaining or prestige-earning activities. They must permit and actively encourage students to study the arts. Emphasis should be given on learning than teaching in arts education and teachers should have participatory and interactive approach rather than instructive.

Time Allocation in School for Education

Pre primary stage

In pre-primary classes, usually total duration of working is 4 hours, five days a week. Although all the curriculum will be transacted through art forms, at least 1 hour each day should be allocated for experiential practice of art forms.

Primary and Upper primary stages

2 periods a week for activities of drawing, painting and sculpture/clay modelling.

2 periods a week for activities of craft.

2 periods a week for activities of music.

2 periods a week for dance activity.

2 periods a week for drama related activities.

For activity based subjects like arts and craft schools should allocate block periods, which is two periods of 40-45 minutes each. On an average, schools have 40 periods per week (for primary) and 48 periods in upper primary. Out of this, 1/4 time should be allocated for arts education.

Secondary stage

During the secondary stage arts education as a compulsory subject requires equal time distribution as for other subjects. At least 6 periods (3 block periods) should be allocated for practical activities and 1 period should be allocated for theory.

Higher secondary stage

During the higher secondary stage arts education as one of the compulsory subject requires at least 8 periods (4 block periods) for practical activities and 2 periods should be allotted for theory paper.

The following age group and periods (approximate) allocated at different stages of school education are indicative of an ideal situation:

Age Groups	Stages/ Classes	Drama	Visual Arts	Music	Dance	Crafts	Total hrs./Hrs. For Arts Edu
6 – 10	Primary Stage/ Classes- I- V	26-30	26-30	26-30	26-30	26-30	600/ 130-150
10 – 13	Upper Primary Stage/ Classes VI - VIII	26-30	26-30	26-30	26-30	26-30	780/ 130-150
13 – 15	Secondary Stage/ Classes IX - X	----- 130-150 ----- -					780/ 130-150*
15 – 17	Higher Secondary Stage/ Classes XI - XII	----- 120 (practical) ----- ----- 40 (theory) -----					800/ 160

* Since the students will study any one of the above 5 subjects of arts education during classes IX-X.

Infrastructure

All schools should have the basic facilities to provide arts education, which will include trained teachers, resources to provide basic materials, separate space for conducting visual and performing arts. Classroom Organisation Classroom organization and the concept of space, specially for the activities in arts education is an integral part of the teaching-learning process. In an ideal situation, schools should have rooms especially allocated for art activities, whether for visual or performing arts. Where students can spread their work, sit at ease and interact with teachers and the peer group easily. A hall or a big room or even an open space for theatre activities in the school is a must since these activities require lot of space. Number of students in the classroom should be limited (to 30-35 students/ class) and manageable. This permits the teacher to pay personal attention to every student. If the class is large, it is advisable to divide them in different groups. This will enable the teacher to supervise them group-wise. The

physical arrangements and facilities in a classroom for any particular subject are dictated by the activities to be carried out. Practices in classroom and outside Some strategies for classroom and outside the classroom practices have been suggested for the schools and teachers. Teachers should try to conduct group activities so far it is possible. This will enable the children to share their resources; materials and a sense of cooperation and sharing will develop among the students. Using local resources Looking at the socio-economic and cultural diversity of the country, it would be all the more essential for the schools, parents and teachers to be able to use the local regional arts and craft traditions both visual and performing in the developmental stages of school education. Children are required to be made aware of the uniqueness and diversity of their own surroundings and environment. All the schools should provide experience to children to work with the community, beyond the four walls of the school. Almost all the cities, towns, villages and families in India have local arts and crafts traditions, old monuments etc. around which the children can construct their own history. Artists, craftsmen, performers may be called to the school or they can be employed on part time basis by the schools to teach their art forms. Workshops to be organized frequently Schools may regularly organize workshops for one week or a fortnight where local artists can be invited to interact with the students and teachers. Workshops on art and crafts, theatre, music/singing, musical instrument making, pottery, leatherwork, folk dance, animation, puppetry and so on can be arranged for students 'experiential learning. In these workshops children and teachers from neighbouring schools can also join. Workshops may also be conducted at the artists' workplace.

Classroom interactions

It is essential for the teachers to interact with the students regularly and communicate by asking them about their interests, what they would like to do in the classroom rather than being prescriptive all the time. Knowledge sharing is another method to make the child feel important when he/she can share her/his experiences or works with other students in the class. Teachers too should share their learning experiences with children and participate in different activities. Teachers should also share their classroom experiences with other teachers within the school as well as with teachers of other schools. Art teachers of different schools can also have a forum to share their experiences for better teaching-learning and evaluation practices.

PRIMARY STAGE

When children enter primary school, they come with a relatively large aesthetic knowledge that comprises visual images, local music and songs, rhythm and body movements. They are capable of expressing and experimenting with different media, materials and forms of art. It is through this that they explore the natural and social environment around them as well as their own emotions and development. All children, irrespective of their different socio-cultural backgrounds, demonstrate a tendency to use the elements and materials of arts spontaneously without any pre-conceived ideas about them at the primary level. In fact the very experience of seeing or participating in an art activity gives inexpressible joy. From early childhood the child uses creativity: to construct and reconstruct an endless variety of images. The child grasps the stubby crayon and attempts to express what she/he sees in terms of symbols– the stick — like man, the symmetrical house, the plane... children's minds seem especially tuned to the use of metaphors and symbols. The very act of creating a work of art: a song, a play, a photograph or painting is itself a symbol of our desire to capture an idea, a mood or feeling and communicate it to others. At around eight years, the type of painting/drawing that the child does changes, as she/ he moves more and more towards realistic depictions and the process of capturing visual details, often with greater skills. No longer are the *symbols* that the child used earlier brought into play – there are no symmetrical houses, mountains, aeroplanes but a move towards a more visually realistic representation. Thus, at the very outset of school education, children should be provided opportunities and granted the possibility to expand upon their creativity adding to their experiences through painting, craftwork, clay-modelling, singing, movement, recitation and storytelling. Linking performance with language, mathematics and environmental studies will lead to an integrated approach in the teaching learning method. On one level integrating performing and visual arts with other subject areas will help the child to express creatively and meaningfully. On another level interlinking them with different subjects is a well-tested pedagogic tool for the teacher to exemplify and illustrate terms and concepts.

Objectives

The objectives of learning through arts at the primary school stage would be:

- 1.To make the learners conscious about the good and beautiful in environment, including classroom, school, home and community through an integrated learning approach, which they enjoy.
- 2.To make children express freely their ideas and emotions about different aspects of life.
- 3.To develop all the senses of children through observation, exploration and expression.

Content and Methods

Children's learning happens primarily through the kinds of experiences that they have, it follows that the learning environment in schools should generate different experiences from which children can take their learning forward. Thus, the need is to create situations in which children can face and experience new and fresh ideas by expressing themselves through enactments, narration, body movements, singing, recitation, action play, games, drawings, conversation and informal talks.. The best way to do it is by adopting an integrated approach to learning wherein the boundaries between subjects is blurred and they all blend together. The focus is not so much on science, language and mathematics but on making sense of the immediate environment through a range of themes/ topics that Young children however will respond to the fundamental dynamic process which is common to all the arts following a particular sequence, i.e.

- (i) sensing oneself and the surrounding world,
- (ii) responding to the things sensed, and
- (iii) expressing these responses through media, technique, aesthetics, creativity, and imagery.

cut across them. The themes or content the children learn provide a framework and the required scope for dealing with a wide range of issues depending on the socio-cultural contexts that inform children's thinking within the classroom. For example, issues such as the natural environment, the elements, wild nature, tools that man uses ,means of travel, family and relatives etc. can be used to further generate specific connections to subject areas of mathematics, science and languages. Children should be made to work in small groups expressing through colour, pattern and texture, line and tone, shape, form and space using pencil, pastel, poster colour, watercolour, and different sizes of paper. This will encourage them to share resources and bring about a feeling of cooperation. Arts Education comprises what children learn in the curriculum through all the mentioned activities. Arts Education should be brought into the classroom during the learning process in a natural way through various activities and games that are in context and relate to their real life experiences. Therefore teachers

along with students can take part in various school activities throughout the year. This includes memorizing and reciting short theme oriented poems/rhymes focusing on different subjects such as colours, numbers, plants and animals, which will enhance the child's cognitive understanding of its surroundings as well as augment language and communication skills. Setting these rhymes to tune and discovering in them their inherent rhythm will build on the child's sense of time regulation/management in creative expression. Understanding the difference between sounds of animate and inanimate things in the child's environment will develop in it a discerning ability facilitating the power to recognize.

The content for arts education activities at primary stage should be oriented towards:

Self

Family

Classroom

Immediate environment/Surrounding

understanding of its surroundings as well as augment language and communication skills. Setting these rhymes to tune and discovering in them their inherent rhythm will build on the child's sense of time regulation/management in creative expression. Understanding the difference between sounds of animate and inanimate things in the child's environment will develop in it a discerning ability facilitating the power to recognize.

In classes I and II children may be steered into learning short theme oriented poems/rhymes focusing on different subjects such as colours, numbers, plants and animals. This will enhance cognitive understanding of their surroundings as well as augment language and communication skills.

Activities comprising arts education taught in the initial two classes of elementary education are time-bound activities, providing exposure to creative communication, linguistic comprehension, identifying, recognizing and applying varying sounds in different contexts, communicating through gesture as well as exploring and expanding thematic understanding. Therefore in classes III to V simple topics associated with what exists in the immediate environment of the students may be treated as source material for such interactions. At this stage emphasis on intonation and inflection creating variety in speech patterns could give storytelling and enactment an added dimension. Enactment of stories that students narrate is significant group activity focusing on the necessity and importance of working as a team. This will give them the ability to discover emotional, personal and social aspects of life. They may also draw the stories they narrate/enact. This is also the stage when students should be encouraged

to incorporate craftwork such as simple masks, puppets, headgears and other uncomplicated props may be made by them and used as a part of narration and enactment. Through making these simple masks the student could be introduced to the mask-making traditions in different regions of the country through pictures, audio-visual material or actual masks. The country has a rich tradition of music and dance, which has the rhythm and spirit of harmony involving the entire community or village. Performed on different occasions these content-rich songs are a repository of oral traditions prevalent in regions. These themes vary from description of seasons to harvesting to child birth or marriage. Simple songs from these may be taken for learning in schools. Learning these traditional songs and dances, and expressing themselves freely, the children will be able to appreciate and understand classical performances better when they grow up. The national anthem, national song, songs in the form of simple compositions, poems from the textbook (in the mother tongue or Hindi) may be taught as group activity with movements. This would enable students to recognize pitch and timbre, understand volume, follow basic rhythm and be acquainted with different kinds of time cycles. Preliminary knowledge of melody and rhythm should be imparted through singing and movement. Experimenting with different types of sounds produced through the body, through objects found in the immediate surrounding such as utensils, stones, paper, leaves, drums and whistles and environmental sounds would aid the student to associate common sounds heard outside the classroom with what is taught inside it. Games of music and drama can also be played. Use of regional language, common proverbs and maxims, riddles, indigenous games that have song, rhythm and movement inherent in them may be included in the curriculum. Themes such as festivals, fairs, market scenes, the traffic in the streets, the policeman at the crossroad are basic material for enactment. Short poems on themes such as these should be recited and sung along with improvised sound patterns and movements. These could become a part of enactment. These themes could also become topics for drawing. These activities will bring about a sense of beauty and aesthetics, social awareness and personal development. Executing rhythmic patterns through body movements, singing, reciting, narrating and articulating sound patterns might also be related to the chapter on animals in Environmental Studies. These activities could thematically be expanded upon through moving together, sleeping and waking up as animals do and mimicking their reactions to different sounds they hear. The 'supposing we were...' game of mimicking something other than oneself helps increasing cognitive power as well as personal development. It is useful to interlink activities of movement with those addressing space and speech because such integration would work

towards total development, adding to the child's insight. Activities like walks and games of different animals, producing their sounds and combining them with rhythmic beats by stamping feet, striking different parts of the body and articulating vocal sound patterns are methodical progression for children to discover their own bodies. It is important for students to see performances of regional and urban theatre organizations, crafts and painting exhibitions, museums, monuments, parks and gardens, fields, trees and shrubs, visit markets and traditional market places or fairs since this is what comprises their surroundings. They may also be taken to visit workshops of local artisans or crafts-persons in the community. This will become an opportunity to expose them to the social life and heritage of a community. These visits should be an illustrated extension of what they learn as a part of their curriculum. They could have interactive peer discussions along with the teacher about their observations. Different aspects of local theatre performances such as a play's story, its characters, its music by way of sounds, singing and instruments used, and movement and dances as also props and costumes could become points for analytical discussions. Seeing music and dance performances other than what Bellwood has to offer and then comparing what they have seen with pop culture would become instrumental in expanding on cultural understanding. The aim must be to expose children to music and dance of different states and regions so that they comprehend and appreciate the diverse culture of the country. The students should be encouraged to interact with artists, performers, artisans and crafts-persons. These experts could be requested to have interactive participatory sessions in which their process and method of work could be explained. This would become an opportunity for the students to have hands on experience in understanding methods and work-processes used in creativity.

Some Strategies

1. Activities need to be linked to ideas through which children can experience relationships and associations as well as to clearly see and understand the surroundings of which they are an integral part.
2. Concepts of space, movement, language, speech, structure, visuals, sounds, teamwork and expanding existing material provide a variety of mediums for children to express experiences, reactions, ideas, thoughts and inner feelings.
3. Involving all children and not just those who are more "active" in the mentioned activities will give them time and space to open up.
4. Gender stereotyping must be avoided. Just as girls should be engaged in physically vigorous activities, boys can also participate in the more lyrical movements.

5. Sharing individual activities encourages group activities among children and team spirit to work together.

6. Each kind of material used in the learning process has its own individual possibilities and limitations. Identifying and understanding these is important since this is the base on which any learning process stands. Spending time in drawing out children's responses and opinions helps in them becoming a part of the reflective process.

7. This syllabus is a reference for teachers, which will facilitate them to create fresh exercises that would suit the group of children with whom the teacher is working.

Classes I – II

Theme and Questions	Objectives	Suggested Activities	Suggested Resources/Note for the Teacher
Languages Rhymes and Poems <ul style="list-style-type: none"> • Can you follow the rhythm in a rhyme or a poem? Can you move while reciting a poem? Can you sing a poem? 	Coordinating performance with other subject areas as well as individual and group activities.	Playing simple indigenous games that might involve creating rhythmic and no rhythmic sound patterns, singing, recitation and movement	<p>The teacher could make the children play local indigenous childhood games that have very definite structures based on recitation, tune, rhythm and movement.</p> <ul style="list-style-type: none"> • He/she could take the children outside the classroom and recite rhymes and poems bringing in sounds heard in the environment. <p>For example the poem <i>chhuk-chhuk gadi</i> in the textbook <i>Rimjhim – 1</i> has the possibility of bringing music, rhythm and movement together</p>
Story-telling <ul style="list-style-type: none"> • Can you tell a story? Can you create different sounds and movements to make your story interesting? What kind of sound patterns can you make? 	Expressing vocally by using simple intonations and inflection, vowels, consonants, syllables and gibberish sounds	<p>Simple improvisation on themes based on what children commonly see in the immediate surroundings</p> <ul style="list-style-type: none"> • Listening and telling stories to each other; creating sounds first only with consonants, then only with vowels and finally with both; mimicking sounds of animals, of vendors, mechanical and traffic sounds, and the natural Elements. 	<p>The teacher could identify and narrate stories commonly associated with different regions in the country</p> <ul style="list-style-type: none"> • With the teacher's encouragement children should be asked to narrate incidents which they have experienced. • The teacher could take the children outside the classroom and relate a story bringing in sounds heard in the environment. • Drawing what it sees in the surroundings; drawing images created through story telling improvisations

<p>Enactment</p> <ul style="list-style-type: none"> • Which animals can you move like? Can you sound like them? Can you make a story in which you can use these sounds and use different movements? Can you make your body move along with the vocal sounds that you make? 	<ul style="list-style-type: none"> • Developing sensory ability, understanding basic functioning of different body parts and using these as communicating tools 	<p>Touching and feeling textural quality of different parts of own body like hair, cheeks, elbow, sole of the foot, knuckles and lips; using hands and feet to produce different sounds through clapping, tapping and stamping</p>	<p>The teacher could, for instance, interactively play the 'supposing we were...' game of mimicking something other than oneself.</p> <ul style="list-style-type: none"> • The story of <i>Natkhat Chuha</i> in the textbook <i>Rimjhim – 2</i> has great scope for enactment and bringing music, rhythm and movement together focusing on learning through joy. • The story entitled <i>The Wind and the Sun</i> in the English Textbook <i>Marigold Book II</i> could be used for understanding nature through enactment.
<p>Mathematics Shapes and Space</p> <ul style="list-style-type: none"> • What are the different kinds of objects that you see in your surroundings? Do they have different shapes? Can you compare the shapes of these different objects? • Do you experience the difference in spaces when you leave your home to come to school/ when you return to your home after playing outside? • Which are the musical instruments that you have seen? Can you describe what they look like? Do they have different shapes? 	<p>Recognizing and understanding the importance of shapes and spaces</p> <ul style="list-style-type: none"> • Associating objects with shapes and sounds 	<p>Creating shapes by making formations through group movements in different spaces</p> <ul style="list-style-type: none"> • Identifying musical instruments with different shapes and sizes and recognizing their sounds 	<p>The teacher could ask the children to produce sounds using different objects that might be hollow, solid and might be made of various materials and textures</p>

<p>Numbers</p> <ul style="list-style-type: none"> • Can you count the number of objects in your immediate surroundings? Do you see the different shapes that the numbers have? Can you draw the shapes of these numbers? 	<p>Associating shapes with numbers</p>	<ul style="list-style-type: none"> • Forming shapes of numbers through group movements such as the formation of 8 • Drawing the shapes on which specific numbers are based such as lines, circles, semicircles 	<p>The teacher could select objects of different sizes, shapes and numbers and ask the children to identify these.</p> <ul style="list-style-type: none"> • They could use traditional folk art such as <i>Worli</i> and <i>Madhubani</i> motifs for introducing the children to different approaches to design.
<p>Patterns</p> <ul style="list-style-type: none"> • Have you noticed the different kinds of patterns that objects in your surroundings have? What kind of a pattern does your frock/ shirt/ bedspread/ <i>matka chatail</i> have? Are there any patterns in the books you study? 	<p>Developing the ability to combining forms for creating simple patterns and designs</p> <ul style="list-style-type: none"> • Developing an aesthetic sense to recognize the beautiful in the surroundings. 	<ul style="list-style-type: none"> • Physical movements in groups like walking, skipping, hopping, bending, creating different postures and running and coming into different positions to form patterns and formations • Creating designs and patterns on different surfaces like on the floor, walls, paper, cloth 	<p>Traditional handicrafts, designs and patterns in embroidery, paintings and <i>alpana</i> and <i>rangoli</i> could be used to show different designs.</p> <ul style="list-style-type: none"> • The choreographic use of patterns in regional dances is common. Children might be shown these during festivals. • The children could be asked to create their own dance using different geometrical formations such as the circle, straight lines, curves, formations of eight, semicircles and angles
<p>Games</p> <ul style="list-style-type: none"> • What are the different kinds of games that you play? Do you know any games that are based on spaces, shapes and numbers? 	<p>Associating spaces, shapes and numbers with indigenous, local games</p>	<p>Identify such games that the children know and let them teach these games to each other.</p> <ul style="list-style-type: none"> • The children should be encouraged to explain the game in detail focusing on developing the verbal expression meaningfully 	<ul style="list-style-type: none"> • The teacher could identify indigenous games such as common games like <i>unch-neechee</i>, <i>vish-amrit</i> and other local games which might be based on the use of different spaces

<p>Tales</p> <ul style="list-style-type: none"> • Can you narrate a story and count how many characters the story has? Have you heard any story in which shapes, spaces, and numbers are important? Can you find such stories in your textbook? Could you enact these stories? 	<p>Recognizing the importance of shapes, numbers and spaces in everyday life.</p> <ul style="list-style-type: none"> • Recognizing the relationship between content and performance 	<p>Selecting texts from the textbook for enactment</p> <ul style="list-style-type: none"> • Enacting lessons 	<p>The teacher could choose a story such as the <i>Inside Outside</i> story of the “Shapes and Spaces” lesson in Math-Magic Book 1 for enactment. This would include practically explaining through ‘doing’ and experiencing the different mathematical concepts.</p> <ul style="list-style-type: none"> • Math-Magic Book 2 has a pictorial story called “The Flute Man and the Rats” which could be explained and understood interactively as well as enacted. These stories could also become topics for drawing.
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Class III – V

Theme and Questions	Objectives	Suggested Activities	Suggested Resources/Note for the Teacher
<p>Languages</p> <p>Poems</p> <ul style="list-style-type: none"> • Apart from the rhythm and tune in a poem what else does a poem convey? Can a poem convey a story? Can you imagine and follow the story that the poem tells? • There are some poems that do not tell a story but do speak about a theme. What are the different ways in which you can describe what a poem conveys 	<ul style="list-style-type: none"> • Basic understanding of content • Verbal articulation and creative expression • Enactments • Coordinating the body, voice and mind in relevance to thematic content of a text 	<p>The students should be encouraged to narrate the poem as a story</p> <ul style="list-style-type: none"> • They could write what they have narrated • Encourage them to draw pictures of what they have written • Add rhythmic patterns, a tune, expressions, gestures and movements to the poem and enact it 	<p>The teacher could choose a poem such as “<i>The Balloon Man</i>” in the English textbook Marigold Book – 3 and encourage the children to narrate, write and draw the poem</p> <ul style="list-style-type: none"> • The poems “<i>Mirch ka Mazaa</i>” in the textbook Rimjhim – 3 and “<i>Parhakku ki Sujh</i>” in the textbook Rimjhim – 4 are different from the poem “<i>Man ke Bholebhale Badal</i>” in Rimjhim – 3. The teacher could initiate an interactive discussion with the students on the differences of textual content. • Children should be encouraged to
<p>Story-telling and Structured Articulation</p> <ul style="list-style-type: none"> • What kinds of stories interest you? Do you like narrating stories or do you like listening to them? What attracts you most about story-telling? • How can you make telling a story interesting? Can you feel your voice moving up and down, going sometimes high and sometimes low? 	<p>Verbal expression</p> <ul style="list-style-type: none"> • Enabling simple use of intonation and inflection in speech 	<ul style="list-style-type: none"> • Describing out-of-routine activities and experiences in order to create stories • Inventing games for story building such as beginning a description of an incident with a phrase such as “Do you know what happened one day...?” • Developing the student’s imagination by creating an incident through using a phrase such as “what would happen if <i>I were to have wings/ If we had to communicate only through gestures / If I had to live under water...</i>” • They could enact what they imagine 	<p>Spontaneous conversations among the students must be encourage</p> <ul style="list-style-type: none"> • Encourage the children to narrate stories with the changed use of the voice. For instance the story <i>Shekhibaaz Makkahi</i> in the textbook Rimjhim – 3 could become an excellent example for voice modulation. • Children could be encouraged to create their own stories. Such stories could first be narrated, then written. They could also be drawn and enacted. The teachers could include select stories in their school magazine.
<p>Narrating and Enactment</p> <ul style="list-style-type: none"> • Have you ever read or acted in a play? Is there any story in your textbook which you think can be 	<p>Nurturing creativity</p> <ul style="list-style-type: none"> • Strengthening imagination through make-belief 	<ul style="list-style-type: none"> • Enacting experiences through physical movements, vocal and other sound patterns, narration and recitation 	<p>The story <i>Kirmich ki Gaiind</i> in the textbook Rimjhim – 4 speaks of the heat of the summer. The teacher could interactively discuss with the students how they react to different seasons. How do they dress</p>

<p>enacted? What happens to a story when it is read out as a play? Would you like to write a play? It would be great fun writing a play you can enact with your classmates</p>	<ul style="list-style-type: none"> • Imagining situations and recreating them through enactment • Experiencing emotion and expressing vocally and through body language in performance 	<ul style="list-style-type: none"> • Play games that involve imagining different geographic regions of the country like the desert, the sea, mountains, snow, rains and jungles and reacting to different weather conditions • Moving on different surfaces, in different moods and to different rhythmic patterns • Applying these movements to texts 	<p>and how do they feel? Do they feel a climatic change?</p> <ul style="list-style-type: none"> • <i>Alice in Wonderland</i> in the English textbook Marigold – 4 could become a take-off point for imagination and endeavoring to enact what is imagined
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<p>Mathematics Shapes and Patterns</p> <ul style="list-style-type: none"> • Have you noticed the number of curves and angles an object has? Can you name objects that have curves? Which, among the objects that you see everyday have angles and edges? Can you name those that have angles as well as curves? • Can geometrical formations be used in dances? Do you recognize rhythmic patterns in musical phrases? • Have you seen different patterns being used to make flooring beautiful? Can you describe the grill designs of the windows and doors in your house? • Have you seen the traditional 	<p>Recognizing the use of geometrical formations in everyday life</p> <ul style="list-style-type: none"> • Creating geometric formations • Recognizing the aesthetics of traditional designs used by different communities in different situations such as dance, decoration, weaving and architecture 	<p>Creating geometric formations by moving in different spaces</p> <ul style="list-style-type: none"> • Playing games associated with different shapes such as circles, lines and group formations • Memory game on the quantity of objects in the surrounding area • Coordinating body movement and sounds to make formations • Listening to music and analyzing rhythmic patterns and the kinds of instruments used • Replicating rhythmic patterns on improvised instruments 	<p>The teacher could call out different geometric shapes like circle, square, line, curve etc. To which the children could react by creating these formations in small groups or a single large group</p> <ul style="list-style-type: none"> • Local indigenous games that are based on shapes and numbers could be identified by children and could be used as exercises • The teacher should explore with the students different kinds of sounds through different shapes and mediums such as wood, metal, stone, leather as well as the body. • Children could be encouraged to create an orchestra of different improvisational sound patterns created through different mediums
<p><i>rangoli</i> and <i>kolam</i> decorating the floor or the different kinds of <i>mandanas</i> that decorate walls of the entrance of a house? Can you also make such designs?</p> <ul style="list-style-type: none"> • Can you find out what other designs are traditionally used in different contexts 			

<p>Perspective</p> <ul style="list-style-type: none"> • Do objects look different when you see them from different angles? How does something look from a height? How does it look from a distance? Can you draw a picture of how an object such as a car or a box might look from different angles? 	<p>Recognizing differences in objects when viewed from different angles</p> <ul style="list-style-type: none"> • Understanding concepts of perspective in the simplest way 	<p>Observing objects in the surroundings</p> <ul style="list-style-type: none"> • Drawing pictures of objects that have been observed 	<p>The teacher could refer to the first lesson <i>Where to Look From</i> in the textbook Math-Magic Book – 3 to create more themes for observing and drawing Games could be developed in which different spaces could be explored such as low-high, tall-short, spread out-contract etc. Identifying objects in the surroundings could include differentiating between the mediums of which these objects are made. This could also lead to identifying the number of animate and inanimate objects.</p>
<p>Weights and Measurements</p> <ul style="list-style-type: none"> • Have you seen objects being weighed? How does a vendor weigh his vegetables? How does the postman weigh a package or a letter? Have you ever weighed yourself? Have you measured your height? Can you do it yourself or does somebody have to help you out? • Can you collectively create a little story about weights and 	<p>Observing and understanding activities connected with everyday life</p> <ul style="list-style-type: none"> • Relating such activities to performance 	<p>Enacting market scenes, which would focus on concepts of simple calculations, weight and measures</p>	<p>The lessons in the textbook Math-Magic Book – 3 such as <i>Lazy Crazy Shop</i> and <i>Adding Made Easy</i> could become a base for creating more stories related to simple calculations.</p> <ul style="list-style-type: none"> • The students could be encouraged to narrate their experiences in the market, in a shop or at a vendor's cart. They could create stories based on a topic such as <i>A Day in the Market, The Market during Diwali (or any other festival)</i>

<p>measurement and then enact it?</p>			<p>Such scenes could be narrated, written, drawn and enacted</p>
<p>Environmental Studies Family and Neighbourhood</p> <ul style="list-style-type: none"> • How many members does your family have? How are they related to you? Are you the youngest or the oldest among the children? • Do you have friends in your neighborhood? Do they come originally from different regions? What kind of games do you play with them? Who is the oldest person you know in your neighborhood? 	<p>Understanding basic human relationships</p> <ul style="list-style-type: none"> • Thematic individual and group improvisations that enable understanding human relationships • Recreating real life situations through performance 	<p>Observe family members</p> <ul style="list-style-type: none"> • Speak to the older family members about their lives – what their times were like; what they liked to do best; and how they spent their time then • Weave a story around simple acts and situations experienced at home, in the class and school, in the community, market places, festivals, traffic jams and narrate it to your friends 	<ul style="list-style-type: none"> • The teacher could refer to the lessons <i>Our First School</i> and <i>Families can be Different</i> in the textbook Looking Around Textbook for Class III and encourage children to learn about different cultural aspects of families. • Children should be encouraged to find out which of their family members can sing, dance, narrate stories, and are good at making <i>rangoli</i> or <i>kolam</i> or <i>mehendi</i>, in embroidery, knitting and stitching or painting. This will sensitize the children towards the arts • The teacher could teach the students how to draw a map of

		<ul style="list-style-type: none"> • Enact the story with them 	the neighbourhood and ask them to describe a day in the life of their Street.
<p>Plants Can you describe the plants you see on your way to the school? Do you know the names of some of the common trees in your locality? What are the different kinds of flowers that you recognize? Can you draw pictures of the different shapes of the leaves of the trees? Can you draw pictures of the flowers? Which are vegetables you eat? Which of them grow under the earth, on creepers and on shrubs? What shape do the vegetables have? Do these have</p>	<ul style="list-style-type: none"> • Recognizing and associating colors, shapes and texture with objects of nature • Recognizing and reacting to plants in the surroundings • Linking language, environment and different forms of expression 	Comparing different kinds of leaves and flowers Creating animals, birds and human figures out of differently shaped leaves Encouraging children to draw the plants seen on different surfaces with colours locally available Looking for flower patterns and designs in objects commonly used	Children could be encouraged to describe the journey to the school – this could encourage them to be observant. The teacher could, for instance ask them to count the trees they see on their way to the school Discuss environmental issues related to their immediate neighbourhood and what could be done to make a better living atmosphere The teacher could discuss the importance planting saplings

curves and angles? Do they resemble geometrical shapes?			
<p>Animals How many of you are fond of animals? Which animals do you like? How do you feel when animals are in pain? Do you think animals can communicate when they are happy, sad or angry? Which are the animals you commonly see in your surroundings? Do you think they are taken care of? What do you think should be done about these animals?</p>	Identifying animals commonly seen by the child in its immediate environment Sensitizing the child towards its surroundings Generating awareness among children	Creating animal figures with thumb and finger prints Moving individually and in a group like animals and trying to mimic their sounds Exploring movements and actions in different rhythms Making simple masks/puppets of animals, and use them for enactment	What are the animals children see in their surroundings and on their way to school? In what condition are they? Children should be made aware and sensitized towards the way animals are kept and treated. Children should be encouraged to look for an interesting story in a newspaper or magazine which can be read out, discussed, drawn and enacted among different groups in the class. The teacher could take the children to a local puppet show or any other performance which might become a take-off point for creative activity among children
<p>Our Surroundings What do you do to remain healthy and fit? You must have learnt about personal hygiene. Do you also keep your surroundings clean? In what way do you help to keep the surroundings clean? What do you see in your surroundings? Is the air clean or is it smoke-laden? How does the water taste? Do you drink tap water or do you first re-filter it? Have you seen a well? Have you seen a river? What are the rivers crossing your state? What are the conditions of these rivers? Can you describe the different seasons? Does the atmosphere affect the seasons? For instance why are the summers becoming</p>	Connecting the individual body to one's surroundings and vice versa A healthy body and mind in a clean surrounding Developing perceptivity Sensitizing the students towards their surroundings Understanding environment and preserving it Associating tradition with changing surroundings Encouraging conscious observation and debate on environmental Changes	Nature walks for observing the Surroundings Draw what has been observed Create simple dramatic scripts on environment related issues Enact these making use of sounds, body movements, masks, placards and puppets Perform these for children in other classes Write poems and stories related to the environment as individual activity Make posters and collages as group activity Collect information on traditional environment related performances belonging to different regions of the country	The teacher could take the children outdoors to see the area that surrounds their school Their observations could become material for discussions, enactment and drawing The teacher could introduce the children to and speak about literary works like Kalidasa's <i>Ritusamhara</i> Children should be encouraged to learn songs sung by their family members and their neighbors. They could in turn teach these to their classmates. The teacher could encourage listening to different regional songs related to social customs, seasons, occupation and myths and legends in order to expose them to different literary and oral forms of expression Importance of festivals, fairs, the weekly <i>haat-bazaar</i> and different occupations could be discussed drawn, written about and then enacted Discussions about current happenings

<p>hotter than they were earlier? Why are the winters becoming shorter? Have you heard of ancient literary works that describe the seasons? Can you identify some prominent works? There are songs and dances connected to seasons. Have you heard or seen them?</p>		<p>should be encouraged Children should be encouraged to develop further on given situations turning them into stories. They could be asked to turn the story into a play and write its dialogues Simple puppets, masks and headgears prepared by children (class V) under the teacher's guidance could be used in the stories, situations and experiences they enact</p>
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Assessment

Assessment in the Arts can be made more meaningful and can reflect learning progress if and only if it moves away from the traditional notion of assigning grades and marks to art products. Assessment of the arts should not be examination based and competitive, it should be continuous and comprehensive. What is required is a shift towards adopting a more flexible, child centered and process oriented approach. Ideally, assessment should also be based on the knowledge of how young children learn, develop and express themselves. Assessment in arts education by and large is viewed by most teachers as complex and unique as compared to other learning areas, since the subject is more process oriented and activity based. Thus, assessment in arts needs to be criteria based and process based. Since arts education is integrated into the teaching learning processes at the primary stage whether it is integrated into languages, environmental sciences or mathematics, the teacher who usually teaches all these learning areas will also assess art related skills developing in the child while assessing progress and learning in other curricular areas. Both qualitative and quantitative assessment is required.

Criteria based Assessment

There is a need to develop indicators to assess children's learning and progress, which applies to the arts as well. In arts education, the child's observation, exploration, involvement and expression become decisive factors, on which the process of assessment and evaluation needs to be based. Since performance activity aims at an all-inclusive development in the child, the sense of joy in discovering the aesthetics of performance needs to be captured, apart from assessing the skill levels. Assessment of progress within the areas of singing, movement and rhythm must be indicative of its level of overall growth. The performance aspect in the form of song, movement and enactment becomes the medium to observe and study the link between individual and group activity. It is thus significant to look beyond immediate performance and not stop at a melody, a dance-step or an action taught. As a teacher you may do assessment at three levels

outlined below for six criteria, which have been identified and then further specified at three different levels as markers of progress. Process Based Assessment Since children's participation in the arts is an integrated holistic experience, assessment should also be holistic. To realise this, assessment that includes both the process and product of art making is critical to understanding the child's learning and progress. The art products of children provide only an impression of what the child has learnt during an art experience. It overlooks the learning of important components of artistry and other complex multi-level skills that are involved in the process of learning of the arts. The learning processes in the arts revolve around *doing and making*, using the body, voice, and symbols to imagine and to represent meaning through the integration of thoughts, sensations, symbols and gestures. You will be interested to know that studies by experts in other countries have demonstrated that learning in the arts is as objective a process as computing mathematical problems. It involves the development of skills in execution, acquisition of a symbolic vocabulary, responding to materials and medium etc., which can be objectively assessed. The means of expression and the content of expression is a personal choice and this is what accounts for the variation in expression from child to child. Moreover, most of the aesthetic experiences manifest themselves through play, drawing, acting etc. which are externally observable behaviours which nevertheless have origins in subjective experiences. General artistic processes such as discovery, pursuit, perception, communication, self and social awareness, skill, creativity, analysis and critique are common to all forms of art and need to be captured through a multiplicity of assessment methods. Some of the aesthetic processes that cut across the visual arts, crafts, music, dance and drama are highlighted and explained in the following table. These are some of the processes that may be kept in mind while assessing children engaged in different forms of arts and also the 'product' that is finally assessed. You will be wondering what all these processes are and what they mean. We have tried to give a brief explanation for your use in the following table.

2: The above mentioned processes are equally important in the assessment of arts. However, since there are so many processes the assessment might get complicated and over loaded. In order to help you, you may like to consider the following:

>Over a period of two/ three months, a series of art activities covering all the processes may be planned.

>The simpler processes of discovery, pursuit and perception could be focused on initially followed by more complex processes of communication, self awareness, skill use and critiquing could be taken up.

>Children in classes I to III might exhibit processes of discovery, inventiveness and engagement, more readily than processes of analysis and critiquing. This should not be a cause for concern.

>Children in classes IV and V, because of continuous exposure to art materials and media, will find their critical faculties better established. They may consciously be able to make a choice regarding what media is appropriate for a particular idea, how a set of symbols will communicate an idea effectively, how a certain style of execution can heighten the communicative value of the art work, how the inclusion of certain cultural elements heighten the effect of the art work, etc. These differences need to connect. Let us now look at how the assessment can actually be done.

VISUAL

Upper Primary Objectives

At this stage of school education children can handle a little more complex materials and themes. So far whatever they have grasped developed and experienced earlier can be developed further. Following will be the objectives;

>To work together on small and large projects

>To encourage students for free expression and creativity.

>To acquaint students with basic elements/principles of design.

>Understanding the basic characteristics of different techniques, mediums and its practical applications.

>To develop an insight towards sensibility and aesthetic appreciation.

>To make children understand cultural diversity by recognizing different traditional art forms prevalent in the country.

Students who attain academic standards in the visual arts will be able to use the arts to think and learn independently, know themselves and the world around them, and communicate in the art forms studied. To ensure that students attain these standards and capabilities, they must be immersed in numerous opportunities to learn about, perform, create, and evaluate the arts.

Content, Methods and Materials

At upper primary stage, art education programme should comprise, handling of the materials for drawing, painting, collage, clay modelling and construction of puppets; creating artistic things by free expression method, learn simple concepts of visual arts, knowledge of works of well known artists both contemporary as well as historical etc. Emphasis should be laid

on the use of learner's own imagination and development of his/her own concepts and expression through observation and exploration. He/she should be enabled to develop a sense of organization and design because aesthetic arrangements permeating all life become source for joy and satisfaction. The activities from events of life around, nature and environment, human and animal figures, free hand sketching, designing of book covers, cards, folders, tie and dyeing, printing and embroidery to create a textile etc. can easily be learnt at this stage. At this stage, children should develop a sense of perspective, proportion, depth, light and shade, tactile feeling by using different media like pencil, pastel, poster colour, watercolour, collage, pen and ink/ brush and ink, mixing mediums, linocut, computer as a tool of expression etc. They can also use different sizes and quality of paper. They should be encouraged to work together in small and large groups. The students should be given the opportunity to maintain the resources of the art room, taken to workshops, museums and exhibitions. The exercises done at this stage should be undertaken to provide context, with the purpose for exploration, having expression and evaluation of ideas and feelings where units of work are developed from themes and linked by a set of activities. The realization of context and purpose will enable pupils to see, respond and make meaningful works and relate their work to real world experiences having meaningful themes for the students' learning experiences, which must be of interest to pupils, be relevant to their development and environment while providing a stimulating starting point. These themes or content can broadly be related to the following suggested fields to enable pupils to study a range of tangible and abstract subjects and issues. Few themes, which are not exclusive, are as follows:

i. Objects

ii. People

iii. Traditions

iv. Environment

v. Experiences

Objects:

Objects can tell us about place and time, the practices, habits and beliefs of people. By exploring objects from different areas and cultures, students may wish to investigate how materials and function affect design and appearance of objects. Pupils can also develop design concepts into utilitarian pieces or objects of beauty without a specific function.

People:

People are always curious about themselves and others. Throughout history, the human figure has inspired the works of many artists. Students may wish to investigate appearances, personalities, moods and attitudes of individuals and or cultures.

Traditions:

Traditions reflect ideas, concepts, values held by different people in different parts of the country and the world. By looking at similarities and differences, students learn to respect and appreciate the diversity of cultures.

Environments:

The themes here use the senses as a starting point and requires the students to extend their observation and interpretation of objects and images from the world they live in. These themes would provide avenues for expression of the natural and man-made environments and would look at issues affecting the world.

Experiences:

The themes in this category would include events and experiences, either remembered, imagined or evoked through the use of stimulus materials. Pupils can explore ideas, concepts, memories and feelings, which may be universal and at the same time deeply personal. It would involve ideas about emotion, human condition, cultural values and identities.

Media:

The instruction of media examines how-

>Materials

>Methods

Techniques and stylistic qualities of each or combined media communicates the work that students make. Each medium possesses its own unique characteristics and qualities in application. Students should be encouraged to experiment with a range of media and be guided in aiming at the desired expression. They can mix different media for creative interpretation and communication of ideas. Students should thus be guided to think, understand, apply the qualities of the media in context to the objectives and effects desired rather than be solely trained on the technicalities of the media. Development of skills among students is not possible inside the four walls of a classroom alone. Therefore, the teacher should give the chance by taking them in open surroundings Field Visits: School garden, public place like a community park, museum, monument, craft fair, local fair, a village pond. While at picnic, travel or tour, students can keep their sketchbook, paper, pencils etc. with them and make quick sketches too. Outdoor Sketching: Sketching outside classroom is a fruitful activity for students. In school premises, trees, plants or any part of the

school building can be sketched. Taking students outside classroom is a very challenging job for a teacher. The activities should be planned properly. Therefore, before taking the students out, they should be instructed properly regarding their conduct and the objectives of the activity. Celebration of National Days: Teachers can encourage students to prepare posters, placards and invitation cards related to celebrations of national days like Republic Day, Independence Day, etc. Teachers can guide students in groups to research historic characters and events of significance. Festivals, special days: Festivals, rituals, holidays, birthdays of national leaders are important occasions. Students can be asked to research about their significance, history and importance. They can interview their families and community members about their past memories of celebrations. Dances, songs, drama, and food festivals can be organized in collaboration with artistic decoration of classroom with the help of the teacher. Visit to a Museum, Gallery, Exhibition, Monuments, a Religious sites: Information regarding man, animals and birds, culture, art, science, etc., from prehistoric to space age can be found in different museums. It has a utility and correlation with all subjects and students can benefit immensely if trips can be arranged. Students should be taken to exhibitions. It is an opportunity to expose them to modern and traditional forms of art. While seeing and discussing the exhibited works, students become aware of different art forms, their origin, technique of preparation etc. Exhibitions can also be organized in school premises where students can display their own works in rotation. Religious sites are an excellent place to develop a sense of respect, pride and awareness towards sculpture, scriptures as well as architecture, traditions and historic information.

Class VI

Content	Methods	Material
<p>Object based exercises Learn to create simple one or two objects. Attempt to observe and draw objects through a grid using measurements and construction lines as instructed by the teacher. Cut out objects from magazines/books or trace outlines of objects and fill them up with your own creative images/designs/colours. Paint interiors emphasizing on objects and arrangement (my room, kitchen, inside a library, barber shop etc.) Understand the colour chart, colour mixing (create a chart in the shape of an object you like)</p> <p>People based Exercises Attempt to paint simple subjects such as my school, birthday party, picnic, shops and shopkeeper, rainy day etc.) Use simple images to paint people in imaginary settings such as my room inside a tree trunk, walking through a water pipe (helps to heighten both fantasy and joy of imagination) Learn to draw and sketch simple figures of a boy or girl from life in the class. Use old</p>	<p>Drawing: contour line, rendering, sketching, value, shading, hatching, crosshatching</p> <p>Painting: wet-on-wet, wet-on-dry, sponge, wash, watercolor techniques of sponging</p> <p>Printmaking: relief, frottage (rubbing)</p> <p>Ceramics: pinch and pulled forms, slab, drape mold, coil, surface decoration techniques</p> <p>Sculpture /architecture: carving, additive, subtractive, modelling, constructing</p> <p>Fibers: pulling threads, weaving, stitchery, tying and wrapping techniques, braiding,</p>	<p>encils, colored pencils, markers, chalks, crayons, oil pastels, charcoals</p> <p>poster colours, watercolor, crayons; variety of surfaces, brushes and paint</p> <p>applicators found objects, printing ink, stencil</p> <p>modelling clay, clay substitutes, glazes, stains, paint</p> <p>paper, papier-mâché, clay, plaster, fiber cardboard, wood paper, foil, found objects, beads, wire, foam cloth, yarn, ribbon, found objects</p>

<p>photographs from family album and associate each member with colours, shapes or forms that the student is reminded of.</p> <p>Tradition Based Exercises Talk to elders at home and research and draw their existence in traditions or different earlier timelines (culturally, traditionally oriented exercise) Drawing and painting based on various traditional and mythological stories/epics or religious tales (references can be taken from comics like amar chitra katha, calendars, actual wall paintings, historical sites etc.)</p> <p>Environment Based Exercises Attempt to paint simple environmental subjects such as my school, village pond, zoo, village school, my garden etc. Create collage/painting/cut out environment based pictures from old magazines or newspapers, collect rocks, leaves, shells etc. and develop an environment based awareness corner in your classroom or art room (ideal as a group activity)</p> <p>Experience based exercises Depict experiences with weather, shortage of necessities in daily life Share experiences related to popular images and icons or comics/movies/games and sports and create a personal diary or art logbook with drawings, sketches, thoughts, doodles etc. about the same (e.g. Cricket, favourite actor or actress, comic characters, particular state their food, costumes, crafts etc.)</p>	<p>basketry Mixed media: collage, bas-relief</p>	<p>cloth, tissue, photos, found objects, foil, fiber, paint, paper, paper, reeds, rope</p>
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Class VII

Content	Methods	Material
<p>Object based exercises Select objects of daily use such as bottles, pots, keys, spoons etc. and arrange them to understand space, arrangement and design and development of drawing Use waste or discarded objects such as lids, threads, buttons, beads, mirrors, etc. with a painting medium. To be decorated with folk or regional elements or inspiration (as instructed by teachers) Study of objects through conscious arrangement to develop both skill as well as observation (still life with drapery, pots, utensils, books) Print, emboss with simple objects such as coins, combs, leaves, etc. to learn about texture, simple shading and impressions (recommended use with printmaking and sculpture)</p> <p>People based Exercises Learn to draw the basics of a human figure. Draw the basic proportionate divisions (teacher instructed and demonstrated exercise) Learn how to paint/ colour the human figure with experimental drawing and colour approach Collect pictures of human forms in different postures and actions to form a ready reference album (retrieved from magazines, books, newspapers, photographs etc.) Paint/colour the human</p>	<p>Drawing Contour line, rendering, sketching, value, shading, crosshatching, stippling</p> <p>Painting Wet-on-wet, wet-on-dry, sponge, wash, watercolor techniques of sponging, salting, and masking</p> <p>Printmaking Relief (linoleum cutting),</p> <p>Ceramics Processes: pinch and pulled forms, slab, drape mold, coil, surface decoration techniques</p> <p>Sculpture/Architecture/Jewellery Carving, additive, subtractive, modelling, constructing, casting</p> <p>Fiber Pulling threads, weaving, stitchery, tying and wrapping techniques, braiding, basketry</p> <p>Mixed Media: Collage, bas-relief</p>	<p>Pencils, colored pencils, markers, chalks, crayons, oil pastels, charcoals</p> <p>Tempera, watercolor, watercolor crayons; variety of surfaces, brushes and paint</p> <p>Found objects, printing ink, stencil, textile ink applicators</p> <p>Modelling clay, clay substitutes, glazes, paint Paper, papier-mâché, clay, plaster, fiber cardboard, wood paper, foil, found objects, beads, sand, balsa, wire, foam etc.</p> <p>Cloth, yarn, ribbon, found objects, paper, reeds, rope Tissue, photos, found objects, foil, fiber, paint, paper</p>

figure from a more involved and sensitive approach such family members engaged in different activities at home, a family picnic or dinner, getting ready for school, birthday party etc.

Tradition Based Exercises

Draw and paint from topics, which involve and explore traditions through festivals such as Dusshera, Diwali, Id, Gurupurab, Pongola, Onam, Bihu, Christmas etc.

(Class discussions and inputs from children can be useful as inspiration and information. Other regional festivals and cultural activities can also be discussed in relation to the location of the schools) To visit museums, galleries if in cities and local craftsmen, artisans in villages and homes of students from different regional backgrounds (eg. Kashmiris, Gujratis, Assamese etc.) Study and draw from objects being used in their households, and handed down through the family traditions and inheritance. (Interesting discussions and interdisciplinary programmes based on regional dance and music can simultaneously be organized by the students with help of teachers for their own benefit and enjoyment)

Environment Based Exercises

To learn to observe, experience, and enjoy nature and do nature study such as learning to render and draw trees, birds, and the local surroundings e.g. school lawns or playground, fields, vegetable garden etc. Paint a local scene by understanding its geographical setting, its influence on the objects, people, their occupations and nature. (e.g. Hill station, seaside, deserts, cities and villages) and develop an environment based awareness corner in your classroom or art room (ideal as a group activity)

Experience based exercises

Create and paint masks (inspired from existing – tribal, religious or dance masks as well as imaginary – demonic, space age, robots etc.) using the basic elements of art such as line and colour (an effective way to observe, experience and display emotions such as fear, joy, anger, hatred etc.) To exploit the basic experiences of sleeping, dreaming, eating crying etc. through compositional topics such as sleeping in the school bus, eating Tiffin, bathing in the village pond, milking your cow etc.

Class VIII

Content	Methods	Material
<p>Object based exercises Objects to be selected by the teacher to make students understand light and shade, texture and arrangement (to be drawn and shaded) . Learn to create simple objects such as matchbox covers, book covers, pens, shoes etc using decorative native elements alongside modern options. (Use the resources from local folk arts and traditions) Draw and paint objects that heighten emotions in a composition such as festivity and joy, sadness and sorrow. (Interactive discussions recommended)</p> <p>Personalise and create objects on nature, flora and fauna such as a hairclip in the form of a butterfly or a rabbit or a shoe. (Material/craft based)</p> <p>People based Exercises To draw the movement capable in a human figure or a group of figures in an arranged space or abstraction. To paint the human figure with colour, the colour used to heighten the aspect of time and space, in occupation or relaxation. Draw and paint figures from mythology, history to understand distinctions and differences in the approach to the human figure. (Discuss iconography) Paint the human figure in composition topics involving movement such as sport activities, football matches, cricket, or dancing and theatre etc.</p> <p>Tradition Based Exercises Draw and paint traditional but personal themes from and involving tradition such as marriage in the family, birth etc. To draw and develop designs for traditional crafts such as jewellery, pots, hand fans, textiles etc.</p> <p>Environment Based Exercises Learn to draw animals and birds in detail including skeletal study (basics to understand movement) Paint an environmental setting in an urban/rural setting capturing the flavour and heritage</p> <p>Experience based exercises Learn to create simple cartoons on interaction with people or prominent personalities To depict experiences about people and places through the traveller's eye</p>	<p>Drawing: Contour line, rendering, sketching, value, shading, crosshatching, stippling, one-point perspective</p> <p>Painting: wet-on-wet, wet-on-dry, sponge, wash, resist, watercolor techniques of sponging, salting, and masking</p> <p>Printmaking: calligraphic, relief (linoleum cutting), silkscreen.</p> <p>Ceramics: pinch and pulled forms, slab, drape mold, coil, surface decoration techniques, incising</p> <p>Sculpture/Architecture/Jewellery: carving, additive, subtractive, modelling, constructing, casting, enamelling</p> <p>Fibers: pulling threads, weaving, stitchery, tying and wrapping techniques, braiding, basketry</p> <p>Mixed media: New Media: computer processes and introduction to basic design software</p>	<p>Pencils, colored pencils, markers, chalks, crayons, oil pastels, charcoals, pastels, contecrayon</p> <p>Tempera watercolor, watercolor crayons; variety of surfaces, brushes and paint applicators found objects, printing ink, stencil, textile ink modelling clay, clay substitutes, glazes, stains, paint paper, papiermâché, clay, plaster, fiber cardboard, wood paper, foil, found objects, beads, sand, balsa, wire, foam, copper cloth, yarn, batik wax and dyes, ribbon, found objects, paper, reeds, rope, tie-dye tissue, photos, found objects, foil, fiber, paint, paper collage, bas-relief computer, interactive computer programs, camera, digital camera, photography</p>

Secondary Stage

Objectives

At the secondary stage of school education students will have the choice of opting for one of the following arts education subjects: arts, music, dance or theatre. The experience of free and creative expression, acquaintance with the basic elements of arts and design at upper primary stage, have helped the students develop required aesthetic sensibility and skills in different media and techniques, which should enable them to select visual arts as medium of expression at secondary stage of school education.

- Joyful experience
- To refining aesthetic sensibilities based on earlier experiences.
- To expose the learner to the cultural diversity of the country through folk art forms, local specific arts and other cultural components leading to an awareness and appreciation of national heritage.
- To develop a perspective of artistic and creative expression through experimentation with different tools, techniques and medium in two and three dimensional visual art forms. values for social and cultural harmony leading to global peace.

Content, Materials and Methods

Two Dimensional or Pictorial arts:

- Drawing and Painting
- Collage making
- Print making
- Photography and computer Graphics (Wherever possible)
- Rangel/ Mandan/ Wall painting (State/region specific traditional art forms)

To express original experiences freely and spontaneously, learning to observe; development of sense of perspective, proportion, size, depth, light and shade, tactile feeling, season, time, mood etc. are some of the components children at this stage must learn. Basic knowledge of human body and its proportion, compositions based on various themes, knowledge of local/traditional art forms, sense of perspective in addition to class VIII can be included in the syllabus. They may be given projects leading to creative expression and experience, participate in inter-group, inter-school art activities, taken to study trips, given chance to interaction with artists in the community, explore traditional art forms in the community and neighbourhood. Promoting values related to other core components in education like India's common cultural heritage, history of freedom movement, national identity, constitutional obligations, current social issues and protection of environment, still life etc. may be given for compositions. Students during two years of secondary stage must be

allowed to work in at least 3 mediums using pencil, pastel, water or oil based colour, collage, linocut, pen and ink, mixed mediums.

Three Dimensional Arts

- >Sculpture (using locally available materials)
- >Clay modelling
- >Terracotta
- >Carving and relief work
- >Paper Mache
- >Mask making
- >Construction (using waste materials)
- >Pottery (If possible)
- >Installation

Plaster of Paris, different types of clay, Paper Mache, sketching practice, making of armature, pottery (handmade) and ceramic work may be included for three dimensional expression. They can be encouraged to make useful products like pottery items for the school or home.

Theory of Arts

Suggested activities for class IX

At this stage, theory should be included along with the practical study. In theory, students can be made aware about contemporary artists, their style of working, paintings, sculptures, relief works in architecture of various periods. Art history to come as various isms and style – then leading on to more information on artist who specially interest the child – rather than impose study of work of certain artist etc. It would be advisable if a sense to critically analyze art works, as how and why works of art, craft and design change over in various times and from one place to another can be developed among them. They can also review their own and other's work and express their own views about it by seeing and observing original works and reproductions, going to galleries and museums, and using the Internet. Community based project work can also be given to them

Suggested activities for class IX

Themes	Methods and Materials for two dimensional arts	Methods and Materials for Three dimensional arts
Tradition Based	Introduction of the topic / theme to create interest and positive environment, to Gather information from different sources, to be shared and discussed in the class. Sharing of information by the students followed by a discussion on different aspects of the festivals/events/folk, traditional, tribal dance, games and sports etc. Students should be given freedom to select the medium of their choice to express them self on the particular theme or topic in a group or individually. While selecting material (locally available) students should be encouraged to plan, explore different mediums such as: Drawing and Painting, Collage making, Print making, Photography and Computer Graphics (Wherever possible) Rangel/ Mandan/ Wall painting. Students should express using texture and tones with different materials like pencil, crayon, pastel, water colour, poster colour, sketch pens, magazine/paper cutting, etc.	Sharing of information by the students followed by adiscussion on different aspects of the festival/event/local event and place of role of 3-D art forms in the celebration – Ganesha Utsava, Dussehra, Deepavali, X-Mas, Jatras, etc. Students should be given freedom to select the appropriate medium of their choice to express themselves on the particular theme or topic in a group or individually. While selecting material (locally available) students should be encouraged to plan, explore different mediums such as:Sculpture (using locally available materials), Clay modelling, Terracotta, Carving and relief work, Papier mache, Mask making, Construction (using waste materials), Pottery (If possible) installation and material to explore and express texture, shape and size with different 3-D mediums like clay, Plaster of Paris (POP), wood, wax, wire, paper, card board/ hard board/ ply, etc. Use of computers to create 3-D images and installation plans (if available), which provides tremendous freedom and speed to explore and experiment without pressure of material wastage or shortage.
Environment Based	Introduction of the Nature and its ever changing moods for environment building. View/show clippings of different seasons, natural calamities followed by a discussion on different aspects of the nature. Students should be given freedom to select the medium of their choice to express themselves on the particular mood or season in a group or individually. While selecting medium and materials (locally available) students should be encouraged to plan, explore different mediums such as: Drawing and Painting, Collage making, Print making Photography and Computer Graphics (Wherever possible), Rangel/ Mandan/ Wall painting. Students should be encouraged to express using texture and tones with different 2-D mediums, like; pencil, crayon, pastel, water colour, poster colour, sketch pens, paper prints, photographs, etc	To observe different Animals/ birds/ leaves/ plants/ human figures, followed by a discussion on different aspects, such as; habitats, foods and shelters ,different forms of leaves, plants and trees. Students should be given freedom to select the medium of their choice to express in simple forms/figures in a group or individually. While selecting material (locally available), students should be encouraged to plan, explore different mediums and materials such as: clay modelling, Plaster of Paris, paper crafts, papier mechie, wax molding, wire molding, card boardswood/ply etc. <ul style="list-style-type: none"> • Students should be guided / motivated to arrange/install the objects created by them in different compositions/styles, in the space selected or provided for the purpose.

Objects based	Discussion with the students on object of daily use (fruits, vegetables and manmade objects) around us focusing on shapes, sizes, coulors, textures and beautification. Sketch/drawing of objects of choice by individual student. Organize still life of the selected group of objects for the whole class in semi-circle seating arrangement. It is proposed that teacher demonstrates the right methods of object/still life drawing such as; space arrangement, taking measurements, ratio and proportion, light and shade, perspective, colour and texture. Students should be motivated to use different materials for better effects.	Students after discussion should be divided in groups to make different objects. For better management it is suggested that different groups should be given different subjects such as ; fruits, vegetables, manmade objects (huts, carts/vehicles, utensils, toys, furniture etc.). All the three dimensional materials (<i>clay, POP, paper, papier mechie, wax, wire card boards, wood/ply</i> etc.) should be explored for this purpose. Students should be guided / motivated to arrange/install the objects created by them in different compositions/styles, in the space selected or provided for the purpose.
People based	Identification of issues of social concerns; gender equality, violence of different types, child marriage, conservation and protection, social and cultural	Visit to Historical and National monuments, museums and artisans etc. Creation of 3D models on various themes such as; peace,

	values, terrorism, peace and harmony, dignity of labour, population, health and hygiene, drug abuse, child abuse etc. through discussion mode and prepare a list to work on issues of individual choice. Assignment to gather information on selected issues from different sources, to initiate discussion. Detailed discussion on the selected issue from various angles. Suitable medium and materials (Drawing, painting, collage, print, photographs, computer graphics, poster, wall painting etc.) can be explored to facilitate free expression.	justice, courage and bravery, small family norms, equality, literacy, dignity of labour, women empowerment, progress and development, conservation of natural resources, human emotions and moods etc. While selecting material (locally available) students should be encouraged to plan, explore different mediums and materials such as: clay modelling, POP, paper crafts, paper machine, wax melding, wire melding, card boards, wood/ply etc
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Suggested Activities For Class X

Themes	Methods and Materials for two dimensional arts	Methods and Materials for Three dimensional arts	Approximate no. of Assignments
Tradition based	Introduction of the topic /theme to create interest and positive environment, to gather information from different sources. Sharing of information by the students followed by a discussion on different aspects of the festivals/events/folk and traditional, tribal dances, games and sports etc. Students should be given freedom to select the medium of their choice to express themselves on the particular theme or topic in a group or individually. While selecting material (locally available) students should be encouraged to plan, explore different mediums such as: Drawing and Painting, Collage making, Print making, Photography and computer Graphics (Wherever possible Rangel/ Mandan/ Wall painting. Students should express using texture and tones with different mediums like pencil, crayon, pastel, water colour, papers, photographs, poster colour, sketch pens etc.	At this level Students should be encouraged to work in groups and organize display / installation of their work. Sharing of information by the students followed by a discussion on different aspects of the festival/event. The group should be given freedom to plan and select the appropriate medium to express themselves on the particular theme. While selecting materials (locally available) students should be encouraged to explore different mediums such as: Sculpture (using locally available materials), Clay modelling, Terracotta, Carving and relief work, Paper Mache, Mask making, Construction (using waste materials), Pottery (If possible) Installation.	Two Dimensional Art Forms : 04 Works, using different mediums and material Three-dimensional Art Forms: 04 assignments, using different mediums and material
Environment based	Introduction to Nature and its varied moods to motivate students for keen observation of different seasons, natural calamities, its relation with other life forms, followed by a discussion. Students should be given freedom to select the medium of their choice to express themselves on the particular mood of season or nature in a group or individually. While selecting materials (local specific) students should be encouraged to plan, explore different mediums such as: Drawing and Painting, Collage making Print making, Photography and computer Graphics (Wherever possible), Rangel/ Mandan/ Wall painting	To observe and sketch different Animals/ birds/ leaves/ plants/ human figures, habitats/ shelters. The groups should be given freedom to select the medium of their choice to express in simple forms/figures in a group or individually. While selecting material students should be encouraged to plan, explore different 3-D mediums and materials such as: <i>clay</i> modelling, POP, paper crafts, papier mechie, wax molding, wire molding, card boards, wood/ply etc. Students should be motivated to organize installation of the objects created by them in different compositions/styles as a routine activity	Two Dimensional Art Forms : 02 Works, using different mediums and material Three Dimensional Art Forms: 02 assignments, using different mediums and materials
Objects based	Discussion with the students on objects of daily use (fruits, vegetables and	Students after discussion should be divided in groups to make different	Two Dimensional Art Forms: 04 Works, using

	manmade objects) around us focusing on shape, size, colour, texture, beautification. Sketch/drawing of objects of their choice Organize still life of the selected group of objects for the whole class in semi-circle seating arrangement. It is proposed that teacher demonstrates the right methods of object/still life drawing such as; space arrangement, taking measurements, ratio and proportion, light and shade, perspective, colour and texture. Students should be motivated to p[;use different materials for better effects and developing advance skills. Patterns and designs for border, corner, centre setting and overall design.	objects. For better management it is suggested that different groups should be given different subjects such as ; fruits, vegetables, man made objects (huts, carts/vehicles, utensils, toys, furniture etc.). All the three dimensional materials (clay, POP, paper, paper machine, wax, wire card boards, wood/ply etc.) should be explored for this purpose. Students should be guided / motivated to arrange/install the objects created by them in different compositions/styles, in the space selected or provided for the purpose	different mediums and material Three Dimensional Art Forms: 02 assignment, using different mediums and material
People based	Identification of issues of social concerns; gender equality, violence of different types, child marriage, conservation and protection, social and cultural values, terrorism, peace and harmony, dignity of labour, population, health and hygiene, drug abuse, HIV/AIDS, etc. through discussion mode and preparation of list of themes. Assignment to gather information on selected issues from different sources to initiate discussion. Detailed discussion on the selected issue from various angles. Suitable medium and materials (Drawing, painting, collage, print, poster, wall painting etc.) can be explored to facilitate free expression Book covers, posters or composition can be designed by individual or groups as decided by the teachers.	Visit to Historical and National monuments, museums and artisans etc. Creation of 3D models on various themes such as; peace, justice, courage and bravery, small family, equality, literacy, dignity of labour, women empowerment, progress and development, conservation of natural resources, human emotions and moods etc. While selecting material (locally available) students should be encouraged to plan, explore different mediums and materials such as: clay modelling, POP, paper crafts, paper machine, wax melding, wire melding, card boards, wood/ply etc.	Two Dimensional Art Forms: 04 Works, using different mediums and material Three Dimensional Art Forms: 02 assignment, using different mediums and material

Learning Outcomes for classes VI-X

- Demonstrate safe and proper use, care, and storage of media, materials, and equipment.
- Students reflect on, revise, and refine work using problem solving and critical thinking skills.
- Demonstrate evidence of reflection, thoughtfulness, and care in selecting ideas and completing work.
- Identify and apply criteria for assessment in their work, in peer critiques, and in self assessment.
- Demonstrate respect for their work and the work of others.
- Students observe, select, and utilize a range of subject matter, symbols, and ideas in their work.
- Demonstrate refined observational skills through accurate rendering of representational objects and subject matter from life.
- Utilize new interests, current events, or personal experiences as subject matter in the work.

- Generate symbols and subject matter and borrow ideas from an artist's work in order to communicate ideas.
- Students understand and apply elements and principles of design effectively in their work.
- Apply elements (line, shape, form, texture, colour, value, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis, and unity) in work that effectively communicates their ideas.
- Identify and discriminate between types of shape (geometric and organic), colours (primary, secondary, complementary, intermediates, neutrals, tints, tones, shades, and values), lines (characteristics, quality), textures (tactile and visual), and space (background, middle ground, foreground, placement, perspective, overlap, negative, converging lines positive, size, colour), balance (symmetrical, asymmetrical, radial) and the use of proportion, rhythm, variety, repetition, and movement in their work and the works of others.
- Students develop and apply skills using a variety of two dimensional and three dimensional media, tools, and processes to create works that communicate personal meaning. Discriminate between visual characteristics of a variety of media and selectively use these in their work.

Evaluation

Note: teacher are advised to maintain, process record diary (Log book type) to make note of interesting observations such as;

- (1) Individuality / originality (2) Initiative (3) Sustainability (4) Interest (5) Artistic ability (6) Skill of handling medium (7) Artistic & social behaviour (8) Joyfulness / maternal satisfaction (9) Involvement

Theory component to be given with practical.

History of Visual

Unit I:

(A) The concept and meaning of visual

2-D Arts; Methods & techniques; Drawing, Painting, Still life, printing, life drawing, composition, collage, wall painting, posters, Alpaca / Rangel / Mantra / Folk art forms etc.

Tribal computer Graphics: Animations

(B) 3-D Arts; Methods and techniques:

Relief work, clay modelling, Hand poetry, melding, sculpture, Terracotta construction with mixed materials. 3-D animation. Folk / Tribal

(C) Visit to local Artists/ Art studios and Artisans.- Interview any local artist

(E) Elements of Arts:

Unit II: Art appreciation / brief history of Indian Art

A. Sculptures:

(Any 2 Sculptures of every period giving brief introduction).

- Indus valley (They must have read in this till 8th standard).
- Maryann Period
- Gupta Period
- Folk Art
- Modern / Contemporary

B. Paintings;

- Ajanta and the mural traditions
- Miniature Paintings Contemporary Paintings
 - Folk Art

C. Visit to Art / Craft museum / Art Galleries (report)

Visit / field trip to ; national / historical monuments(report / photo coverage / pencil sketches)

Syllabus of Fine Arts for Senior Secondary Stage

A student may offer any one of the following courses:

Creative Painting or Sculpture or Applied Arts Students may decide on their choice from among creative painting/sculpture/applied Art at the initial stage, but the practical classes in Drawing: Nature and object Study are compulsory and common for students of all the three subjects with the same objectives. Under the heading 'session work', students of all the three subjects (painting, sculpture and applied arts) are also expected to work on group activities such as murals in mosaic etc. for application of arts in school and the community. The following art terminologies for all the three subjects are prescribed mainly for reference and general enrichment.

A	Elements of composition	Point, line, form, colour, tone, texture and space
B	Principles of composition	Unity, harmony, balance, rhythm, emphasis and proportion, abstraction and stylization.
C	Drawing and Painting	Foreshortening, perspective, eye-level, fixed point of view, vanishing point, ratio proportion sketching, proportion sketching, drawing, light and shade, painting still-life, landscape, anatomy, vertical, horizontal, two and three dimensional, transparent and opaque
D	Materials	Paper, pencil, water acrylic colours, tempera colours, poster colours, pastel colours, water proof ink, canvas, hard-board.
E	Media of composition	Collage, mosaic, painting, mural, fresco, batik, tie and dye.
F	Sculpture	Relief and round sculpture, modelling with clay, terracotta, carving in wood and stone bronze casting, metal welding
G	Applied Arts	Book cover design and illustration, cartoon, poster, advertisements for newspaper, magazine, hoardings and T.V. etc., photography, computer graphics, animation, printing processes

The syllabus for theory paper will be covered with two periods per week through both the terms of the year. The syllabus for practical will be covered with six periods per week through both the years. Session work will be allotted two periods per week. The timetable is so framed as to allow the students to work continuously for minimum of two periods at a stretch.

Theory: An Introduction to Indian Art

This paper is compulsory and common to all the three Fine Arts courses, thus it has not been repeated with all the three subjects separately, whereas only practical components for all the three subjects have been given separately.

Objectives

The objective of including an introduction to the history of Indian Art for the students is to familiarize them with the various styles and modes of art expressions from different parts of India. This would enrich their vision and enable them to appreciate and develop an aesthetic sensibility to enjoy the beauty of art objects. The students will also have an opportunity to observe and study the evolution of the morphological mutations and synthesis with other styles and the rise of an altogether new style. The students should be made aware of art as a human experience. The teachers should be able to expose them to the wide range of artistic expressions, the media and the tools which were used.

The history of Indian Art is a long one. Hence the students would be acquainted with brief glimpses of the development of Indian painting and sculpture, as are required for concept formation. Examples included in the course of study are selected because of their aesthetic qualities and are intended mainly as guidelines. Students should be taken for visits to Museums and a number of monuments. Group projects in different periods of Indian art must be assigned to them.

Class XI One Paper Time: 2 Hours 40 Marks

Unit 1: Beginning of Indian Art in Indus Valley culture

Unit 2: Buddhist, Jain and Hindu Art

Unit 3: Rock cut caves in south India

Unit 4. Artistic Aspects of the Indo-Islamic Architecture

Unit 1: Beginning of Indian Art in Indus Valley culture:

(2500 B.C. to 1500 B.C.)

Harappa, Mohanjo daro (Pakistan) and Lothal, Dholavira, Ropar, Kalibangan etc. in India.

Seal:

(i) Bull (Mohenjo-Daro)

Stone, 2.5x2.5x1.4 cm

(Collection: National Museum, New Delhi).

Decoration on earthen wares:

(i) Painted earthenware (Jar; Mohenjo-Daro)

(Collection: National Museum, New Delhi).

Unit 2: Buddhist, Jain and Hindu Art (3rd century B.C. to 8th century A.D.)

General Introduction to Art, during Mauryan, Shunga, Kushana and Gupta periods:

Study of following Sculptures:

(i) Lion Capital from Sarnath (Mauryan period) Polished sand stone, 3rd Century B.C. (Collection: Sarnath Museum, U.P.)

(ii) Chauri Bearer from Didar Ganj (Mauryan period) Polished sand-stone 3rd Century B.C. (Collection: Patna Museum, Bihar)

(iii) Bodhisattva Figure from Taxila (Gandhara) Stone, 27.5 x 20 x 15 c. m. Circa 2nd Cent A. D. (Collection: Patna Museum, Bihar)

(iv) Seated Buddha from Katra Tila, Mathura (Kushan Period) (Collection: Mathura Museum)

(v) Seated Buddha in Dharmachakra mudra from Sarnath (Gupta) Stone 5th century AD (Collection: Sarnath Museum, U.P.)

(vi) Jain Tirathankara Stone, 5th Century A.D. (Collection: State Museum, Lucknow U.P.)

Introduction to Ajanta

Location, period, Dynasty No. of caves, difference between Chaitya and Vihara, Paintings and Sculptures, subject matters and technique.

Study of Following Painting and Sculpture:

(i) Padmapani Bodhisattva (Ajanta Cave No.1) Mural Painting 5th Century A.D.

(ii) Mara Vijaya (Ajanta Cave No.26) Sculpture in stone, 5th Century A.D.

Unit 3: Rock cut caves in south India:

1. Mural Painting in India: continuity of Mural Tradition after Ajanta

i. Chalukyan–Pallava – Pandyan – Chola – Nayaka _ Vijayanagara

Periods (Badami – Sitannavasal Kanchipuram – Thanjavur – Chidambaram – Hampi – Lepakashi).

ii. Kerala (Mattancheri, Padmanabhapuram, Panayannarkavu, Kottakkal)

and Temple sculpture, Bronzes and Indo - Islamic Architecture:

(6th century A.D. to 13th century A.D.)

2. Artistic aspects of Indian Temple architecture (6th Century to 14th

Century): (Nagara and Dravida types) based on examples of Lakshman Temple (Khajuraho) Vimal Vanshi Temple (Mount Abu), Kailashnath of Kanchipuram.

Study of following sculptures from Rock cut monuments and temples:

- (i) Descent of Ganga, Stone (Pallava, 7th Century A.D., Mahabalipuram Tamilnadu)
- (ii) (ii) Ravana shaking Mount Kailash, Stone (Rashtrakuta, 8th Century A.D.)
- (iii) Ellora, Maharashtra.
- (iv) (iii) Shiva Mahadeva/ Maheshmurti, Stone (Elephanta, 7th Century A.D.),
- (v) Maharashtra.
- (vi) (iv) Dancing figures, Stone Sun Temple (Ganga Dynasty, 13th Century A.D.)
- (vii) Konark, Orissa).
- (viii) (v) Mother and Child White marble (Vimla Shah Temple, Solanki
- (ix) Dynasty, 13th Century A.D. Dilwara, Mount Abu, Rajasthan).
- (x) 3. Indian Bronze sculpture
- (xi) (i) Introduction to Indian Bronzes
- (xii) (ii) Method of casting (solid and hollow)
- (xiii) ☑ ☑ Study of following south Indian Bronzes:
- (xiv) (i) Nataraja (Thanjavur Distt., Tamilnadu)
- (xv) Chola period, 12th Century A.D.
- (xvi) (Collection: National Museum, New Delhi.)

- (xvii) (ii) Devi (Uma),
- (xviii) Chola Period 11th Century A.D.
- (xix) (Collection: National Museum, New Delhi)
- (xx) Unit 4. Artistic Aspects of the Indo-Islamic Architecture
- (xxi) (i) Introduction
- (xxii) 2 2 Study of following architectures:
- (xxiii) (i) Mandu/or Islamic Architecture of Gujarat
- (xxiv) (ii) Taj Mahal, Agra
- (xxv) (iii) Gol Gumbaj of Bijapur

Class XII

One Paper 2 Hours 40 Marks

Unit 1: The Rajasthani and Pahari Schools of Miniature Painting

Unit 2: The Mughal and Deccan schools of miniature painting

Unit 3: The Bengal School and Cultural Nationalism

Unit 4: The Modern trends In Indian Art

Unit 1: The Rajasthani and Pahari Schools of Miniature Painting (16th Century A.D to 19th Century A.D.)

Introduction to Indian Miniature Schools: Western-Indian, Pala, Rajasthani, Mughal, Central India, Deccan and Pahari.

(A) The Rajasthani Schools Origin and development of following schools in brief: Mewar, Bundi, Bikaner, Kishangarh and Jaipur, and main features of the Rajasthani schools

Study of the following Rajasthani paintings:

Title / Set / Painter	School
A Folio from Ramayana paintings of Sahibdin	Mewar
One Court scene or Hunting scene or Festival scene	Mewar
Jagat Singh II	
One Folio from Ragamala or Rasikapriya	Bundi
One painting of Hunting scene in a Forest with Kotah Maharaja	Kotah
Radha (Bani-Thani) by Nihal Chand	Kishangarh
Pabuji Ki Phad, Folk Scroll painting	Bhilwada

(C) The Pahari Schools:

Origin and development of Basohli, Guler and Kangra schools in brief and main features of the Pahari schools

Study of the following Pahari Paintings:

Title / Set / Painter	School
One Folio of Ramayana (Sangri – Early Phase)	Basohli
One Folio of Gita Govinda of Jaideva by Manaku	Guler
One Krishna Lila or Bhagavata Purana Folio by Nain Sukh	Kangra
One painting from Nayaka Nayika or Baramasa or Ragamala	Guler or Kangra

Unit 2: The Mughal and Deccani Schools of miniature painting (16th Century A.D. to 19th Century A.D.)**(A) The Mughal School**

Origin and development of the Mughal school in brief and main features of the Mughal School

Study of the following Mughal Paintings:

Title	Painter	School
A Folio from Akbar Namah	Basawan	Akbar
Baber Crossing the river Sone	Jagannath	Akbar
Jahangir holding the picture of Madonna	Abul Hassan	Jahangir
Falcon	Ustad Mansoor	Jahangir
Kabir and Raidas	Ustad Faquirullah Khan	Shajahan
Marriage procession of Dara Shikoh	Haji Madni	Provincial Mughal (Oudh)

(B) The Deccani School

Origin and development of the Deccani school and Main features of the Deccan School.

Study of the following Deccani Paintings:

a. Ibrahim AdilShah II of Bijapur	Bijapur
b. Raga Hindola	Ahmednagar

Unit 3: The Bengal School and Cultural Nationalism

New Era in Indian art-an introduction

Study of the following paintings:

(i) Rama Vanquishing the pride of the ocean	Raja Ravi Verma
(ii) Journey's End	Abanidranath Tagore
(iii) Parthasarthi	Nandlal Bose
(iv) Ghalib's Poetry Painting based on	M.A.R. Chughtai
(v) Select a cubistic painting	Gaganendranath Tagore
(vi) Mother and child	Jamini Roy

- (vii) Female Face
- (viii) Hill Women

Rabindranath Tagore
Amrita Sher Gill

Unit 4: The Modern trends In Indian Art Introduction

Study of the following sculptures:

- (i) Triumph of Labour
- (ii) Santhal Family

D. P. Roychowdhury
Ramkinker Vaij

Study of the following Paintings:

- (i) Mother Teresa
- (ii) Birth of Poetry
- (iii) Gossip
- (iv) Tantric Painting
- (v) Words and images
- (vi) Children

M.F. Hussain
K.K. Hebbar
N.S. Bendre
G.R. Santosh
K.C.S. Pannikar
Somnath Hore

Sculptures

- (i) Standing Woman
- (ii) Cries Unheard
- (iii) Ganesha Figure
- (iv) Dhanpal

Dhanraj Bhagat
Amar Nath Sehgal
P.V.Jankiram
Sankho Chaudhuri

Note: The names of artists and their artwork as listed above are only suggestive. Teachers and students may select them according to their own resources. However, the questions will be set from the above mentioned art works only.

Some Reference Books Suggested for Teachers:

1. Indian Sculpture - Chintaman Kar.
2. Exploring Sculpture - Jan Amdell Mills and Boon, London.
3. The Technique of Sculpture - John W. Mills, P.T. Patsford Ltd., London
4. A History of Sculpture of the World - Shelden Cneey, Thames and Hudson, London.
5. Form and Space -Edward Their, Thames and Hudson, London
6. Sculpture and Ideas - Michael F. Andrews.
7. Modern Sculpture -Jean Selz, Heinemann, London.
8. Creative Carving ads. (Material techniques appreciation) – Dons Z.Meilach, Pritam Publishing in the format of Posters, magazine layout, illustration animation and television
9. Bharat Ki Chitrakala (Hindi) - Rai Krishna Das

Books published by NBT

1. Pran Nath Mago Contemporary Art in India: A perspective

2. Jasleem Dhamija Indian folk Arts and Crafts
3. Krishna Deva Temples of North India
4. K.R. Srinivasan Temples of South India
5. Alokendranath Tagore Abhanindranath Tagore
6. Dinkar Kaushik Nandalal Bose
7. Madhu Powle Festival of Colours
8. Badri Narayan Find the Half Circles
9. Ela Datta Lines and colours
10. Discovering Indian Art Upinder Singh
11. Mysteries of the Past; Archeological Sites in India
12. Niranjana Ghoshal Name That Animal
13. Devi Prasad Art: The Basis of Education

Publications Division, Government of India

1. Vidya Daheja Looking Again at Indian Art
 2. Panorama of Indian Painting
 3. Buddhist Sculptures and Monuments.
 4. A. Gosh Ajanta murals
 5. Z.A. Desai Mosques of India
- NCERT: Raja Ravi Varma (Hindi)

Lalit Kala Monographs

Gaganendranath
Jamini Roy
Rabindranath
Amrith Sher Gill
D.P. Rai Chowdhury
Ram Kinker Baij
M. F. Hussain
K.K. Hebbar
N. S. Bendre
K.C. S. Panikkar
Dhanraj Bhagat
Amarnath Sehgal
P. V. Janakiram
Sankho Choudhuri

Painting

Practical:

One Paper

Time: 6 Hours

60 Marks

Introduction

The course in Painting at Senior Secondary stage as an elective subject, which is aimed to develop aesthetic sense of the students through the understanding of various important well known aspects and modes of visual art expression in India's rich cultural heritage. It encompasses a wide range of practical exercises in drawing and painting to develop among the young students, their mental faculties of observation, imagination, creation and technical skills required for their expressions of environment and human beings.

Objectives

The purpose of introducing practical exercises in Painting and other subjects is to help and enable the students:

- >To develop skill of using drawing and painting material (surface, tools and equipments etc.) effectively.
- >To sharpen their observation skills through study of common objects and various geometrical and non-geometrical (i.e. organic) forms found in life and nature.
- >To develop their skills to draw and paint these observations.
- >To develop an understanding of pictorial composition (The use of the compositional elements and the principles of painting).
- >To create the forms and the colour schemes in imagination with an ability to express them effectively in drawing and painting on the surface of paper.
- >To express the different feelings and moods of life and nature in lines, forms and colours.

Class XI

Unit wise Weight age

Units	Marks
1. Drawing: Nature and Object Study	20
2. Painting: Composition	20
3. Session Work	20

Unit 1: Nature and Object Study

Study of two or three natural and geometric forms in pencil with light and shade from a fixed point of view. Natural forms like plants, vegetables, fruits and flowers etc., are to be used. Geometrical forms of objects based on geometrical forms like cubes, cones, prisms, cylinders and sphere should be used.

Unit 2: Painting Composition

(ii) Simple exercises of basic design in variation of linear, geometric and rhythmic shapes in primary and secondary colours to understand design as organized visual arrangements. Concepts of structure, balance, rhythm.

(iii) Compositional exercises in collage; pasting fragments of photographs, (montage) printed pictures, textures etc. use of computer for understanding design and composition.

(iv) Sketches from life and nature

Unit 3: Session Work

(i) Five selected nature and object study drawings in any media done during the session.

(ii) Five selected works of paintings done during the year.

These selected works prepared during the course of study by the candidates and certified by the school authorities, as the work done in the school will be placed before the examiners for assessment.

Note: The timetable to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

Class XII (Practical)

Unit wise Weight age

Units	Marks
Drawing:	
1. Nature and Object Study	20
2. Painting: Composition	20
3. Sessional Work	20

Unit 1: Nature and Object study

Studies on the basis of exercises done in class XI with two or three objects and drapery for background. Exercises in pencil with light and shade and in full colour from a fixed point of view. Studies of human figure with similar approach.

Unit 2: Painting

Imaginative painting based on subjects from life and or nature in water and poster colours with experiments of colour values as well as emotional expressions.

Unit 3: Sessional Work

(a) Five selected nature and object study exercises in any media done during the session, including minimum of two still-life exercises.

(b) Five selected works of paintings done by the candidate during the year.

(c) Group projects for community/industry be considered and given weight age. These selected works prepared during the course of study by the candidate and certified by the school authorities as the work done in the school will be placed before the examiners for assessment.

Note: The time-table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

Guidelines for Evaluation of Practical work

Marking Scheme:

Part I: Nature and Object Study

20 marks

(i) Drawing	10
(ii) Treatment of media/colours	5
(iii) Overall presentation	5

Part II: Painting (Composition)

20 marks

(i) Compositional arrangement including emphasis on the subject	10
(ii) Treatment of media colour	5
(iii) Originality and overall impression	5

Part III: Session Work

(i) Five selected nature and object study exercises in any media	10
(ii) Five selected painting compositions prepared on the basis of life and nature	10

Note: Session-work will also be evaluated on the same patterns as above.

Format of the Question:

Part I: Nature and Object Study

Draw and paint the still-life of a group of objects arranged on a drawing board before you, from a fixed given point of view on a drawing paper of half imperial size in pencil/colours. Drawing should be proportionate to the size of the paper. The objects should be painted in realistic manner with proper light and shade and perspective etc. In this study, drawing-board is not to be included.

Note: A group of objects to be decided by the external and internal examiners jointly as per instructions. The objects for nature study and object study are to be arranged before the candidates.

Part II: Painting:

A painting composition on any one of the given five subjects in any medium (Water/Pastel, Tempera, Acrylic) of choice on a drawing-paper of half imperial size, either horizontally or vertically. Composition should be original and effective. Weight age will be given to a well composed drawing, effective use of media, proper emphasis on the subject matter and utilization of full-space.

Note: Any five subjects for Painting Composition are to be decided by the external and internal examiners jointly as per instructions and are to mentioned strictly just before the start of the examination for part II.

(A) Instructions for selection of the objects for Drawing Nature and Object Study:

1. The examiners, are to select/decide two or three suitable objects in such a way so that natural and geometrical forms may be covered in the group of objects.
 - (i) Natural forms; large size foliage and flowers, fruits, and vegetable etc.
 - (ii) Geometrical forms made of wood/plastic/paper/metal/ clay etc. such as cube, cone, prism, cylinder and sphere.
2. Objects should be selected generally of large (suitable) size.
3. A natural object which is seasonal and locally available near the examination centre, must be included in the group of objects. The natural-objects should be purchased/arranged only on the day of examination so that its freshness may be maintained.
4. Two pieces of cloth for background and foreground, keeping in view the colours and tones of the draperies in different colours (one in dark and other in light tone) are also to be included among selected objects.

(B) Instructions to decide the subjects for Painting-Composition:

1. The examiners are to select/decide five subjects suitable for Painting-Composition.
2. Such subjects should be decided that the candidates may get clear-cut ideas of the subjects and they can exercise their imagination freely.
3. The examiners are free to select/decide the subjects which should be according to the standard of Class XII and environment of the school/candidates. Some identified areas of the subjects for Modelling in Relief are given below in which some more areas may also included:
 - (i) Nature Study;
 - (ii) Design, natural, decorative, stylized and geometrical;
 - (iii) Family, friends and daily life;
 - (iv) Birds and animals;
 - (v) Games and sports activities;
 - (vi) Religious, social and cultural activities;
 - (vii) Personal activities;
 - (viii) Ideas-Personal, social, local, provincial, national and international.

General Instructions to the examiners:

1. Candidates should be given one hour break after first three hours.
2. Work of candidates, for Part I, II and III, is to be evaluated on the spot jointly by the external and internal examiners. Each work of Part I, II and III, after assessment is to be marked as examined and duly signed by the external and internal examiners jointly.

Introduction

The course in Sculpture at Senior Secondary stage as an elective subject is aimed at developing aesthetic sense of the students through the understanding of various important well known aspects and modes of Visual Art expression in India's rich cultural heritage. It encompasses a wide range of practical exercises in making of sculptures in various media for developing their mental faculties of observation, imagination and creation, along with technical skills and familiarity with structures of natural objects human and animal anatomy.

Objectives**Class XI (Practical)****One Paper****Time : 6 Hours****70 Marks****Unit wise Weight age**

- | | |
|--|----|
| 1. Drawing: Nature and Object Study
(as in painting practical : Class XI) | 20 |
| 2. (a) Modelling in Relief in Clay or plaster of Paris
(b) Modelling in Round | 20 |
| 3. Session Work | 20 |
-

Unit 2:

(a) Modelling in Relief on given subjects from life and nature.

(b) Modelling in round based on given subjects from Human figure, Head Study, animal and bird forms, foliage, vegetable and fruit; (c) handling of clay and its techniques, pinching, coiling, rolling etc. (c) use of computer for understand of three dimensional volume and space.

Unit 3: Session Work

Four selected pieces of works prepared during the course by the candidate and certified by the school authorities as works executed in the school are to be placed before the examiners for assessment. Cramp projects for community/Industry be considered and given weight age.

Note: The time table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch

Class XII (Practical)**One Paper****Time : 6 Hour****70 Marks****Unit wise Weight age****Units Marks**

1. Modelling in Relief (clay and Plaster of Paris)	20
2. Modelling in Round (clay and Plaster of Paris)	20
3. Session Work	20

Unit 1: Modelling in Relief***Unit 2: Modelling in Round *****Unit 3: Session Work**

Four pieces of Works prepared during the course selected by the candidate and certified by the school authorities as work executed in the school are to be placed before the examiners for assessment.

*Modelling of simplified human figures, birds, animals and plants in relief and round. Geometrical shapes like cube, cone, cylinder, etc., and their composition in relief as an exercise in design study of textures. Use of plaster of Paris.

Note: The time table to be so framed as to allow the students to work continuously for minimum of two periods as a stretch.

Guidelines for evaluation of Practical

Marking Scheme:

Unit I: Modelling in Relief **20 Marks**

- | | |
|---|----|
| (i) Composition including emphasis on the subject | 10 |
| (ii) Handling of media | 5 |
| (iii) Creative approach & overall impression | 5 |

Unit II: Modelling in Round **20 Marks**

- | | |
|---|----|
| (i) Composition including emphasis on the subject | 10 |
| (ii) Handling of media | 5 |
| (iii) Creative approach and overall impression | 5 |

Unit III: Session **20 Marks**

Four works of Sculpture consisting of :

- | | |
|---|---|
| (i) One Sculpture in Relief (High Relief) | 5 |
| (ii) One Sculpture in Relief (Low Relief) | 5 |
| (iii) Two Sculptures in round | 5 |
| (iv) Group Projects | 5 |

Notes: Session work will also be evaluated on the same pattern.

Format of Questions

Unit I: Modelling in Relief:

A Sculpture in Relief (low/high) on any one of the given five subjects, The size should be within 25 to 30cm. (horizontally or vertically) and about 4cm in thickness from the board.

(Note: Any five suitable subjects for Modelling in Relief are to be decided by the external and internal examiners jointly in accordance with the instructions).

Unit II: Modelling in Round:

A Sculpture in round, in clay, on any one of the given five subjects. The height should be within 25 to 30 cm. horizontally or vertically.

Note: Any five suitable subjects for Modelling in Round are to be decided in accordance with the instructions and are to be mentioned strictly just before the start of the examination for part II.

Instructions to decide the subjects for Modelling in Relief and Round:

1. The examiners are to select/decide five subjects suitable for modelling in relief and five subjects for modelling in round. The subjects of modelling in round are to be conveyed to the candidates strictly just before the start of the examination for Part II.

2. Each subject should be so designed that the candidate may get a clear idea of the subject, however, a candidate can perceive a subject in his/her own way. Distortion of human/animal forms may be allowed.

3. Choice of high or low relief should remain open to the candidates.
 4. The examiners are free to decide the subjects but they should be according to the standard of class XII and environment of the school/candidates. Some identified areas of the subjects for Modelling in Relief are given below in which

some more areas may also included:

- (i) Nature Study;
- (ii) Design, natural, decorative, stylized and geometrical;
- (iii) Family, friends and daily life;
- (iv) Birds and animals;
- (v) Games and sports activities;
- (vi) Religious, social and personal activities;
- (vii) Cultural activities;
- (viii) Ideas-Personal, social, local, provincial, national and international.

4. General instructions to the examiners:

- 1. Candidates should be given one hour break after first three hours.
- 2. Work of the candidates of Parts I,II and III, is to be evaluated on the spot by the external and internal examiners jointly.
- 3. Each work of Parts I,II and III, after assessment, is to be marked as examined and duly signed by the external and internal examiners.

Applied Arts

Introduction:

The Course in Applied Art at Senior Secondary stage as an elective subject is aimed at introducing the students to the field of visual design and communication for advertising and marketing of products through the print and electronic media. It encompasses also a wide range of practical exercises in developing the mental faculties and technical skills for effective communication of message and imaginatively designed in the format of posters, magazine layout, illustration, animation and television ads.

Objectives

The purpose of introducing practical exercise in Applied Art (Commercial Art) is to help and enable the students to develop professional competence in making model drawing lettering, layout preparation and poster so that they can link their lives with productivity.

Class XI (Practical)

One Paper	Time: 6 Hours	60 Marks
Unit wise Weight age Units Marks		
1. Drawing : Nature and Object study, (as in painting practical: Class XI)		20
2. Lettering and layout		20
3. Sessional Work		20

Unit 1: Drawing: Nature and object study

Details as in Painting practical's:

Class XI**Unit 2. (a) Lettering:**

(i) Study of lettering of Roman and Devnagri. Script of relevant regional languages of the students

(ii) Identification of some Fonts, Type-faces and their sizes

(iii) Symbols, trademark, signs, logos as the image of corporate identity

(b) Layout

Making a simple layout with lettering as the main component.

(c) Computer Graphics**Unit 3: Session Work****Submission of portfolio consisting of:**

(a) Three selected drawings/illustrations in any media done during the years 8 marks.

(b) Five samples of lettering and layout of selected themes, including computer exercises. 8 marks

(c) Group Activity to prepare an advertising campaign of social relevance. 4 marks

Note: The time table to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

Class XII (Practical)**One Paper****Times: 6 Hours****60 Marks****Unit wise Weightage****Units Marks**

1. Illustration	20
2. Poster	20
3. Session Work	20

Unit 1: Illustration

Study of techniques of Illustration on given subjects and simple situations supported by drawing from life and outdoor sketching using media suitable for painting

Unit 2 : Poster

Visualization of a poster with specified data and slogan on a given subject in more than two colours, incorporating elements of computer graphics.

Unit 3: Session Work

Submission of portfolio consisting of :

(i) Three selected drawings in any media done during the year including minimum of two illustrations 5

(ii) Two selected posters in chosen subject 5

- (iii) Exercises of computer graphics 5
(iv) Group activity to prepare an advertising campaign of social relevance.
Note: The time table to be so framed as to allow the student to work continuously for minimum of two periods at a stretch.

Guidelines for Evaluation of Practical works

Marking Scheme:

Unit I: Illustrations

- | | |
|--|----|
| (i) Composition including quality of drawing | 10 |
| (ii) Emphasis on the subject with a specific situation | 5 |
| (iii) Reproducing quality and overall impression | 5 |

Unit II: Poster

- | | |
|---|----|
| (i) Layout and Lettering | 10 |
| (ii) Emphasis on the subject | 5 |
| (iii) Proper colour scheme and overall impression | 5 |

Unit III: Sessional Work

- | | |
|--|----|
| (i) Five selected drawings in any media including minimum of two illustrations | 10 |
| (ii) Two selected posters in chosen subjects | 10 |

Note: Session Work will also be evaluated on the same pattern.

Format of the questions

Unit I: Illustration

Make an illustration in black and white in any colour media on any one of the given five subjects with a specific situation. Size of the illustration: 30 cm X 22cm.

Note: Any five suitable illustrations, decided by the external and internal examiners jointly in accordance with the instructions are to be mentioned here.

Unit II: Poster

Prepare a poster-design with specified data and slogan in English/Hindi language, in three flat colours, on any one of the following five subjects. The designing of the poster should have balanced use of typography and illustration.

Size of the Poster-design: 1/2imp. Size.

Note: Any five suitable subjects for poster design decided by the external and internal examiners jointly in accordance with the instructions and are mentioned here, strictly just before the start of the examination for part II.

Instructions to decide the subjects for illustration:

1. The examiners are to select/decide five suitable subjects.
2. Each subject should be given a specific situation, which is a main characteristic of an illustration.
3. Each subject should be so designed that the candidate may get a clear-cut idea of the subject and they can illustrate a specific situation based on given subject-areas.
4. The examiners are free to decide the subjects but these should be according to the standard of the Class XII and environment of the school /candidates.
5. Some identified areas of the subjects for illustration are given below, in which some more areas may be added if needed

Subject with a specific situation for illustration

- (i) Family and friends in daily life.
- (ii) Professional/professions.
- (iii) Games and sports.
- (iv) National events and celebrations.
- (v) Religious events and festivals.
- (vi) Culture-Dance, Drama, Music and Art.

Instruction to decide the subjects for Poster-design:

1. The examiners are to select/decide five subjects suitable for Poster-design.
2. Each subject should be given a specified data and slogan.
3. The subject data and slogan be given according to the standard of class XII and environment of the School/Candidates.
4. The identified slogans should be so framed/designed that the candidates may get a clear idea of the subject.
5. The examiners must prepare a list of areas for poster-design, in which some more areas/subjects may be added.

Theatre

THE NECESSITY OF PLAY

All children play. Throughout the world, in all cultures, children play. Throughout recorded history, children have played. In playing, children learn instinctively; they do not need a teacher. Amongst the many forms of play, dramatic play is especially rich in learning opportunities. It is learning by doing and experiencing. It is holistic, engaging the bodies, minds, hearts and souls of the children, often simultaneously. It is absorbing, compelling children to invest boundless energy and concentration in its myriad activities. It creates a space in children's lives that is magical, transcendental, edifying and deeply satisfying. It has been argued that it is children's propensity for playing that has laid the foundations for the development of mankind's social institutions. Certainly, playing does not stop at childhood, but is carried into adulthood and further developed.

Adults too, benefit from playing; not only in their involvements with the arts and sports, as players and spectators, but also in the ways that they deal creatively with the changes and the challenges in their lives, relationships and careers. Children's natural capacities and capabilities in playing are what the Drama/Theatre teachers in schools exploit and extend in their programmes of study. Just as prehistoric communal rituals and celebrations are the roots of contemporary theatre, so early childhood play is the root that the teacher nurtures and helps bring to flower in the teenagers' independent creative work in theatre studies: as actor, director, writer, designer, technician and critic. It is a journey that moves from illiteracy and oral traditions to the literacy and sophisticated communications of modernity; to the understanding that theatre studies open up a wide choice of worthy career options.

THE NECESSITY OF THEATRE

The fact that theatre is as old as mankind, and has manifested itself in countless forms all over the world, would suggest that it is something important and necessary. The Natya Shasta says theatre is a gift from the gods for mankind's education and entertainment. People everywhere have an unrelenting fascination for the stories on the human condition that are represented in theatre spaces, and more recently via cinema, television and the internet. There is more involvement with fiction today than ever before in history; it has become a big business. Artists and audiences derive many important benefits from their participation in theatre activities. Of course it is entertaining, but it is also so much more, and the reason that it has been applied in many other areas than mainstream amateur and professional theatre contexts. Its service to education, both as a subject and methodology, has been well documented over many decades. Its especial

usefulness in the education and rehabilitation of disabled children and adults has led to the discipline now called Drama Therapy. It has been pressed into service in development work amongst groups as diverse as prison inmates, street children, drug addicts, AIDS patients, adult literacy learners and earthquake victims. In other words, theatre deals not only with fiction, but with reality. Theatre's processes are humane and humanising. Theatre's central concerns are focused on people; individuals, families, communities. It analyses people's characters, words and actions; their relationships, lifestyles, histories; their joys, sorrows and foolishness. And it explores the infinite ways that its findings can be expressed and communicated. Within that synergy of observing, analyzing, debating, researching, expressing and performing, lies the possibility of richly rewarding learning opportunities.

THEATRE IN EDUCATION

Theatre speaks in languages that children understand and relish: movement, mime, dance, poetry, song, costumes, make-up, make-believe. It is vital and dynamic, transacted by doing tasks and having experiences, felt experiences that engage children physically, cognitively and emotionally. It deals a lot with what children already know, but is always keen to fill the gaps in their understanding and extend it. In a sense, theatre's syllabus can be put in one word: Life. There is no aspect of life, no topic that theatre will not attempt to come to terms with and render creatively. In fact, it become~ the site for many other 'subjects' to be brought together, enabling students to see the links and connections between different areas of knowledge. Theatre has the potential to be a catalyst in bringing various departments together to work collaboratively on certain projects, thus enhancing the effectiveness of their teaching. Theatre also plays an important role in reinforcing and furthering the learning of other academic subjects that are taught in conventional ways. It concretizes issues that would otherwise remain abstract and difficult for children to grasp. It puts life back into bookish learning. In this way, theatre encourages the traditional, didactic role of the teacher to be reformed. Theatre is participatory and democratic in its methodologies, requiring teachers too to participate in its activities along with the children and to foster a more intimate relationship with them. than a regular classroom teacher usually has. The nature and content of much of the syllabus depends on mutual trust and respect being developed amongst the students and their teacher. There are no easy answers to many of the problems that are confronted in a Drama class, and thinking is encouraged to be divergent rather than convergent. Students are expected to hold and express a variety of opinions on any given topic. and to seek their own solutions to problems. They make

a contract, agreeing to disagree and respecting differences, not allowing them to come in the way of functioning as a team and working creatively together.

THE SCOPE OF A THEATRE SYLLABUS FOR SCHOOLS

A 12-year programme of Drama/Theatre studies, in its most fully developed form, would provide for the following possibilities:

1. Students would be exposed to, and have learning experiences of, a wide range of theatrical forms and genres; especially those of their immediate cultural region, but also of the larger national and international contexts.
2. Students would have an understanding of how theatre has evolved from earliest times to the present day, and what social purposes it served, particularly in the periods marked by significant developments in its form and/or content.
3. Students would have learning experiences in the complete range of theatre skills: performing directing designing writing fabrication (masks, costumes, props, stage settings) production work (planning, budgeting, printing, publicity) and would have the option to ultimately specialize in one or more of them.
4. Students would have the possibility of progressing through a series of key

Stages of development.

I Primary! Classes I-V.

II Middle !Classes VI-VIII.

III Secondary! Classes IX and X.

IV Higher Secondary! Classes XI and XII.

Each key stage has a syllabus appropriate for the developmental needs and abilities of the students.

5. The syllabus would incorporate Drama's function of interpreting and reinforcing the learning done in other 'subjects' that employ more conventional classroom methodologies.
6. The syllabus would be inclusive of the personal needs of students, facilitating their dealing with behavioural and psychological problems; periodically in parent-teacher workshops.
7. The syllabus would be inclusive of Theatre-in-Education (TIE) techniques which help the students in their analysis of real-life problems and issues, and which aim to find solutions for them.
8. The syllabus would aim to encourage experimentation in different ways of responding to and performing drama; whether scripted drama, drama devised by the students themselves, or drama derived from other stimuli (photographs, paintings, music, poetry, stories, newspapers, television, films, and real-life events.)

9. The syllabus would ensure that students are taught how to respond critically to written texts and both live and recorded performances from a variety of cultures, genres and styles.

10. The syllabus would enable students to work towards formal presentations of both scripted drama and drama of their own devising, and in the process to confront all aspects of production work and management.

II. The syllabus would outline how the planned progression of students through its key stages would be monitored, recorded and assessed by Drama/Theatre teachers.

12. The super-objective of the syllabus is to empower students; to inspire them to fulfil their potential in terms of self-knowledge and self-esteem. It aims to extend them physically, mentally and emotionally so that they become active, thinking, sensitive adults who know the benefits of being positive, creative and expressive; who can find their 'voice', listen to other voices, and work collaboratively as a member of a team. The progressive structure of the syllabus aims to create students who are self-reliant, independent and creative thinkers, who own their knowledge and skills, and are confident in getting things done.

Underlying philosophy

>Drama/Theatre is an area of acquisition and **CONSTRUCTION OF KNOWLEDGE**. Through continuous drama activity, children build knowledge about themselves and the world they live in.

>For learning to be a fulfilling experience, the various **FACULTIES** of the child need to be drawn together - primarily the physical, mental and emotional. Drama activity provides that possibility.

>An essential part of the learning process for the child is to **EXPERIENCE** moments of life. The child needs situations where they can do, think, feel, speak and reflect as part of an integrated activity .

>to realise their **OWN CREATIVE POTENTIAL** and be given opportunity to enhance it right through their school life.

>**MAKE CONNECTIONS** between the subjects they study and themselves – its relevance and interconnections.

>An appreciation of **THEATRE AS AN ART FORM** - all aspects of the craft, its particular practice in the region and the world beyond.

>The theatre process should develop in the student the urge to **QUESTION**, to **SEARCH FOR ANSWERS**, to make **DECISIONS**, to be **CHALLENGED**, to **SOLVE PROBLEMS**, to be **INDEPENDENT**.

>To help the child discover its place in a larger **CULTURAL** context - of history, tradition, custom, way of life.

>**The threads of Drama's progression through the school syllabus**

THREADS	PRIMARY	MIDDLE	SECONDARY
THE BODY	Healthy development and growth. Exploring physical skills and challenges: awareness. control. expression. trust. The body as a site for transformation. metaphor and fantasy: for living through imagined experience. The class's bodies as a collective. An ensemble. a collaborative team.	Dealing with the physiological changes of puberty. Issues of identity and gender. Bodies in relationships. Bodies in conflict with authority and rules. in the search for self's identity and meaning. Vulnerability and insecurity in the no-man's-land between childhood and adulthood.	The body's mature skills and forms of expression: capabilities in a variety of acting styles and genres. Detailed character studies and costume designs. Facing the truth about one's own body, and its potential social roles: initiations. expectations, boundaries. acceptance.
THE VOICE	Healthy development and growth. Exploring the world of vocal sounds. sound effects.sounds of nature. Gibberish explorations of character and emotion. Language development: stress. rhythm.intonation. pronunciation. drilling grammatical structures. Enlarging vocabulary. Choral speaking. singing. soundscapes.stories. poems. roleplay	The boys' breaking voices. Voice registers. Finding your voice/identity. The individual voice and the crowd. the mob. The inner voices of conscience. of alter ego. The voices of reason and desire. Language registers: character, social status,occupation, education.	Confident. Clearly articulated. character. well-reasoned voices. The study and appreciation of other alternate voices (playwrights. critics. novelists. poets. essayists). Voices with a command of language, imagery in various registers. The unique voice of the artist expressive of his/her mission. quest, concerns.
THE SENSES	An indulgent stress on sense perception:looking, seeing, tasting, smelling, touching. As real and imagined experience. The senses as fertilizer for the imagination, infused in all aspects of Drama. Sensitivity to the senses becomes second-nature, and breedr; the sensitivity required in social interactions and creative pursuits.	Sense perception and sensitivity further developed and reinforced, leading to the fostering of sensibility, the ability to appreciate and respond to complex emotional. aesthetical stimuli. A deeper consciousness of Drama's purpose. meaning and means. Learning to work with the right reasons and 'sensibleness'	The senses. sensitivity, and sensibility imbue the young artists' explorations as performers. directors. writers. designers and audience critics. They pave the way towards the possibility of the spiritual experience. transcendent. uplifting: the ultimate work of art.

THE MIND	Focus / concentration----- -Belief----- Curiosity /questioning----- Imagination----- Creativity ----- Spontaneity / intuition----- -Intelligences: bodily-kinesthetic----- logical mathematicalmusical----- ----- spatial----- linguistic----- -----interpersonal----- intrapersonal----- Reflection ---- -----Feelings----- -----	- - - Developed with increasing - - - intensity.challenges and - - - intellectual rigour. - - - And a growing - - - consciousness of what they - - - are as skills and abilities. - - - Supplemented by - - - increasing memory power - - - and repetition. which in - - - turn generateperseverance - - - and patience. - - - An increasingly more real - - -emotional investment.	Comparative studies of otherminds that serve as models for these skills and qualities – via their writings. performances.designs. art. music and other accomplishments.The fullest flowering of each student's mind and its products.The putting out of all thathasbeen fed in. shaped by the student's own experience, vision and perception, The mind of the artist aware of its
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			role and place insociety. Its responsibilities and possibilities, its quest for enlightenment
THE DRAMA SPACE	An empty space of infinite possibility. charged with activity. emotion and imagination. A safe space that is allowing and enabling; in which one can take risks and experiment without the fear of failure or censure. At times a space of stillness and silence: for listening. thinking. imagining. A space that is the whole world and all time. A sacred. magical. transformable space.	A more conscious exploration and usage of the space, allied to experience of various theatrical forms of presentation and varied relationships with audience. The drama space may be extended by using other available spaces. indoors and outdoors. As a site for greater transparency and confessional work by students.the space becomes more private at times. More public at performance sharing times	The students begin to take on ownership of the space as it represents the inside of their heads (and hearts) and is activated by their concerns, transformed by their vision. It is a true workshop space wherein plays. ideas. exercises. techniques. conventions. Are taken apart. tested. repaired and reassembled. refashioned in accordance with the needs and creative impulses of the students. It is a space where the artist's dreamsbecome reality for fleeting moments
DRAMA	Drama for learning----- Feeding in ----- The self ----- Qualities born within----- Fantasy ----- Improvisation ----- Texts: stories, poems ----- Personal writing: stories. Poems ---- Art & craft: illustrations of improvised--> plays. mask-making. puppet-making. Sandtray model-making. simple prop-making, costumes. make-up. musical instruments	----- >Learning Drama----- ----- >The other----- ----->Giving birth toqualities -----> Reality ----- Varied sources: plays, novels. newspapers. Autobiographical material, original scripts, character studies, thoughts and opinions. Critical responses to performances. More detailed. More challenging.-Designing.colour-scheming. choosing fabrics and materials. Posters. Brochures. Scenery design & fabrication. Lighting & Sound design & execution.	----->Putting out--- ----->The artist-- -----> ----->Creative options---- --->----->Key dramatic texts---> ->Research papers, reviews of plays and playwrights, original scripts. Complete production design and fabrication/execution. Projects on theatre form, scenic and costume design of historical periods and other cultures.

(Developmental Needs)

- In class:4 & 5 children may rely more on others feedback but at upper primary level their ability to perform in a comprehensive & sophisticated manner can be exercised **to make them confident & independent at various levels.**

>"**Thinking about their own thinking**" is a major development in logical reasoning

>Thinking about **other people's thinking** critically.

>Social **role 'appearance' & "identity Confusion"** issues' emerge drastically.

>various types of social, academic and life style pressures create **emotional disturbances** of some degree, blocking emotional growth & sometimes leading to anti social or unsocial able behaviours.

>Motivating students to examine exercises, games, improvisations, issues, ideas & ideals. What they are doing and why?

>Role play and characterization may help students to develop their point of view about self & others.

>Giving up the pressure of being judged by others in terms of appearance and behaviour through dramatic roles and activities.

>Dreams of changed society may be tested in dramatic creations in order to put themselves better in the changing world.

>Exploring ambiguous & doubtful social situations around being neither a child nor an adult.

>Situations around conflict with authority figures.

>Themes of loyalty, sincerity and activity based friendship

>The drama class in particular with middle classes may bring out improvisational material, dealing with moodiness, fearfulness, irritability, over sensitively, hyper activity and destructiveness as and when required

Social self

The theatrical / dramatic activity will provide a way out and meaning to emotional. mental. physical and social aspects of the students. They can create a conscious alternative persona by doing, feeling, thinking and behaving like. If I hypothesize my role as this" then my actions become so & so. but if I see my role as 'that' then my actions become such & such.

Sense of theatrical / dramatic self

The young artists at upper level have the capacity to categorize and test various factors, like the plot, structure, characters, available material. performance space. the performance itself & so on. Therefore she/he can draw the conclusions as. 'the play will be like this and will affect its viewers like ? Students may be hypothetically clear about the image of their performance but in practice it may not turn to be what they had in mind.

The serious drama may turn into comedy or vice versa. Redoing and step by step progression is important at this stage to bring a balance between what they imagine and what they do? Any theme, subject, technique or form can be taught to youngsters of upper primary level. if brought to their level of learning. Therefore the students may be introduced to suitable procedures of play making, performing, responding, and interpreting, dealing with various types of conflicts, developing characters, exploring texts and confronting audiences through various performances. Besides continuing their personal developmental work. a curious beginning of "dramatic sense" needs to be exercised at this age Stage.

SYLLABUS AT A GLANCE FOR VI TO VIII CLASSES

CLASS VI	CLASS VII	CLASS VIII
<p>* BASELINE New teacher. new students. new subject (for some). Process of integration. gauging levels of previous experience and needs. Laying foundations for higher level of achievement. DEvised / IMPROVISED PLAY 'The Primary Years". Students' retrospective on first 5 years of school/home. Students control of Content & form. A further base lining project for teacher</p>	<p>* A STREET PLAY Requiring development of physical & vocal skills: clowning / cartooning / choral speaking & singing / work on rhythm. Non-realistic theatre in the round. employing comedy satire, farce. Script writing & song writing</p>	<p>* WORKING WITH TEXT. The analysis of a play text to understand: Story. Plot. Themes. Symbols. Character Development. Design etc. Leading to scene work to explore staging. action. style. character. interpretation. etc.</p>
<p>·WHAT IS DRAMA AND WHY ARE WE STUDYING IT'? The basics on the elements & roots of Drama and their applications. What self development can be benefited? CONSTRUCTING A SCENE In groups, various topics from syllabus. A key moment or issue from a larger story. Still images, making high points and developments. Creating action and tension. Adding costumes, props, music.</p>	<p>CHARACTER Studies of self & others. Comparative studies of characters in plays, novels & newspapers. Focus on issues of IDENTITY, GENDER, RELATIONSHIPS, SOCIAL STATUS</p>	<p>THE STUDENTS WRITING OF THEIR OWN PLAY (S) An exercise in conjuring up a theme / topic, developing a story for it. Then dramatizing it. A collaborative project</p>
<p>* TELLING A STORY Constructing a sequence of scenes. Issues of plot/structure/themes. Exposition. Conflict. Climax. Resolution Dialogue and what need not be verbalized</p>	<p>DEVISING &: PERFORMING A PARTICIPATORY PLAY Study of a participatory play & its importance. Looking for participatory techniques. And improvising the key situations. Devising and performing a participatory play preferably on developmental issue(s) arising out of character studies.</p>	<p>TRY OUT REHEARSALS REWRITING THE SCENES/ SEQUENCES EMERGING OUT OF REHEARSALS. INFORMAL PERFORMANCES.</p>

CLASS VI

Topic/Theme	Activities/Process	Outcome	Suggestions for the Teacher
<p>Baseline Process of integration into a new a subject; gauging levels of previous experience and needs Having foundation for higher level of achievement Retrospective: Devised/Improvised Play "The primary years": Student's retrospection on early years at home and in school; self development and growth; change and learning A further base-lining project for teacher.</p> <p>Telling a Story Constructing a sequence of scenes Issues of plot structure/ theme, exposition, conflict, climax, resolution, dialogue and what need not be verbalized</p>	<p>Mixing up and ice breaking games Play oriented introductory exercises like name, number, greeting & meeting one another Group exercises and games based on simple improvisations that will lead to learning each other Working individually Teacher initiated improvisations after the warm-ups like what you do in Favourite corner of your house; when you want to be alone; what happens when your wishful thinking comes true; a memorable day at school Games and exercises that might lead to revealing situations, emotions and moods in day-to-day life Imagining a fantasy trip that involves sensory responses to sudden changes Working with Partner/s Forming groups to make on the spot improvisations The teacher can keep guiding the groups to respond to basic techniques like start-stop/ freeze action, still image, speaking out thoughts and feeling etc. The topics for explorations could be family, school, fields, parks, bus stand, railway platforms, garden, jungles, <i>panchayats</i>, <i>bazaars</i>, streets & <i>mohallas</i>, related to immediate environment of students. The teacher could initiate</p>	<p>Sense of Ease Mixing up, accepting each other and developing familiarity with others in the given space and activity Awareness of self and others Listening to instructions and responding positively Assessing students nature and capacity through responses to 'on the spot' situations Developing imagination, observation and emotional involvement Responding the everyday world and the imaginary world Integration Presence of mind and body Adjustability with partners and group members. Efficiency in role taking, decision making, situation building and mutual action Revealing of immediate social concerns Adjusting body, mind and emotions with various techniques Widening level of exposure in social circles Group participation and responsibility. Assimilating and formulating approach to total dramatic activity and its relation with life past, present and future Understanding what they "learn about" and what they "learn through"? Form/s of presentation/s to communicate contents/ issues The quality of interaction with partners and other group members</p>	<p>The teacher needs to bring together knowledge, interests and experiences about drama with new elements in order to make base-lining possible Gauge what the students know, who lacks exposure and experience and who has skills and competence As part of language learning the students might have been used to speech and simple dialogue delivery in the primary classes. The focus now should be on communicating through body movement, gestures and expressions using speech at the minimum Encourage acting in given situations in order to draw out their inner reactions through action, movement, expressions, gesture and body language. They might be encouraged to create characters in "as if" situations, so that other participants involved in their actions are not disturbed Through such activities and imaginary situations find out the student's overall attitude towards their immediate social and environmental surroundings Encourage students to observe and express their reaction on larger social issues. Topics and situations might have the element of urgency for action to be taken, decision making or solving a problem. Contrasting dramatic material might bring stereotyped views, prejudices, biases and notions of students to the fore which could become subjects for interactive discussions After the initial integration and general "on</p>

	<p>improvisation in groups on the aforesaid pattern with large number of children. The topics/situations should have scope for participation in larger numbers like working in fields, play grounds, festivals and social functions leading to exposing the student to its region/area</p> <p>Divide students into sub-groups to reflect on how they have been changing physically and mentally; in their interests/hobbies/ lifestyles/habits/ attitudes/ beliefs/ understanding etc. in relation to:themselves (age stages)others and surrounding environment How they have been acting in interactions with their world:With parents, family members, neighbours, teachers, friends, classmates, street and market people With seasons/ environment With known and unknown people What were the incidents/ situations where they acted/ pretended to be happy/ strong/ ignorant/ innocent/ or sad/ dissatisfied/ guilty/The incident(s) which changed one of my habits/ attitudes... Embarrassing situation created by me/others....Is it me who went on changing or others who kept me changing/ others who forced me to change / others who helped in some change What is</p>	<p>Interpretative analysis of their own growth</p> <p>Motivation towards new learning....Developing interest in folk/ regional stories Structuring a play out of a story</p> <p>Interpreting thedramatic Meaning Using and combining the element of drama and a range of voice, dialogue, moment, narration</p> <p>Creating a performance style Exploring structure,meaning and style in a collaborative process Dealing with powerful figures of folk</p> <p>Developing reading, speaking and writing skills Facing audience through the play</p> <p>Scripting and evaluating their own play at the end</p>	<p>the spot"improvisations on topics related to students immediate social circle, a further base-lining has to be initiated to see their reflection on how they have changed since babyhood In contrast to previous exercise, the teacher should remain more as an observer to watch how students cope up in reflecting upon their lives. He/she should introduce the topic including its suggested details and watch the whole process of sharing, discussing, selecting material, devising and presenting it at the end It may initially seem a burden for class VI children reflecting on their own fast changing lives, but it should lead to developing a habit self analysis</p> <p>Children react instantly to what comes to their minds to check its validity which becomes one of the reasons for their not remaining still. Therefore, the child is always into action and thought searching the next layer of life through his/her role play. Most of the time he/she is looking around for approval from the surrounding adults for his/her actions The students need to be made aware of this thin line of difference between drama in life and drama about life on stage. The drama of life is not as controlled and coordinated as on stage. It is unending and unpredictable therefore and it is more important to be seen from an educational and developmental perspective</p> <p>Reflecting on their drama "of life" should not lead</p>
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	<p>it that is changing us?</p> <ul style="list-style-type: none"> - Situations around being neither a child nor an adult... - I like, imagining/ thinking /visualizing / dreaming about. . . - If I am given power to change the society, the first thing I will change is.... - How many times during a day do I use 'yes'/'no'/'yes but...'/ 'no because...'/ 'don't know' Building a story based on the outcome of the aforementioned activities How do we exercise ourselves in various dramatic activities? Describe the activity I liked most in drama class <p>Is there anything that I learn only through drama</p> <p><u>Moving from a scene to a story</u> Preparing ground for physical, vocal and emotional warm ups through games and exercises</p> <p>Telling an interesting incident to your partner in gibberish, using, various pitches, volumes and vocal gesture. The partner in turn will tell his interesting incident</p> <p>Dividing students into four or more groups to narrate regional stories they are familiar with</p> <p>Narrating or reading stories in expressive way using voice, gesture, movement</p> <p>Jointly discussing all the stories, their out line and the most exciting portions which are full of dramatic tension, the humor</p>		<p>students only on checking their conduct at each and every moment of life in terms of right or wrong but rather provide them alternatives and freedom of action to articulate their point of view in a constructive way</p> <p>The question about, how they have been changing since babyhood may not be posed in such ways that shocks them, rather, it should become a bearable consistent awareness and realization process, through all growing and developing stages. The teacher should have a bank of stories as suggestion for performance. For example in the story 'Ungrateful Man" from <i>Panchantantra</i> a man saves the life of another man and also the lives of some animals. The man who was saved in turn cheats the man who saved him to fulfil his greed. While the animals did not do so why did the man do so? Other themes like good versus evil, clever versus innocent, honesty versus cheating or themes of friendship, courage and judgment can be explored to understand positivity and negativity as opposing aspects of human nature.</p> <p>Investigating each aspect of the story should help students to look at their present social order</p> <p>The students should be motivated to choose stories which bring out life, culture, social issues and the nature of their particular region. It can be recorded or oral coming down from their ancestors. It could be about people/ life in mountain, deserts,</p>
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	<p>and the way it ends. Rewriting the stories in short according to dramatic graph and chronology of action bringing in variety of interpretations and points of views in their own social context and finding actions answering questions why, what, how, where and when Issues of types like good and bad, strong and weak, rich and poor, stupid and clever, human and animals, man and woman should be discussed in detail Using dialogue, movement, voice. gesture, expressions, body posture and pace Using element of surprise, unexpected, excitement and moods.</p> <p>Creating live music and sound effects, props, costumes and masks to enhance expression and impact</p> <p>Planning the day for performance and presenting before an audience</p> <p>Critically analyzing audiences response after the show and compiling the script</p>		<p>on sea or about villages, towns, cities or about people, animals and their relationship with nature. It should address the issues of that particular region. which the children are exploring During the process students may be given various exercises to interact with the oldest person in the family or village or area to talk/share/listen to the stories they were told by their elders As a result students should be sensitized about the past history of their locality or region and may also be encouraged to document their progression of work step by step It is also suggested that a story telling session or performance may be organized for students. They may also be given a project on story telling & folk form of their region.</p>
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Secondary

INTRODUCTORY NOTE FOR TEACHERS

As stated in the 'Rationale', in outlining the scope of the Drama Syllabus; "... .The progressive structure of the syllabus aims to create students who are self-reliant, independent and creative thinkers, who own their knowledge and skills, and are confident in getting things done."and in the diagram of 'The threads of Drama's progression through the school syllabus', in the section on 'The Mind', it is stated that the Secondary phase would nurture". . . The fullest flowering of each student's mind and its products. The putting out of all that has been fed in, shaped by the student's own experience, vision and perception "Believing that the students who opt for Drama studies at this level are those who have the desired aptitude, skills and thirst for deeper knowledge, the syllabus makes rigorous and challenging demands of them, physically and intellectually. The aim is to acquire a higher degree of academic respect for the discipline than has so far been achieved, and to realize its potential to offer viable career options for its students. Thus far, in the syllabus of Classes I to VIII, Drama/Theatre studies have primarily targeted the developmental needs of the students, the integration of Drama with other academic subjects and the inculcation of basic skills and understanding of the discipline. Now, at the Secondary level, there is a shifting of gears and a change of direction as the subject comes fully into its own as a specialization with a distinct field of knowledge. The two-year syllabus for Classes IX and X comprises a study of Indian theatre from its earliest roots to its contemporary manifestations, as well as select aspects of world theatre, culminating in the devising and production of a play. That, seemingly, is a massive undertaking, but points to the fact that the aim is for the students to develop awareness and understanding that are more wide than deep; that they appreciate the vast array of theatre activity that is our heritage, and that they become inspired to develop its possibilities. The two year syllabus for Classes XI and XII enables students to take on the role of full-fledged, maturing artists, and demands of the 'class' that it function as a theatre company for much of the time. There are two major play productions undertaken; one a devised play, written on a collaborative basis during a course on playwriting, and the other a play by a major playwright. There is also a self-directed research project on aspects of theatre of the students' own choice. The challenge to the teacher of these classes is to maintain a high degree of practical, experiential participation by the students, to avoid getting bogged down in sedentary and cerebral pedagogy. Ways and means have to be sought to keep students actively involved, to pass the onus of responsibility (to find out, to explore, to create, to seek answers and solutions) over to the students. The issues of the students' growing independence, self-reliance

and self-confidence are as important as the issues surrounding the subject and its syllabus content. The students will become artists and creative thinkers to the extent that they are treated and respected as such. To say that the teacher becomes more of a facilitator may not be very helpful because many facilitators operate in dogmatic, authoritarian ways, making it very clear what answers they expect, or forcing their personal likes and dislikes onto the class. There is nothing inappropriate about the word 'teacher' if s/he is respectful and appreciative of the students' right to think differently and independently. The encouragement of divergent rather than convergent thinking is anyway at the heart of all arts education. More detailed notes and suggestions for teachers are given separately for each of the Classes IX, X, XI and XII, following the outlines of their syllabi. A guideline to the monitoring, recording and assessment of the students' progress is given in the final section

CLASSES IX and X

CLASS IX	THE ROOTS OF THEATRE <ul style="list-style-type: none"> • Ritual • Festival/Celebration • Myth • Primitive Man • Language Development 	SANSKRIT THEATRE <ul style="list-style-type: none"> • The Natya Shastra • Archetypal Characters • Rasas • Fonnalised and heightened style of peronnance. • The symbolism of the Purvaranga. • Sanskrit Drama 	FOLK THEATRE <ul style="list-style-type: none"> • Multiple forms and conventions. • Regional Variations • Working knowledge of a folk form in the immediate cultural region. 	WORLD DRAMA (Pre-Modem) <ul style="list-style-type: none"> • Classical Greek and Roman Drama • Shakespeare and Elizabethan Drama • Japanese Noh and Kabuki Drama • Italian Commedia dell'Arte and French • Farce
CLASS X	MODERN INDIAN DRAMA <ul style="list-style-type: none"> • A survey of major plays and playwrights. • A focused study of plays, playwrights and theatre practitioners of the immediate cultural and linguistic region 	MODERN WESTERN DRAMA <ul style="list-style-type: none"> • Psychological Realism • Other-isms; Symbolism, Expressionism, Surrealism and Absurdism • Political Theatre 	DOCUMENTARY DRAMA <ul style="list-style-type: none"> • Researching, devising and performing a play based on a news item. <p>-----</p>	<p>-----♂</p>

CLASS IX

LEARNING OBJECTIVES	THEME/TOPIC	SUGGESTED ACTIVITIES	THEORY	NOTES TO TEACHER
<p>To gain awareness of the early social and religious roots of drama as community rituals and celebrations.</p> <p>To have experience of group devising process using sound and movement.</p> <p>An understanding of the principal features of the Natya Shastra.</p> <p>The study and performance of selected portions of a Sanskrit play.</p> <p>To gain awareness of the multiplicity of genres, forms, styles and techniques in the regional folk theatres of India:</p> <p>a complex of tribal, village and urban traditions.</p> <p>To learn the basic skills and conventions of at</p>	<p>RITUAL FESTIVAL/CELEBRATION MYTH PRIMITIVE MAN THEATRE IS ESTABLISHED AS AN ART FORM IN ITS OWN SPACE. SANSKRIT THEATRE AND ITS BASIS IN THE PRINCIPLES OF THE NATYA SHASTRA. THE BLENDING OF DIVERSE MEDIA AND MULTIPLE S1YLES TO COMMUNICATE RASAS. REGIONAL FOLK THEATRE CLASSICAL GREEK AND ROMAN TRAGEDY AND COMEDY. SHAKESPEARE'S SECULAR JAPANESE NOH AND DRAMA. KABUKI. ITALIAN COMMEDIA DELL'ARTE AND FRENCH FARCE.</p>	<p>Explore rituals in daily routines.</p> <p>Explore society's rituals around birth, birthdays, marriage, death, festivals, Holidays Olympic Games, etc.</p> <p>Explore formalized ritualistic movement and symbolic gestures.</p> <p>Explore early man's evolutionary development from monkey to biped and nomadic lifestyle of hunter-gatherers.</p> <p>Explore primitive stage of language communication using gibberish.</p> <p>Explore tribal music, making or acquiring percussive instruments, Rattles, flutes. etc. combine with song and dance.</p> <p>Integrate all explorations into devised play, incorporating costumes, masks, body-painting and accessories.</p> <p>Explore characters as being archetypal or symbolic as forces of good or evil. Compare with contemporary film</p>	<p>Darwin's evolutionary theories.</p> <p>Myths and their meaning and purpose</p> <p>The rhythms of the universe, heavenly bodies, seasons, day and night.</p> <p>Giving us our sense of time.</p> <p>The rhythms of our mechanical bodies, waking, sleeping, Breathing, heart pulse; etc.</p> <p>What is language? Verbal and non-verbal.</p> <p>The stages / ages of human life. Dramatic enactments as prayer and sympathetic magic.</p> <p>Shamanism and pantheism.</p> <p>Comparative research studies of other cultures and their myths: e.g. Egyptian, Scandinavian, African. N American Indian. Relate racial memory of hunting to children's games and sports. The Natya Shastra as the fifth</p>	<p>Intellectually, the project deals with knowledge the students already have; the issue of "making connections" is prioritized.</p> <p>The students learn that the drama developed out of people's lives and beliefs. not separately from them. The anthropological thread runs through all drama studies. As far as possible, relate references and examples to local cultural models, especially those rich in adivasi traditions, which may be visited, observed first-hand and shared.</p> <p>The assistance of a classical dancer may prove to be invaluable in developing stylized movement</p>

<p>least one folk form, especially one from the students' own region.</p> <p>A survey and appreciation of major theatre forms from around the world prior to modern period. How they differ from the Indian world-view and aesthetics.</p>		<p>characters. .</p> <p>Explore performing in stylized conventions of mime and gesture: with heightened speech, and with vocal and instrumental music. Explore the performance of introspection and inner states of being. Explore the conventions in the roles of the sutradhara and the vidusaka. And compare with narrator equivalents. Perform an abridged version of a Sanskrit play. Organize a visit to a performance of classical dance, or dance drama, if not a Sanskrit play. Practical exercises to explore as wide a range of forms and conventions as feasible:</p> <ul style="list-style-type: none"> - ballad and recitational katha forms - processional theatre lilas/cycle forms mask forms, and mask-like make-up street theatre - temple theatre - puppet forms <p>To attend performances</p>	<p>Veda: informed by Vedic philosophy and ritual. The major Sanskrit dramatists and their plays. Rasas. Consider the implications of the purvaranga as a preliminary puja. Research on the history and development of the local folk form being learned. Making connections with other forms from the same or other regions. Wall displays of the cultural regions of India, detailing the folk forms and visual materials Aristotle's POETICS and a comparison with the NATYA SHASTRA. Why is there no tragedy in Indian drama?</p>	<p>skills. Local practitioners may be invited to give performances or lecture demonstrations.</p>
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		<p>practical understanding of it, sufficient to be able to devise a short play.</p> <p>Research projects in groups into the historical period, social context and theatre architecture of the forms.</p> <p>Scene work of representative plays to explore conventions and styles in non-realistic ways.</p> <p>of folk theatre, especially during festivals. Or to attend plays which incorporate folk conventions.</p> <p>To focus on one local folk form and gain a practical understanding of it, sufficient to be able to devise a short play</p> <p>.Research projects in groups into the historical period, social context and theatre architecture of the forms.</p> <p>Scene work of representative plays to explore conventions and styles in non realistic ways.</p>		
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CLASS X

LEARNING OBJECTIVES	THEME/TOPIC	SUGGESTED ACTIVITIES	THERORY	NOTES TO TEACHER
<p>A survey of major plays. Playwrights and theatre practitioners of India since independence. A more focused study of theatre's achievements in the linguistic and cultural region that students are in. A broad survey of twentieth century western drama, charting is major developments around key directors, designers and playwrights and their work. An awareness of key theoretical texts, and working knowledge of key play texts. The devising and performing of a documentary drama based on a news item. (30 - 60minutes)</p>	<p>CONTEMPORARY INDIAN DRAMA. Utpal Dutt Chandrashekhar Kambar Mohan Rakesh Girish Karnad Dharamvir Bharti G.P. Deshpande Adya Rangacharya Vijay TendulkarMahesh Elkunchwar Badal Sircar POLITICAL THEATRE The development of PSYCHOLOGICAL REALISM. The development of other - ISMS: SYMBOLISM, EXPRESSIONISM, SURREALISM, ABSURDISM DOCUMENTARY DRAMA</p>	<p>Group research projects that will avail awareness And understanding of the multiple forms of theatre and the variety of its content, concerns and purposes. Practical explorations of themes. forms and characters in select major plays of the immediate cultural region. Visits to watch plays by local theatre groups, and visits to the school by local writers, directors and performers, to share their knowledge/skills. Ionesco, Beckett and Pinter. Explorations of the theories and plays of Meyer hold. Brecht. Bond and Bola. The devising and performance of a TIE programme on a socio-political issue. Incorporating participatory techniques such as 'forum theatre' and 'hot seating' Group research projects on the work of Darwin, Marx and Freud: an assessment of how science and psychology impacted the arts. Acting exercises drawn from the work of Stanislavsky. Especially on emotional memory and physical action. Scene work on select texts of Chekov, Ibsen or Strindberg. Research projects to trace the parallel trajectory of</p>	<p>A more conscious awareness of genre to be developed. As well as theatrical terms: historical, mythological, satirical, political. epic, musical, melodramatic, poetic, realistic, stylized, multimedia, flashback, climax, plot, theme. location, etc. Worldwide political change in the struggle for freedom from monarchical rule and imperialism. The rise of communism and fascism. and their defeat. The establishment of secular democracies. capitalism and a global village. This impacted theatre with the license to stimulate political awareness and debate. when it was not censored or banned. The developing scientific and technological temperament compels theatre to represent the human condition more realistically and truthfully. Stanislavsky and his attempts to devise a scientific system for the training of actors. The 'new' writing of playwrights</p>	<p>Language problems have to be confronted. Translations of plays have to be sourced or even undertaken. The aim of the survey is to cure ignorance of the theatrical activity that has been generated in the country. It is not an in-depth, academic study. but an awareness campaign towards stimulation. Sociologically and culturally a challenging unit. But with the developments in India over the last few decades, not so far removed from India's contemporary reality. Parallel examples maybe drawn from the work of Indian artists The project is the culminating event of the year's study: the complete performance of the whole play devised by the students themselves. The news item facilitates the quick procurement of the story idea. Absolute</p>

		<p>these - isms in painting, sculpture, architecture, film and dance. Distortion,exaggeration, the influence of dream experience. and the breakdown of language,explored in texts by German expressionists. Group projects to search newspapers/magazines, or to interview concerned local people, for a true story with dramatic potential. Research to accumulate facts, Photographs, Materials, etc.Evolve the play through a process of discussion, trial and error improvisation, and writing drafts.Explore and fix design elements of stage, set, costumes, props, sound, music, lighting, etc.Casting of actors and production crew. Rehearsals and production work. Performances. Post-production clearing up and review of achievements.</p>	<p>such as Chekov, Ibsen, Strindberg, Gogol, Shaw, O'Neill.A century of rapid scientific and technological development, and the growth of cities, offset by world wars and social change. THEME. Agreement on the major theme(s) that the story illustrates. PLOT DEVICES. The story may be told in a number of ways: it may not start at the beginning.CHARACTER DEVELOPMENT. REALISTIC DIALOGUE</p>	<p>faithfulness to facts may be tempered by the need to make it workable and dramatic. The theoretical aspects of the making/writing of the play are as crucial as its content.</p>
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**Senior Secondary
Essential features of Dro1!ression.**

CLASS XI	<p>PLAYWRITING Learning the art of playwriting by devising and writing an original play on a collaborative basis. A systematic process covering all major aspects:THEME,GENRE/Form,STORY,PLOT CHARACTER,LOCATION,SOUND/MUSIC LIGHTING,DIALOGUE/STAGE DIRECTIONS</p>	<p>PRODUCING AND PERFORMING A PLAY The production and performance of the students' original play, inclusive of all aspects of design and fabrication. ORGANISATION: Casting and Production Teams Schedules Budgets PRODUCTION DESIGNS,SYSTEMS OF REHEARSAL, TECHNICAL AND DRESS REHEARSALS STAGE MANAGEMENT,FRONT-OF-HOUSEMANAGEMENT,PERFORMANCES POST-PERFORMANCES</p>
CLASS XII	<p>SELF-DIRECTED RESEARCH PROJECT ON AN ASPECT OF THEATRE OF THE STUDENTS' OWN CHOICE A wide variety of options to explore in depth the work of the director, the designer, the performer, the playwright, the theatre historian, the critic, the biographer or the theoretician. It may include a comparative study of theatre. TV and film media. A written document, supported by performance studies. designs. art-works, recordings. photographs, films. etc.</p>	<p>PRODUCING AND PERFORMING A FULL-LENGTH PLAY BY A MAJOR PLAYWRIGHT All responsibilities in term of acting, direction, design, and technical aspects carried out or supervised by students. Written day-to-day documentation of project by each student. and self-assessment.</p>

CLASS XI

LEARNING OBJECTIVES	THEME/TOPIC	SUGGESTED ACTIVITIES	THERORY	NOTES TO TEACHER
<p>To devise and write an original play on a collaborative basis. Through this challenge, to learn the art of playwriting in a systematic process that covers all its major aspects as a delineated opposite. 12 weeks schedule.</p> <p>To document the process. And personal responses to it. In a journal; to be handed in later for assessment. To undertake the production and performance of the above play. inclusive of all aspects of design and fabrication. 13 weeks schedule. To sustain the maintenance of a personal journal</p>	<p>PLAYWRITING.</p> <ul style="list-style-type: none"> - Theme - Genre/ Form - Story - Plot - Character - Location - Sound/Music - Lighting Dialogue Organisation: Casting and Production Teams. - Budget - Production Design: Stage Settings Props & Furniture Costumes & Accessories Printing & Publicity Materials Music/Sound Lighting Make-up & Hairstyling Slide/Film Projection Movement/Dance/Fight Choreography Rehearsals - Stage Management - Front -of- House Management - Performances Post-Performances 	<p>"What do we want the play to be about?" is the initial question to be resolved in small group discussions. then feeding back to the whole class. Plays already explored may be referred to as examples. It is to be determined: "What kind of play does the group want to make?" again through group discussion and with reference to existing textual models. And TV /film genres. Working as individuals or small groups, students create story outlines (not scripts) that embody the thematic concerns agreed upon. and that include a sufficient number of characters to satisfy the needs of the group. The stories are read to the group that then gives feedback and suggestions. This may then invite the need for revision/ rewriting. When all story outlines have been heard and refined, the group opts to choose one of them or seeks a way to integrate the positive aspects of all of them. A useful way to reach the decision is to have story outlines tried out in improvisations. "What is the most dramatic way to tell/stage the story?" Various plots are tried and tested in improvisations, Until agreement is reached on the most effective one. Biographical sketches or CVs are made for the characters in the story - details of age. education. Occupation, lifestyle hobbies/interests, looks,</p>	<p>THMES are not stories. but the large issue or topic that the play will deal with. They are usually single words or phrases; e.g. LOVE, WAR, REVENGE, GENDER,CRIME, GENERATION GAP, HUMAN RIGHTS,An opportunity for a more detailed awareness of GENRE (e.g. comedy. Political satire. Murder mystery. Science fiction. fantasy) and FORM (e.g. musical. folk form, street play. circus. multi-location. Indoors or outdoors) "What makes a good story?" the question stimulates an archetypal story structures found in myths, fairytales, Folk tales, novels, plays and films, "The Hero's Journey" as the classic paradigm, and the three - act structure that turns on key plot points.Plotting is the ordering of the events in the story. A linear progression is</p>	<p>Creative decisions are required to be taken at every step of the process and are perhaps best taken by a democratic majority vote. The option of amending or reversing a decision is always left open. It is a matter of discovering what works best. Interminable discussions which delay progress are to be avoided. Story outlines are not lengthy or detailed. Examples would best illustrate these options. This exploration of character is done prior to the casting of the play. and indeed helps to inform the group who is best suited for which role(s). ROLE ON WALL, As characters are fleshed out. the students can draw or paint representations of them, with notes of key characteristics, to create a gallery and to inspire further debate,Photographs, cartoons, of relevance may be added to enrich awareness.These design ideas are not necessarily the</p>

		<p>physical characteristics, idiosyncrasies, habits, dreams, ambition, strengths and weaknesses. HOTSEATING is a useful exercise to test the awareness and performance of these details. The characters' relationships in and outside of the story are explored in improvisations in pairs or small groups. Character development during the action of the play is explored to ensure that they change and do not remain static. Character studies may be undertaken outside of school. Depending on the needs of the story; or guests may be invited to interact with students. The greater detailing of the characters and their relationships will probably require the story outline to be revisited and revised. The detailed visualizing of the location(s) of the play is required. The choice of unusual and visually rich locations may further inspire character and action, but above all must serve the needs of the story. Students make choices and draw them up, or take photographs of existing locations, or search books and magazines. Decisions are taken by the group as to whether the location(s) will be represented realistically, symbolically, or not at all. The play is regarded from the point of view of aural enrichment. First a list of sound effects and music cues that are integral to the action or to the character, sounds of birds, a storm, traffic, explosions</p>	<p>most common but not compulsory. A story may begin at its end and then move backwards for example. It may jump back and forth between present and past events. Also a story may have several plots which need to be interwoven. "Character is action". Meaning that it is revealed in what they do and how they behave. Music and sound are used to enhance the communication of the play's meaning. They themselves may be characters. They also need to be accurate: historically, Geographically, culturally, stylistically This may require the organization of a music Light, colour and their associations. Effective dialogue writing, including stage directions. Time and management planning. Designing A Play. Systems of Rehearsal The Responsibilities of the Stage Manager</p>	<p>final stage designs. At this stage of the process. they are primarily connected to the development of awareness in order to write a more complete script. Again. these details will be written into the script eventually. The amount and quality of sound and music ingredients will largely be determined by genre and form. If it can be arranged, either at the school or in an auditorium, a lighting workshop by a specialist would greatly enhance understanding and stimulate creativity. Working collaboratively ensures that all students are involved and also that the task is completed more quickly. The authoring of an original script is a major achievement and may be celebrated in whatever way is considered. A lot depends on the size of the play and the size of the group in determining these issues. What is practical and workable has to be borne in mind. The teacher has to decide whether s/he will direct the play. Or whether</p>
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etc.. or music from a radio, or from an instrument that a character plays. Then a list of additional sounds and music to create mood or atmosphere. Decisions are taken as to whether they are real or symbolic. live or prerecorded. The story outline and its locations are searched with a view to making decisions which will enhance the effect of lighting. In the various scenes is it day or night, dawn or sunset, summer or winter? Should the light be bright or gloomy. white or coloured? Is the light to wash the whole stage, or is a specific area to be spot lit? Are shadows an important requirement? What are the light sources to be represented in the locations? (Sun. moon, lamps. candles. wall-lights, chandeliers, car headlights. fire-light. etc. All the above considerations and decisions, together with the try-out improvisations of story and character, qualify the group to make its first draft of the script. Different groups of students work on a collaborative basis on different scenes. When completed, they are read out to the rest of the group who then offer suggestions towards improvement, or better still, they are tried out as enactments by another group, allowing the authorial group to hear (and see) what they have written. Once consolidated into a final draft. the script may be given for typing. and copies may be made. This document constitutes a working script for whenever

the responsibility can be given to a student, or any other competent person. This may have to be made in liaison with school authorities and other departments and individuals whose assistance will be required. As far as possible, ensure that the design Elements, as soon as Possible, are worked into rehearsals, and not left to the last moment. The school authorities may undertake these responsibilities or perhaps student volunteers from other classes. The day-to-day journals and selfassessment are to be handed in, and become part of the teacher's criteria of assessment. Eventually they are returned to the students. The definitive version of the script, based on its performances, should also be undertaken; perhaps including production photographs

rehearsals commence. during which phase it may undergo further revision. The definitive draft of the script will be written after the performance of the play. The group decides whether:

1. All students will be involved in both production work; or performance and
2. There will be a division of labour into cast and crew; also
3. There will be more than one cast, implying a sharing of responsibilities once again

The dates and location of the performances have to be fixed, and schedules for rehearsals and production work made out. It has to be worked out if and how much money is available for use. Production departments must know if and how much they can spend since it affects designs and plans. It depends on the play's specific requirements. but the list gives an indication of the different aspects of the production requiring design work prior to execution. Much thinking has already been done for many of them. Now ideas have to get fixed, and fabrication has to be gotten underway. Periodic meetings of all departments ensure the integration and consistency of the design elements, which strengthen the play. Rehearsals generally are organized in phases:
Phase 1: initial readings and discussions, Exercises and improvisations based on the text; but this phase is redundant because the

students already know the play so well. Phase 2: a rough 'blocking' of the play. working out the main lines of action, or the mechanics of the play. During this phase actors learn their lines. Phase 3: the working out of detailed action; dealing with props and costumes; learning dance and fight choreography; character details in terms of movement and speech and control of the character's emotional graph. Phase 4: the final phase, running non- stop through the whole play, after which comments are given and fine-tuning encouraged, Phase 5: technical and dress rehearsals at the venue: the working out of problems of all aspects of the production. The play becomes an efficiently running machine. The Stage Manager and his/her Assistants have attended all rehearsals and are fully aware of everything that has to happen and when and why, both onstage and backstage. They have come to a position in which they now virtually run the whole show, overseeing and cueing all operations within it. FOH Management is traditionally in the context of an auditorium, but whatever kind of venue, indoors or outdoors, it looks to the requirements of the audience. This includes a Box Office for the selling of tickets or passes; ushering and the distribution of play brochures; organizing refreshments and toilet

		<p>facilities; a foyer display of relevant materials; and car- parking. A timetable is made for the arrival of all personnel involved and the sequence of operations in preparation for the performance. Performers would benefit from a physical and vocal warm-up. Deficiencies in the previous performance may require re- rehearsal or modification. If, at the end of the performance, the audience can interact with the cast and crew, it would be a valuable bonus to the students' assessment of their achievements. Beyond the immediate winding-up operations and statements of accounts, the students make a written self- assessment of their contribution to the project, including an appraisal of what they learned and what they have yet to learn. It is added to the day-to- day journal that has been maintained through the whole project.</p>		
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CLASS XII

LEARNING OBJECTIVES	THEME/TOPIC	NOTES TO TEACHER
<p>To undertake a selfdirected research project on an aspect of theatre of the students' own choosing. To develop resourcefulness, independence of mind, a spirit of enquiry, critical faculties, and deeper knowledge of an area of specialization of interest to the student. 12 week's schedule.</p>	<p>Topics will be particularized by the students in consultation with their teacher, but some guide lining options are:</p> <ol style="list-style-type: none"> 1. A concept for the direction of a play, showing evidence of reading, research, references to previous productions. And clear articulation of the student's vision for his/her interpretation. with reference to staging, production design, and meaning. 2. Stage and/or costume designs for a play. supported by evidence of study & research. 3. The writing of an original play. showing clearly the stages of development and evidence of research. 4. A study of a particular playwright/director /designer /actor; incorporating biographical details. The developments of their ideology and practice, and an assessment of the importance of their contributions. 5. A study of a particular period of theatrical history; Its socio-political context; the forms of theatre that were 	<p>The projects are conceived as being individual student assignments; but at the teacher's discretion may be undertaken in pairs or small groups. Progress would be Monitored continuously on a one-to-one basis with the student or group, but periodic tutorials would keep the whole group abreast of each other's progress, and</p>

	<p>developed; the significant theatre artists of the period., with evidence of having studied at least three major plays.</p> <p>6. A detailed comparison of plays and films, especially those exploring the same subject, or plays which have been made into films; noting the similarities and differences in interpretation.</p> <p>7. A performance-oriented study of a major theatrical character to be rendered as a solo performance; or the same character is interpreted in a variety of styles of performance; supported by a written documentation of its development and its script.</p> <p>8. A study of theatre form; a historical survey of architectural spaces, showing an awareness of the theatre forms they accommodated; or a study of auditoria and non-permanent theatre arrangements in current usage in the students' region.</p> <p>9. Any other project that springs from the student's interests. Skills and concerns, and that will challenge the student's abilities in the areas of reading. Research, original ideas. cogent argumentation and clearly articulated understanding. The research project must be handed in as a 'publishable' document, along with any supporting materials (designs. art-works, fabricated items, recordings photographic/film documentation. etc.), and be available for inspection and assessment by external examiners. The performance studies are more problematic. If they can be 'kept' alive for viewing by external examiners. that is the ideal; if not. they would be assessed by a local competent authority. and perhaps filmed or photographed. These materials then become an attachment to the written documentation</p>	<p>allow for feedback, suggestions and support.</p>
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LEARNING OBJECTIVES	THEME/TOPIC	SUGGESTED ACTIVITIES	THEORY	NOTES TO TEACHER
<p>To undertake the production and performance of a full length play based on an existing script by a major playwright or by an exceptionally gifted student.. All responsibilities in terms of acting, direction, design and technical aspects are carried out or supervised by the students. 13 weeks schedule. Documentation of the project is undertaken by each student by the ongoing maintenance</p>	<p>Choosing the play. Materializing a sufficient number of copies of the text. Author's royalty payments or performance fees if applicable. Reading and comprehending the play. Casting and Production Work Responsibilities. Design: Phase 1. Acting: Phase 2. Design: Phase 2. Acting: Phase 3. Production Work: Phase 3.</p>	<p>The students make presentations to the group about the play that they propose, offering a summary of the story and its production requirements, and stating why it would be meaningful to undertake. The students vote on the play that most appeals to them. It has to be decided whether the school department. library, or the students themselves purchase copies of the text.</p>	<p>"Pitching": the art of effectively selling an idea or concept. The text. The playwright. The socio-political background of both. If the play is to be staged in the school premises. the stage settings should be fabricated at the venue to</p>	<p>The teacher is in the role of consultant. Photocopying and other forms of copying published texts is illegal. If a student has already researched this particular play /author, s/he would be well placed to share their understanding and findings. The decisions on the dates and venue of the performances, the production schedules, and production budgets have also to be</p>

of a journal. It is a record of their personal contributions, Ideas, solutions to problems, record of meetings and their responses to the whole experience. It will ultimately include a self-assessment of skills learned, personal growth and limitations.

Acting : Phase 4
Production Work:
Dress Rehearsals:
Phase 5
Performances.
Journals.

The publisher and/or the author or the author's agent has to be written to in order to resolve this legal issue. After reading and discussions of initial responses to the play, the students aim to achieve a working knowledge of it through improvisations: performing it (in portions. in groups) in their own words. This avails an exploration of narrative, characters, relationships, and form. The group resolves whether and to what extent there will be a sharing of these tasks or whether there is a clear division. Following the casting, another round of improvisations to explore narrative, character and relationships; also to reveal background action. and scenes outside of the text. The departments for stage design, props & furniture. costumes & accessories, make-up & hairstyling. sound & music, lighting, printing & publicity, etc., begin their explorations and list-making towards evolving design concepts. They all meet together periodically, and they all attend rehearsals as often as possible. The rough blocking of the main lines of action. working with the text and with trial scenic arrangements. Singing and dance elements. if any, begin to be worked

facilitate rehearsals there at the earliest. If it is to be staged elsewhere, sufficient time must be allowed for the installation of the stage settings (and lighting) and rehearsals with them.

taken by now. If the play is to be staged in the school premises. the stage settings should be fabricated at the venue to facilitate rehearsals there at the earliest. If it is to be staged elsewhere, sufficient time must be allowed for the installation of the stage settings (and lighting) and rehearsals with them.

		<p>out. Dialogues are memorized. Improvised settings, props and costumes are tried out in rehearsals. Ideas and concepts get agreed on, and fabrication gets underway. Sound & music, and if possible lighting, also get tried out in rehearsals, before getting fixed. Printing & Publicity designs for posters, tickets, Mailers, brochures. etc.. also get fixed, and final artworks are executed. Arrangements are made with agencies outside the school if required: for the hire of equipment (sound, lighting., furniture) or for other services (printing, painting, carpentry, refreshments). Detailed blocking of action, dances, fight sequences, Character graphs solidified. Development of rhythm. Pace, tension. Costume and make-up trials. Fabrication work in all departments. Trials or continuous involvement in rehearsals until satisfactorily completed. The success of the project depends largely on all aspects of production work being completed during this phase. All the elements of the production are fabricated or arranged for, and now have to be orchestrated in technical rehearsals of the whole play, remedying</p>		
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		<p>problems in the process. The term is a misnomer because the dressing of the actors and the set has already been rehearsed; but it refers to the nonstop rehearsals of the whole play and all its technical elements at the performance venue. Dress rehearsals are sometimes used as previews for the Press. The issues of Stage & F.O.H. Management, Performance and Post-Performance procedures outlined in the Class XI Syllabus remain unchanged for Class XII.</p> <p>After the performances, students write self assessments. The journals and accompanying materials are handed in for assessment.</p>		
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A NOTE ON ASSESSMENT

It is generally acknowledged that students do not learn in the arts in the same way that they learn in other academic subjects. Because of the unpredictable nature of the arts, there are important aspects of aesthetic education which clearly cannot be approached with familiar incremental models of learning. Students do not necessarily become more creative as they grow older.

What does achievement in Drama look like?

Is it a purely subjective area of experience that lies outside the scope of assessment? This question pertains to those teachers who view Drama as a purely 'child-centred' activity and who are concerned with developing people rather than Drama (and certainly not Theatre). Such teachers tend to believe that 'self-expression' is an end in itself, and that students should do what they want without interference. Drama has no subject-specific body of knowledge, they argue. So another question for these teachers is: Does not this preoccupation with the child and its psychological state deny the child's gradual initiation into the variegated world of theatre, into a collective aesthetic and into a historical dimension? Does it not lead to a form of intellectual poverty and to boring classes for the students?

Other teachers may see Drama as a learning medium, an effective tool of enquiry extended across the curriculum. In this, Drama is used to reinforce the teaching of other academic subjects, and, in the process, forfeits its own identity. The question for these teachers is: If Drama is characterized primarily as a method of teaching learning, if students are expected to learn 'through' Drama, then must not the subject of assessment be what they learn rather than Drama itself? The consequence of the above teachers' concerns is that evidence of achievement in Drama tends to be 'ephemeral'. They presume to grade students on criteria such as self-expression, self-confidence, creativity and cooperation, for example. But on what basis is achievement in these areas assessed, and how is the students' progress towards them monitored? Are they not the concerns for all teachers of other subjects too? Is there any logic in seeing them as the preserve of the Drama department? Can it be proved that the social skills demonstrated in Drama classes are the 'result' of engagement in Drama? Or that they are necessarily sustained beyond the Drama class? The fact that students 'pool their resources' in the Drama class is no guarantee that they will do so elsewhere. There is no knowing whether students really subscribe to the ideals that they so movingly portrayed in an improvisation. In this issue of productive group dynamics, its absence does not always result in sub-standard work. There is no necessary equation between good art and

comradeship. Healthy group relations are desirable, but in themselves do not satisfy the criterion of being subject-specific to Drama. While much work in Drama is naturally social, some students are most productive when working alone. Which should be acknowledged in an assessment scheme. So perhaps a generalized statement like 'awareness of and sensitivity to the group' should not be included as a Drama aptitude. Consider how many respected and successful artists have been spectacularly lacking in what are termed 'life skills' or 'values'. Also consider, as history has often tragically demonstrated, how a person's love of the arts has failed to guarantee their love of humanity. To sum up, personal, social and moral development are desirable outcomes of ALL education, not just Drama or the Arts. Reliable evidence of development in these areas turns out to be very difficult to identify and should be replaced by more tangible assessment criteria. All that can be accurately assessed by Drama teachers is how good Drama students are at Drama.

What does 'being good at Drama' mean exactly?

If Drama is to claim integrity among the other subjects, more coherent and precise assessment schemes have to be produced. The above question: what does 'being good at Drama' mean exactly? has to be answered. Put another way, it becomes: what are reasonable expectations of student achievement? The syllabus has been built with emphasis on the productive, cultural and aesthetic character of Drama, as opposed to its therapeutic or pedagogic utility. It aims to cover all the skills, knowledge and creative opportunities associated with the art of Drama. Students may expect to progress as designers and directors as well as playwrights and performers, and to develop their judgement and skills of interpretation as well as their ability to devise and perform. The hope is that they will be equipped to participate in Drama culture, to be able to 'read' its conventions and manipulate its forms, and to be able to look forward to engagements with it as actors, electricians or theatre administrators. In other words, the syllabus aims to promote Drama as a viable vocation/career/job for its students. The acquisition of a craft, and the knowledge that goes with it, requires practice, repetition, self-criticism and direction. It has to be motivated by a strong desire to progress, to become more proficient, and to know more. The syllabus has attempted to incorporate these challenges and requirements and has to be upheld by a systematic approach to critical analysis and shared criteria for assessment, for students to be aware of progression and how they set about getting better at Drama. This demands that attainment targets have to be set for knowledge, understanding, skills and aptitude, and assessment methods have to be evolved which are based upon individual performance against agreed criteria. Further, it is hoped that the assessment of students is seen to be necessary as an aid to improve

the teachers' planning and the students' progress, rather than allowing the syllabus to be driven by the need to assess.

Monitoring Progress in Drama.

At the outset, the complexity of Drama as a means of communicating has to be recognized. If communication by words, spoken and written, is a complex business in other subjects, it becomes even more complex in Drama when the sounds of the words, their appropriateness and evocativeness, and the pace, volume, pitch and tone with which they are delivered are all crucial considerations. Then add the visual impact made by the speaker, in which actions, gestures, costumes, props, make-up, and the spatial relationship with the audience, may communicate further meaning. Then consider the mood of the lighting, the effect of background sounds or music, and the form and colour of the environment, all of which communicate further layers of meaning. Communicating through the language of Drama involves being able to consciously manipulate and interpret combinations of sound, movement, light, colour, texture, space and time. Monitoring students' progress in understanding and using the language of Drama becomes a complex, demanding but necessary task for the teacher. It is achievable if the teacher structures the demands of the syllabus purposefully, in units of work with clear learning objectives. There is often a plethora of skills and activities being exercised simultaneously in a Drama class, but the teacher has to be focused on the particular targets that have been planned. The criteria for assessment must be clear, and must relate to the intended learning outcomes of each unit of work. The key questions for teachers when monitoring students' progress and, at the same time, evaluating their own part in facilitating learning, are:

1. What performance indicators are there to suggest that the students are progressing? What can I see, hear, or read, that tells me what the students know, understand and can do?

2. Have the activities that I have arranged provided opportunities for the learning that I intended? In practical terms, students' work can be monitored through:

1. Watching and listening closely when students are working with each other. Students accept that the teacher is constantly moving from group to group, listening in, asking questions, and making suggestions when they are stuck or digressing. The teacher is also able to gauge which students are having their own ideas and perhaps helping others to shape theirs.

2. Regularly watching students present their work or ideas to each other. This might range from inter-group discussions to brief spontaneous improvisations, or to more formal presentations of rehearsed scenes. Here the teacher is monitoring the group performing, noting the students' abilities to explore form and communicate character and meaning (or

whatever purpose has been set), and also monitoring the remainder of the students who are watching and responding, especially in the sharing of their analysis and criticism of the performance when it is over.

3. Periodically setting practical tasks in which the students know that particular aspects of their work are being assessed. These tasks might range from being solo exercises to group improvisations or rehearsed scripted work. The teacher is focusing on and assessing the students' developing understanding and skills of particular learning objectives.

4. Establishing the importance of maintaining workbooks or logbooks by the students. They become personalized records of the processes being absorbed and the students responses to them, whether they come in note form or as drawings, poems, stories, scripts or whatever. Newspaper cuttings or computer print-outs may be pasted into them. They contain whatever is done, thought, felt, imagined, designed, questioned, written by the students on their creative journeys through the course. Periodic examinations of workbooks help the teacher to assess the students ability to research, record and respond to ideas.

Recording progress.

Following the monitoring of students' progress in the various modes of drama activity, the next requirement is to record the findings. There are numerous possible systems for this and each teacher or school will work out which is the most suitable for their needs. Whichever system is chosen, the purpose of the assessment is to inform future planning and set new targets appropriate for any given individual or group of students. One structure for recording assessment is given in Appendix 1. In this, the learning objectives and expected outcomes of the unit have been listed under three broad focus headings:

CREATING, PERFORMING and RESPONDING. These constitute three interrelated modes of activity and are frequently interwoven in the drama class, but recognizing their individual features helps in both planning and assessment. It assists in the identification of individual students' strengths and weaknesses, and so helps to pinpoint areas for further development. Each can be looked at briefly:

CREATING DRAMA

This might include activities as disparate as 'having a new idea' to writing or directing a play. Some ideas seem to come from nowhere, others come as a response to some sort of stimulus. This implies that creating drama involves:

- researching
- discussing
- questioning
- thinking

sharing and shaping ideas experimenting The main focus of creating is experimenting with the shaping of ideas that emerge from the group. Most students will have played with symbols to represent meaning from a young age, but they may not have developed an explicit understanding of how this relates to Drama. Nor would they necessarily have developed the aesthetic awareness to manipulate the elements of Drama consciously, in order to create and convey meanings. Under 'creating drama' the teacher is concerned with fostering the students' aesthetic awareness and developing their ability to use form to articulate ideas. The realization of ideas in Drama involves the selective use of visual and aural sign systems. There is a technical side to creativity, as well as a purely imaginative one. 'Technical' does not relate simply to the fabrication of stage settings or the fixing of lights, but also to finding words a character might say in a given situation, or conveying a feeling unambiguously through movement or gesture.

PERFORMING DRAMA

Performance encompasses the work of an individual or group who have been given time to prepare and then share their ideas through some kind of enactment. It includes the spontaneous role-play that occurs when the teacher enters the drama in role as a character and the students react accordingly. It also includes the performances of the students who are using lighting, sound effects and music to convey a change of mood or create a new level of meaning. It includes any activity, onstage or backstage, that is included in the presentation of dramatic ideas to an audience for whatever purpose. The capacity that most of us have to be our own audience is used to change and make the performance clearer, and judge more objectively the meaning and potency of what others may perceive is being communicated.

RESPONDING TO DRAMA

Responding to Drama involves expressing an understanding of what the drama is saying and how it is saying it. It could be a response to the content, that is the storyline or the characters or the theme. Or it could be a response to the form, that is the way the story was told, the way the characters were portrayed, or the way the theme was symbolized.

The responses, especially for younger students, do not always have to be verbal. One way of capturing a response might be to draw a favourite character in a way that shows what was engaging or exciting about them. Other approaches might include the drawing of some sort of graph to show how the play built tension, or representing the different character traits by colour schemes or patterns. Sometimes the response has to do with the students performing in the drama, which is revealing for the teacher. While being careful to ensure that responses do not sink to the level of personal attacks, it is possible to encourage students to be able to evaluate fairly

their own and each other's work and progress. Responding to drama also encompasses visits by outside companies to the school, visits to the theatre (or wherever) to watch local companies performing, as well as experiences of drama on television and film. All the above offer opportunities to the teacher for the evaluation of personal performance and assessment of progress. Not all the students will be equally proficient in each of these activities, but they do ensure that there is a balance of opportunities for students to reach their maximum potential.

The numbers on the chart indicate the following:

working towards the level working at the level

working above beyond the level

MUSIC

Upper Primary

Rationale

The question of how the arts contribute in the total development of the student is crucial. In the Primary stage the performing and visual arts become the means through which the child is initiated into the system of education. They are viewed as a means of making the basic subject areas of language, mathematics and environmental studies comprehensible to the child. Integrating these fundamental subjects with song, recitation, narration, rhythm and movement, as well as drawing, clay-modeling and mask-making, become the springboard for introducing the child to the performing and the visual arts at a very rudimentary level. However, the arts at the Upper Primary stage need to be taken further from the role they play in the Primary stage, because otherwise the arts would too easily be translated as teaching-learning tools, wherein lies the danger of spreading the misconception that the arts do not need in-depth knowledge or the vision to treat them as full-fledged curricular subject areas. Exposing the student to the culture of this country must therefore be viewed as integral to the overall value-based development of the student. The Upper Primary stage in school education is most important because it is the bridge linking the Primary with Secondary stage. The Upper Primary stage therefore, becomes the space for the student's constructive, comprehensive and informative exposure to India's cultural diversity. It would be necessary to treat subjects such as performing arts (music, dance and theatre), visual arts and heritage crafts holistically rather than as segregated and detached from each other. Speaking of the arts as a composite whole would mean familiarizing him/her with not just the geographical divide of the five different regions – North, South, East, North-East and West – but also with

their wide-ranging, diverse socio-cultural and linguistic differences. This would provide an opportunity for the student to explore the country's cultural multiplicity, through its music. An exhaustive understanding of the arts would mean bringing the different streams of performing, non-performing and visual arts together. Since India abounds in art forms, which are an amalgam of dance, music, narrative, heritage crafts, painting, philosophy, belief and ritual, it makes illustrating and exemplifying the definition of *sangeet* viz. singing, playing an instrument and dancing possible, giving it an inclusive, all-encompassing character. This would help bringing about an understanding in the student for communities' arts in their socio-cultural, geographical, historical and linguistic perspectives. Music and the arts are part of social life. To understand and appreciate them would necessitate treating the different streams of the arts as a composite whole, emphasizing their intra-relationship within the arts and their inter-relationship with other subject areas. While their intra-disciplinary relationship would highlight the creative link between the arts, their inter-disciplinary relationship would take them beyond their creative sphere so that the student is able to discover their natural intrinsic bond with subject areas such as geography, history, sociology, linguistics, commerce, economics and the sciences. Occupations and their connection to the crafts, music, dance, the art of narratives, make the performing and nonperforming art-forms relevant to the present time on the one hand and on the other, link them to traditions that have existed since times immemorial. Considering these would make it possible for the student to acquire an overall, comprehensive and wide-ranging education based on understanding, appreciating, recognizing and gaining knowledge of and from the arts.

Objectives

The NCF 2005 emphasizes that sharpening the perception of the arts through creating cultural and artistic responsiveness and consciousness in the student will generate an understanding of the arts in India, which will give students "the ability to appreciate the richness and variety of artistic traditions as well as make them liberal, creative thinkers and good citizens of the nation". Since the Upper Primary stage is a move forward towards expanding on what has been taught in the Primary stage, the focus is now to expose the student to specific arts that are intrinsically related to other subject areas, making it possible to recognize them as being more meaningful and consequential.

The objectives of the syllabus are to:

Expose the student through music to the cultural multiplicity of the country's five different regions – North, South, East, North-east and West – in an interesting manner. Arouse healthy curiosity in the students' mind about the vast variety of music which may lead to analysis and research at their level. Stimulate an interest in the student to study music further at the Secondary and Higher Secondary levels giving him/her the opportunity for research and documentation in music as well as pursue it as career. Instil in the student the sense of values that the arts in general and music in particular are based on.

Content and Method

The focus in the span of three years comprising the Upper Primary stage is for the student to get maximum exposure about Indian music without it becoming a burden or reason for monotony and boredom. Music is closely interlinked with the geography, social structure, festivals, dance, regional theatre, heritage crafts as well as different forms of visual arts, common beliefs and occupation. A lesson in music would become an opportunity for the student to be given a Pan-Indian awareness of it. How a song or musical piece is rendered, on what occasion and where it is presented would be extremely significant in order to relate music to different subject areas being taught in the classroom as well as to the life outside it. All this would be a part of the syllabus from which the student would gain an understanding about the diversity in musical genres stemming from tribal, regional and urban cultures and sensibilities. The music class will be a space where the student has the opening for becoming acquainted with various genres of music that might or might not be prevalent in its immediate surroundings. Basic concepts in Indian music or *sangeet* such as *gayan*, *vadan*, *nritya*, *taal* and *laya* must not be limited to 'classical' music but need to be considered as a canvas that would incorporate every musical genre, for there is rhythm, movement and melody in every kind of music. This will develop awareness and interest in the student towards different kinds of music. Learning about diverse performance practices and singing different regional songs might direct the learner to become not just an informed listener, but, if possible, the performer as well as the recipient of the performance at once. The present syllabus for music is an endeavour to develop in the student a discerning sense of appreciation and the urge to know more about the country's musical diversity. The emphasis of such a syllabus would not be to give an exam but to be able to learn through interactive discussions, group projects and team work, leading to an overall individual development. Linking the humanities, sciences, and commerce and economics to the arts in general and music in particular, would give

them a new dimension making it possible for them to achieve a higher status in the eyes of the students.

Class-VI

Theme/Content	Objectives	Suggested Activities	Suggested Resources/ Note for the Teacher
<p><u>Laya and Swara</u> Basic concept of rhythm and note in the context of local/ regional songs</p>	<p>Familiarizing the student with the music of the country's different regions Linking conventional concepts and definitions of music with genres of tribal, regional and urban music</p>	<p>The teacher might introduce in a simple way the term <i>laya</i> and <i>swara</i> by explaining and giving examples of commonly heard songs such as lullabies or marriage songs Children could sing songs learnt from family members and teach to their classmates</p>	<p>The teacher could learn the song from the children along with them He/she should analyze the song with them in a simple manner by explaining to the children its meaning as well as the context in which it is sung He/she could invite locally available artists to perform for the students Such performances could be followed by group interactions and discussions focusing on the performance</p>
<p><u>Sangeet</u> <i>Gayan, vadan</i> and <i>nritya</i> in the context of locally known songs and dances Commonly performed Musical Instruments Musical sounds Musical instruments and their categories Knowledge of seven notes .the concept Shruti &swar. All the shuddha &komal swaras to be taught</p>	<p>Understanding the concept of <i>sangeet</i> and its components <i>gayan, vadan</i> and <i>nritya</i> Associating such basic terms with regional/ local music Developing the sense of observation, discernment and perception Understanding the differences in sounds produced by musical instruments commonly played in the region Explaining in a simple manner the basic concept of the four categories of musical instruments viz. <i>Ghana, Avanaddha, Sushira</i> and <i>Tat</i> Familiarizing the student with the concept of shruti either with a stringed instrument or by singing all the shuddha and vikrit swar</p>	<p>Identify common local dances that are accompanied by singing and playing instruments Observe a performance of such a dance Try and perform the dance alone with its song after having seen its Performance Discuss what you have experienced Collect information on the dance and its music they have seen Collect information about other regional dances that give importance to music They could create informative charts categorizing the collected information under different columns like who the performers are, the occasion, the costumes Identify dances in which different musical instruments are played as accompaniment Are there musical instruments which are played independently without being a part of dance or singing?</p>	<p>The teacher should encourage the children to ask questions on the background of the performance such as</p> <ul style="list-style-type: none"> - on what occasions does the dance take place - is there a specific community that performs the dance - what is the social relevance of the dance - who performs the dance - men, women, both or children - what kind of an attire do they wear when they dance - what kind of music accompanies the dance <p>These questions might lead to interactive group discussions which should be encouraged The teacher might describe to the student the different kinds of categories under which musical instruments are commonly grouped and then ask them to give examples of those which they have commonly heard and seen He/she might either take the students to a local instrument maker or invite him/her to the school premises to show the students the</p>

		<p>Classify instruments accompanying the dance under the four basic categories of <i>Ghana, Avanaddha, Sushira and Tat</i>. How can this be done?</p> <p>Collect photographs/ drawings/ sketches of the most commonly played instruments and pasted in a scrap-book</p> <p>Collect information about these musical instruments as a group</p> <p>Activity Make your own instrument and play it</p> <p>By singing or through instruments concept has to be clarified</p>	<p>making of an instrument</p> <p>The teacher should encourage children to use material easily found in their surroundings to improvise and make their own instruments</p> <p>Children should play these improvised musical instruments</p> <p>They could teach each other how these instruments are played and create their group orchestra</p> <p>The teacher might encourage students to play instruments and create their own music</p> <p>Teachers have to take the help of stringed instruments or be able to sing with command .</p>
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Class VII

Theme/Content	Objectives	Suggested Activities	Suggested Resources/Note for the Teacher
<p><u>Sangeet</u></p> <p>Regional performance forms that are a coming together of singing, playing of instruments, narrative, enactment, crafts, stagecraft and design</p> <p><u>Taal and Melodies</u></p> <p>Rhythmic patterns commonly used in regional performance forms</p> <p>Association of rhythm in music, dance and performance in general</p> <p><u>Musical Instruments</u></p> <p>Musical instruments commonly used for melody and rhythm in different regional performances</p> <p><u>Singing Songs</u></p> <p>Learning and singing songs sung in different regions and on different occasions</p> <p>Knowledge of small phrases of combination</p>	<p>Widening the student's perception of <i>sangeet</i></p> <p>Ability to compare musical forms of different regions</p> <p>Comprehending cultural diversity through music</p> <p>Recognizing and understanding basic concepts of <i>Tala</i></p> <p>Distinguishing melodies through regional musical forms</p> <p>Ability to identify rhythmic and melodic patterns</p> <p>Recognizing musical sounds and instruments</p> <p>Importance of these in Performances</p>	<p>Identify performance forms in your region which are an amalgam of singing, instrumental music, dance/acrobatic movements, craftwork, decorative costumes, jewelry, elaborate make-up, story-telling and enactment</p> <p>Have you heard of dance forms that make the use of masks such as in Chan or heavy make-up as used in They yam</p> <p>Observe a performance that is a merging of such different forms and write about what has been seen describing in brief each component of the performance</p> <p>Identify narrative forms in your region based on storytelling, recitation and singing</p> <p>Identify different rhythmic patterns used on various percussion instruments in different kinds of regional musical forms</p> <p>Identify melodies and tunes that are associated with specific performance forms</p>	<p>The teacher could take the students for such a performance or organize a performance that is a combination of different art forms for them in the school</p> <p>Discuss with the students what they have observed in the performance</p> <p>encouraging them to ask questions</p> <p>It is possible that there are students in the class who are naturally talented and can accompany songs on any percussion instrument.</p> <p>Such children might be encouraged to accompany rhythmically the songs sung by children.</p> <p>They could also teach the rest of his/her classmates simple improvised rhythmic patterns on different surfaces, using different materials. The teacher</p>

<p>of notes which indicates ragas. Some of the prevalent ragas like raga yaman, Bhupalee, Bhairavi to be introduced.</p>	<p>Understanding cultural diversity through regional Songs Developing an awareness of different cultures through their music, dance and theatre Quite a few folk songs, prayer songs and patriotic songs are sung in the mentioned ragas. So children would automatically understand the notes.</p>	<p>You might have seen different performances. Can you describe the kind of musical instruments used in the performance How many different kinds of songs other than popular film songs do you know? Learn one regional song, sing it to the class and then teach it to your classmates Can you visualize the content of the lyrics of a song? Can you draw what you imagine? Teach songs to children which are raga based and then acquaint them with the phrases. This will enhance their knowledge of the mentioned ragas.</p>	<p>could ask the students to identify different objects within their homes which are traditionally used as musical instruments, such as the <i>chammach</i>, <i>thali</i>, <i>lota</i>, <i>matka</i> and <i>chimta</i> The students could be asked to describe the occasions on which such instruments are played The teacher might guide the students into singing songs that represent various regional cultures Explain to the students the socio-cultural contexts in which these songs are sung The students might know songs and the reasons for which these songs are sung. They might be encouraged to speak about these songs Keen sense of development of notes such as shuddh and vikrit. Knowledge of popular tunes which pertain to classical ragas.</p>
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Class VIII

Theme/Content	Objectives	Suggested Activities	Suggested Resources/Note for the Teacher
<p><u>The Five Different Regions</u></p> <ul style="list-style-type: none"> • North • South • East • North-East • West <p><u>Festivals</u> Celebrating Festivals through Music and Dance</p> <p><u>Seasons</u> <u>Geography</u> Music of different geographical areas such as the desert, mountains, jungles and river-belt Popular/Commercial/Film/Advertisement</p>	<p>Developing a discerning ability to compare performance forms in general and musical forms in particular belonging to different regions Considering music as a way celebrating Understand the importance of music as way of creative expression Developing an awareness</p>	<p>Identify the states that make the five different regions Collect information on distinctive performance forms that represent the regions and discuss</p> <ul style="list-style-type: none"> - on what occasions are these different forms performed - how many of these forms have music as an integral part - what are the musical instruments used in these performances - what kind of costume do they wear <p>There are festivals which are celebrated differently in various regions but fall on the</p>	<p>The teacher might read out to the students texts about specific performance forms, show them pictures, introduce them to different kinds of music through audio cassettes and if possible procure audio-visual material on performances which they could see Discuss what they have seen Ask the students whether they have seen or been a part of performances similar to what they have watched in the class together The teacher might teach them songs that represent occupation, festival, season, custom, devotion or any such theme that highlights a cultural aspect of</p>

<p>Music Considering and comparing different kinds of music heard in the surroundings with the music of different regions Knowledge of ragas like basant, malhar to be introduced. As they sing seasonal, festival songs they should know the ragas.</p>	<p>towards music expressing the ways of nature Learning about the natural environment through songs Gathering regional knowledge about nature through songs To sensitize through music the student about the environment and its importance Developing the sense of appreciation for the beauty in nature The necessity to preserve and respect what nature has endowed man with Developing a sense of aesthetics through observation, performance, reading and listening Recognizing the importance of music in everyday life in India Developing an awareness towards diverse musical streams among the students Students ought to understand the specific music phrases which pertains to the mentioned ragas</p>	<p>same day – for instance Baisakhi, Bihu, Sattuani all fall on the 14th April. Identify festivals that fall on the same date across different regions in the country and find out the following how are they celebrated what are the different kinds of dances associated with the festival which are the songs that are sung along with the dances does anybody in your family sing songs associated with specific festivals learn the song and teach it your friends and also tell them the importance of the song Each of you individually or as a group could find out songs sung in specific regions about the change of seasons There are <i>Ragas</i> in Indian music that are sung in particular seasons – can you find out the name of such <i>Ragas</i> Can you look for poems that are based on different seasons You might try through group activity to give these poems a tune Which are the Movements fighting to preserve natural resources and how is music important to these There are organizations that work towards bringing about awareness on environmental issues through performance have you come across such organizations or groups do you think music or any other kind of performance is a good medium to spread a message do you know any of the songs that these organizations are known for can you write an ‘earth saving song’ that speaks about the importance of nature and</p>	<p>specific regions The teacher could look for interesting information on festivals and the varied manners in which they are celebrated He/she might learn some songs and dances which could be taught to the students . Learn songs from different sources and collect information and background material on the occasions for which they sung to teach to the students The teacher might explain to the student what <i>Raga</i> is by singing a short <i>bandish</i> that speaks about the spring or the rain He/she could give examples of some musicians who are well known in the region to which the student belongs The teacher might at this point speak of the <i>Ragamala</i> paintings and show them pictures of these paintings He/she could teach them a <i>bandish</i> depicting a particular Season The teacher could ask the students to look for poems that speak of the different seasons the teacher might ask groups of students to compose the poems turning them into songs this could involve using different kinds of improvised rhythmic and vocal sound patterns, musical phrases, movements of the body The teacher might introduce the student to the different social movements that focus on preserving nature Make them listen to recordings of different songs which specifically highlight the importance of nature There are many songs in different languages and dialects sung specially by tribal communities. The teacher might speak about such organizations Theatre music has a very rich tradition and</p>
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		<p>our environment and make a tune for it Can you list the different kinds of music you are familiar with Can you compare them What are the difference and similarities in tribal, rural and urban music What are the different kinds of music you have heard about but have not actually heard Can you identify the tunes that are used as the ring of a cell phone Do you watch television? Over a period of a week make a list of advertisements that use music – how many of them have songs and how many of them have instrumental music and how many do not use music What is the focus of these advertisements and do you think the music suits the theme of the advertisement Students as they learn seasonal songs of monsoon, spring, winter, or any should be able to identify the notes and this would help them identify the ragas. Which had been taught from sixth onwards.</p>	<p>there are many regions that have very definite theatre traditions. The teacher might briefly touch upon the different kinds of theatre music The teacher might explain to the students the different kinds of popular, commercial film music and music used for advertisement What is the difference in theatre music and film music The teacher might ask the students to write about the kind of music they most commonly hear and compare it to the music of the region they belong to and read what they have written to the class. They might be encouraged to illustrate what they have written. Some points they could focus on What are similarities and differences in both kinds of music Compare the music of your region with a that of a region other than your own The teacher might make the endeavour to expand and build upon the student's understanding of music. It would be advisable not to reject what the student knows but instead to take his/her knowledge further and add to it in all ways possible Student to realise the basis of are popular folklores and as they start identifying notes laya of the songs it would be knowledge to them that they pertain to ragas.</p>
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Suggestions for a Comprehensive Listening and Audio-visual List for Classes VI - VIII

Students should be encouraged to listen to these recordings. A small note written

by them on their reactions to what they hear should become a base for an analytical approach to consider music.

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| 1. Rajasthani Folk Dance | (ref. Tarang list CIET) | |
| 2. Himachal Pradesh ke Lok Nritya | (ref. Tarang List CIET) | |
| 3. Hamare Series | Vadya Yantra (ref. Tarana List CIET) | |
| 4. Community Singing | (ref. Tarang list CIET) | |
| 5. Song of Unity (KSSP) | (ref. Tarang list CIET) | |
| 6. Rajasthan Folk | Langas and Manganiars | 93001 |
| 7. Best of Crenate Instrumental | Various | 04008B |
| 8. Classical Dances of India Series | (ref. Tarang List. CIET) | |

Secondary Objectives

The endeavour in the Upper Primary stage of school education has been to develop in the student a discerning sense to appreciate and learn about the country's musical diversity. While the focus at this stage was to enable the student to learn about different kinds of music through interactive discussions, group projects and team work, leading to individual development, the Secondary stage of school education concentrates more on the existing forms of performance music, its different schools and understanding and expanding upon terminology used specifically in the musical context.

The objectives of the present music syllabus are as follows:

- >Enhancing in him/her the ability to listen to music and
- >Developing through this a discerning sense to appreciate different systems of music
- >Introducing the student to basic music theory and practice and linking the two
- >Exposing the student to the diversity in Indian music and its constantly changing nature

Content and Method

The aim is to introduce the student to the two major systems of Indian music in a lucid manner. The basic terminology and definitions fundamental to both systems music have to be explained in theory and practically. This will make it possible for the student to grasp the fact that

theory and practice are naturally linked. The two systems of Indian music viz. Hindustani and Carnatic are unique for which reason it is essential to expose the student to both. The endeavour has therefore been to maintain a balance between Carnatic and Hindustani music throughout, because it is important that the student of music learns to appreciate both systems of music along with other genres of music. Notwithstanding terms like *alankar*, *alaps* and *tana* do stem from the classical it would be desirable for the student to understand such terms and concepts in a broader sense because these exist in innumerable forms of music across the country. Although these and other terms are closely linked to the *Raga* system of classical music, they should not only be restricted to classical music but applied to other forms of music. For example, the *alaps* and *tana* commonly heard in popular music and film songs seem much more attractive to the student than the nearly rigid frame of classical music. The teacher might find ways a method for comprehensibly teaching musical terms and concepts to the student. The student might be formally introduced to different *talas* demonstrated through the *thekas* on the Tabla or Mridangam respectively, through which the student will hear the different sounds and meant for each syllable of the *tala*. The students should be taught to demonstrate the prescribed *talas* through gestures. Learning about the *gharanas* or *sampradayas* of these two systems is essential because they are the fountainheads that have for centuries fostered and nurtured different forms of music. Lessons should be exemplified through live or recorded demonstration making the lesson a source of enjoyment and at the same time instilling in the student a comprehensive understanding of the importance of Indian music. He/she should at this stage be introduced to present day Indian music. Audiovisual material might be used as and when possible in order to let the student experience performances and become a part of the audience that witnesses them.

Class-IX

Theme/Content	Objective	Suggested Activities	Suggested Resources/Note for the Teacher
Definitions Understanding basic definitions such as <i>naad</i> , <i>swar</i> , <i>shruti</i> , <i>saptak</i> , <i>alankar</i> , <i>alap</i> , <i>taan</i> and <i>sthayi-antara</i> <i>Raga</i> What is <i>Raga</i> Connection with <i>Thaat</i> and <i>Melakartas</i> Understanding <i>Aroha</i> , <i>Avaroha</i> , <i>Pakad</i> or <i>Prayoga</i> <i>Tala</i>	Understanding basic terms used in music Developing through this a tutored appreciation for Music Expanding musical knowledge through listening and observing Tutoring musical Appreciation Cultivating consciously a	Comprehend definitions by interacting with the teacher, reading, observing, listening Listen to different kinds of sounds to understand <i>naad</i> and its variations Learn different kinds of songs that might be prevalent in your region and then compare musical phrases in order to build up the sense of <i>swar</i> Sing different musical scales and patterns to understand	The teacher might begin by explaining the definitions and exemplify through live demonstration or recorded music Make use of tribal, regional and urban musical forms as examples to explain the terms Show how the terms might have the same concept but are applied differently in various kinds of music Explain the term <i>alankar</i> as

<p>What is <i>Tala</i> <i>Tala</i> and its components <i>matra</i>, <i>sam</i> or <i>graha</i>, <i>khali</i> or <i>anudruta</i> and <i>avartana</i> Differentiating rhythmic patterns through mnemonic sounds and gestures Understanding <i>Theka</i> Mnemonic sounds</p>	<p>sense of musical awareness Learning to enjoy different kinds of music Recognizing the cyclic nature of rhythm in India Applying rhythmic patterns in compositions Ability to follow rhythm and rhythmic patterns in varied compositions Identifying and recognizing sounds on percussion instruments</p>	<p>what an <i>alankar</i> is Sing songs that make use of <i>alap</i> and <i>taan</i> Listening carefully to different kinds of songs and learning as many as possible because will expose the student to diverse musical forms Listen to different kinds of songs (film, non-film, popular, regional, devotional or any kind of music commonly heard in the surroundings) and try to recognize musical combinations and phrases that might resemble a <i>Raga</i> <i>Raga</i> Bhopali or Mohanam with <i>aroha</i>, <i>avaroha</i>, <i>pakad</i> or <i>prayoga</i>, <i>sargamgeet</i> or <i>lakshangeet</i> and one <i>drut</i> <i>khayal</i> or <i>kriti</i> <i>Drut khayal</i> with simple elaborations in either <i>Raga</i> Kedar or Brindavani Sarang or <i>madhyama kala kriti</i> in the <i>Raga</i> Chakravagam or Hamsadhvani Looking for rhythm in activities related to everyday life Recognize and understand the importance of rhythm in animate and inanimate objects Use different textures to create rhythmic sounds Create rhythmic patterns of different sounds Understanding the cyclic nature of rhythm Repeating basic mnemonic sounds and recognizing these when played on instruments Recognizing cyclic patterns used commonly in different songs and musical compositions Introducing <i>Tala</i> through gestures, <i>Thekas</i> and mnemonic sounds Ability to demonstrate through gestures and mnemonic sounds and recognizing <i>Tala Dadra</i>, <i>Kaherva</i> (Hindustani music) or <i>Rupaka</i> and <i>Eka Talam</i> (Karnatak music) on the Tabla or Mridangam respectively Apply what you have learnt about <i>tala</i> in the compositions that you sing</p>	<p>embellishment and a medium to strengthen the voice Since different kinds of <i>bandishes</i> like those of the <i>drut tempo</i>, <i>bhajans</i>, <i>lokgeet</i>, traditional songs sung during marriages and festivals in order to demonstrate to the student that the same <i>saptak</i> or seven notes can be combined differently in order to create melodies, musical phrases as well as <i>Ragas</i> <i>Sthayi-antara</i> are parts comprising most sings. Explain this by singing different kinds of songs The teacher might invite a musician to perform the <i>Raga</i> for the students after sufficiently familiarizing them with the <i>Raga</i> He/she might look for suitable examples different kinds of songs that are based on the <i>Raga</i>. The examples might be songs belonging to different genres of music He/she might at this stage introduce the students to musicians who have sung or played this <i>Raga</i> on instruments The teacher might explain to the students the importance of rhythm The students might be asked to improvise and create their own rhythm orchestras and bands Explain to the students the language on percussion instruments Use audio (and if possible audio-visual) recordings of the Carnatic <i>Tala Vadya Kacheri</i>, sounds of the <i>Tabla Tarang</i>, <i>Kashtha</i> <i>Tarang</i>, recordingd of <i>bols</i> rendered by Tabla players Encourage the students to create simple soundpatterns on different surfaces and textures</p>
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Class-X

Theme/Content	Objective	Suggested Activities	Suggested Resources/Note for the Teacher
Musical Forms <i>Dhrupad, Khayal, Kriti, Varnam, Tarana</i> or <i>Tillana, Thumri, Padam</i> and <i>Gat</i>	Familiarizing the student with classical music Appreciating different musical styles Ability to recognize different forms of music Comparing different forms of music	Listen to different kinds of music and compare them the forms of classical music Try and repeat what has been heard Practise singing songs so that the voice becomes flexible	The teacher could explain to the students about the mentioned forms Audio cassettes of these musical forms could be listened to and discussed The teacher could teach the students one or two of these forms
Schools of Music <i>Gharana Sampradaya</i>	Recognizing and understanding traditional ways of teaching music	Listen to recordings of classical musicians from the Hindustani and the Carnatic systems List the similarities and differences	The teacher could make mention of different major <i>gharanas</i> or <i>sampradayas</i> as well as speak of musicians synonymous to these Differences in terms of <i>gayaki</i> and ways of rendering <i>Ragas</i> might be demonstrated through recorded music
<i>Ragas</i> Recognizing and singing <i>Ragas</i> <i>Talas</i> Rhythmic patterns Mnemonic sounds	Developing the ability to sing <i>Ragas</i> Appreciate the aesthetics of sounds Understanding the importance of the time cycle in music	Sing with rhythmic accompaniment one <i>vilambit</i> and two <i>drut khayals</i> along with basic elaboration or one <i>chauka kala</i> and two <i>madhyama kala kritis</i> in the prescribed <i>Ragas</i> <i>Bhairav</i> , and <i>Bihag</i> in Hindustani music and the <i>Ragas</i> <i>Mayamalavagoula</i> and <i>Bihag</i> in Carnatic music with rhythmic accompaniment. Simple <i>alaps</i> and <i>tanas</i> should depict the <i>Ragas</i> adequately Listen to various rhythmic patterns used for different percussion instruments If there is a difference in the sounds of the Jazz Drums and sounds of Indian percussion instruments what are they Can you compare the sounds of different kinds of drums Learn and demonstrate <i>talas</i> <i>Jhaptal</i> and <i>Tilwada</i> in Hindustani music or <i>Jampa Talam</i> and <i>Khanda Tripata Talam</i> in Karnatak music Can you apply these in Performance The student should repeat and understand these and be able to demonstrate them through gestures with ease	The teacher might teach the student the basic ways of developing a <i>Raga</i> Make the students listen to recordings of the mentioned <i>Ragas</i> by musicians belonging to various <i>gharanas</i> The teacher should demonstrate through gestures and through the <i>theka</i> played on the percussion instrument the different rhythmic patterns so that the student can recognize the difference in sounds Use audio (and if possible audio-visual) recordings of the rhythmic sounds of the West, Carnatic <i>Tala Vadya</i> <i>Kacheri</i> , sounds of the <i>Tabla Tarang, Kashtha Tarang</i> , rhythmic sounds of tribal music, rhythmic accompaniment and solo performances on percussion instruments Make the students listen to recordings of complex <i>bols</i> rendered by <i>Tabla</i> players They might be interested in learning some of these <i>bols</i> Encourage the students to create their own sound pattern orchestra on different surfaces

Suggestions for a Comprehensive Listening and Audio-visual List for Classes IX and X

Students should be encouraged to listen and view these recordings. They could write short analytical illustrative papers using the material they have heard and viewed.

This will facilitate developing their investigative and methodical abilities.

- | | | |
|----------------------------|----------------|-------------------------|
| 1. Maestros Vol1 | Bismillah Khan | 05200A |
| 2. The Best of Wadali Bros | Wadali | 3052 |
| 3. Hamare Vadya Yantra | | (ref. Tarana List CIET) |

Higher Secondary

Introduction

A student may offer any **one** of the following courses:

>Hindustani Music (Vocal or Instrumental)

>Karnatak Music (Vocal or Instrumental)

Students at this stage have the option to choose between studying Hindustani or Karnataka music. While the practical lessons in both subjects might vary, the theory is largely the same. The attempt has been to keep a steady balance between the two systems so that students of both systems are prepared to study it further in order to obtain learning experience in theory and performance.

Objectives

Theory

The objective of including both systems of music, practical as well as theory and also a glimpse of how these have been described in the scriptures is to familiarize the students with the various interpretations of music as a performing art and as a theoretical subject. It is thus important for the student to be introduced to music in its historical perspective. This would enable him/her to briefly see how music has evolved over the centuries up to its present form today. Discussions should be encouraged on how music has developed from simple to complex, providing scope for comparative analysis, linking music with other areas of study. This will enable him/her to develop a sense of appreciation and aesthetic sensibility to enjoy the beauty of music. Experimentation in classical, popular and devotional music as well as the increasing attraction towards electronic music is something that has left very few people untouched. Therefore to analyze the changes taking place in music would interest the students. Indian music has an ancient history. Brief glimpses of the scriptures, oral texts and written material on performances of different genres of music would be key in acquainting the student with music in its historical perspective. This would become opportunity for him/her to be introduced to a detailed study of different musical instruments.

Practical

Music is a performance-oriented subject. However, its theory is as relevant as its performance. Hence, these become complementary to each other and therefore need to be studied together. While the student is being introduced to the theory of different musical forms and genres, it is imperative that the student understands and learns these practically so that he/she is enabled to perform these him or herself. Therefore the purpose of introducing the student to the practical side of music is:

>To develop an understanding of the theory and practice of the Raga system and demonstrating effectively what has been taught in theory.

>To increase listening capacity, improve upon performance skills through analysing musical phrases as well as studying different traditional and modern musical compositions.

>To develop an ability to create, improvise and analyze musical phrases as a part of performance.

>To express the different emotions and moods through musical improvisation.

>To develop performance skill in rendering Raga.

Class XI (Hindustani Vocal/Instrumental)

Theory

Three Hours

30 marks

History and Theory of Indian Music

1. Description of the following:

i) *Dhrupad* – evolution of the *dhrupad* and examples of exponents from three different schools

ii) *Khayal* – development of the *khayal* to its present form. Mention should be made of *Sadarang*. Cite examples of exponents from three different schools

iii) Describe any one of the following:

Kriti: its evolution and examples of two of the better-known *kritis*.

Specifically mention their *vagyekara*, as well as the Raga and the Tala to which they have been composed

or

Varnam: its development to its present form. Cite in detail exponents.

iv) Definition of *Raga* and its ten *lakshanas*

v) Definition of *Tala* and its ten *pranas*

2. Choose between the following two:

i) *Bharat's Natyashastra*: Introduction of Bharat Muni and his *Natyashastra* along with a brief reference to its musical contents.

ii) *Sarngdeva's Sangeet Ratnakara*: Introduction of Sarngdeva and his *Sangeet Ratnakara* with a brief reference to its musical contents

Note: The student could be shown excerpts from the writings of the *Natyashastra* and the *Sangeet Ratnakara* to exemplify what they are studying.

3. A brief history of musical instruments in India with their classification/ distribution into four different categories i) *Tat* ii) *Avanaddha* iii) *Sushir* iv) *Ghan* with a brief historical introduction of any one instrument of each category

4. The student should be able to follow the notation of music and should be able to

i) Write the notation (as propounded by V.N. Bhatkhande) of the *vilambit* and *drut khayal / maseetkhani* and *razakhani gat* in any one of the prescribed Ragas

ii) Write any two of the prescribed Talas

Practical

70 Marks

Ragas:

i) Bhairav ii) Jaunpuri iii) Des iv) Bhupali

Talas:

i) Teen Taal ii) Keherava iii) Tilwada iv) Ektala v) Chautal

5. Brief performance of prescribed Ragas in vocal music:

i) The student should be able to sing with the accompaniment of Tabla one *vilambit khayal* and three *drut khayals* in any three Ragas with *alaps* and *taans*.

ii) He/she should be able to sing one *dhrupad* composition in any one of the prescribed Ragas. The Tala should be in accordance with the *dhrupad gayaki*. The student must understand the difference between the *khayal* and the *dhrupad*.

iii) The student should be able to sing a *bhajan* and a folk song.

iv) The student should have knowledge of playing the Tanpura and understanding its tuning.

6. Brief performance of prescribed Ragas in instrumental music:

i) The student should be able to play one *maseetkhani* and three *razakhani gats* with *alap, jod, jhala* and *tana* in any three Ragas.

ii) He/she should be able to play a composition in any one of the prescribed Ragas in a Tala other than Teental.

iii) The student should be able to play a *dhun* and folk tune on the Sitar.

iv) Knowledge of the *swaras* to which one's own instrument is tuned is compulsory.

7. Brief performance of Ragas in instrumental music:

- i) The student should be able to play one *maseetkhani* and three *razakhani gats* with *alap, jod, jhala* and *tana* in three of the prescribed Ragas.
- ii) He/she should be able to play one composition in any one of the prescribed Ragas in a Tala other than Teental.
- iii) The student should be able to play one *dhun* in the Tala Dadra or Keherva. The aim is for the student to clearly understand the differences between the classical and semi-classical musical genres.
- iv) Tuning one's instrument to correct *swaras* is compulsory.

Class XI

(Karnataka Vocal/Instrumental)

Theory

Three Hours

30 marks

History and Theory of Indian Music

a. Description of the following:

i) *Kriti* – evolution of the *kriti* with example of two of the better-known *kritis*. Specifically mention their *vagyekara*, as well as the Raga and the Tala to which they have been composed.

ii) *Varnam* – development of the *varnam* to its present form. Cite in detail exponents.

iii) Describe any one of the following:

Dhrupad: its evolution and examples of exponents from three different schools

or

Khayal: its development to its present form mentioning Sadarang's contributions and examples of exponents from three different schools

iv) Definition of *Raga* and its ten *lakshanas*

v) Definition of Tala and its ten *pranas*

b. Choose between the following two:

i) Bharat's Natyashastra: Introduction of Bharat Muni and his Natyashastra along with a brief reference to its musical contents.

ii) Sarngdava's Sangeet Ratnakara: Introduction of Sarngdeva and his Sangeet Ratnakara with a brief reference to its musical contents

Note: The student could be shown excerpts from the writings of the *Natyashastra* and the *Sangeet Ratnakara* to exemplify what they are studying.

c. A brief history of musical instruments in India with their classification/distribution into four different categories i) *Tat* ii) *Avanaddha* iii) *Sushir* iv) *Ghan* with a brief historical introduction of any one instrument of each category

d. The student should be able to follow the notation of music and should be able to

i) Write the notation (as propounded Prof. Sambhamoorthy) of one *chauka*

kala kriti and one *drut kala kriti* in any one of the prescribed Ragas

ii) Write any two of the prescribed Talas

Practical 70 Marks

Ragas:

i) Mayamalavagoula ii) Bilahari iii) Kambhoji iv) Mohanam

Talas:

i) Adi Talam ii) Rupaka Talam iii) Jampa Talam iv) Eka Talam

v) Triputa Talam

e. Brief performance of Ragas in vocal music:

i) The student should be able to sing with the accompaniment of Mridangam one *chauka kala kriti*, one *madhyama kala kriti* and one *drut kala kriti* in three of the prescribed Ragas with *alapanam* and *swarakalpanas*.

ii) He/she should be able to sing one *varnam* composition in any one of the prescribed Ragas. The student must understand the difference between the *kriti* and the *varnam*.

iii) The student should be able to sing a *keertanam* and a folk song.

iv) The student should have knowledge of playing the Tanpura and understanding its tuning.

6. Brief performance of Ragas in instrumental music:

i) The student should be able to render the above-mentioned items of the vocal music section on their specific instruments.

ii) The student should have knowledge of understanding the tuning of his instrument.

Class XII

(Karnataka Vocal/Instrumental)

Theory

Three hours

30 Marks

History and Theory of Music

1. A brief comparative study of Hindustani and Karnatak music with special reference to the following aspects:

i) *Raga* ii) *Tala*

iii) *Swaragrama* iv) Difference between *thaat* and *melakartas*

2. The concept of time theory in Ragas

3. Define the following. What is their place in Indian music:

i) Pitch ii) Vibration

iii) Melody iv) Harmony

4. Life sketches and contributions of the following music scholars and composers to the development of Hindustani and Karnatak music

i) Pt. Vishnu Digambar Paluskar ii) Pt. Vishnu Narayan Bhatkhande

iii) Tyagraja iv) Muttuswami Dikshitar

v) Shyama Shastri

5. Write the following:

- i) Write the notation (as propounded by Prof. Sambhamoorthy) of one *chauka kala kriti* and one *drut kala kriti* in any one of the prescribed Ragas
- ii) Write any two of the prescribed *Talas*

Practical 70 Marks

Ragas:

- i) Kalyani
- ii) Hindolam
- iii) Kharaharapriya
- iv) Shankarabharanam

Talas:

- i) Dhruva Talam
- ii) Khandachapu Talam
- iii) Ata Talam
- iv) Mishrachapu Talam
- v) Mathya Talam

Note: The candidate can take up any one of the following instruments in lieu of singing viz. Sitar, Sarod, violin, flute and guitar. The equivalent should be taught for opted instruments other than the Sitar.

6. Brief performance of Ragas in vocal music:

- i) The student should be able to sing with the accompaniment of Mridangam one *chauka kala kriti*, one *madhaya kala kriti* and one *pallavi* in three of the prescribed Ragas with *alapanam* and *swarakalpanas*.
- ii) He/she should be able to sing one *tillana* in any one of the prescribed Ragas.
- iii) The student should be able to sing a *padam*. The aim is for the student to clearly understand the differences between the three musical genres viz. *kriti*, *pallavi* and *padam*.

iv) Knowledge of tuning the Tanpura is compulsory.

7. Brief performance of a *Raga* in instrumental music:

- i) The student should be able to render the above-mentioned items of the vocal music section on their specific instruments.
- ii) The student should have knowledge of understanding the tuning of his instrument.

Suggestions for a Comprehensive Listening List for Classes XI and XII

Students should be encouraged to listen to these recordings. A small note on written by them each of the albums could work as an annotated guide, to be followed by written course work aimed at encouraging articulation and analytical abilities.

1. Rajasthan Folk	Langas and Manganiars	93001
2. Maestros Vol1	Bismillah Khan	05200A
3. Maestros Vol1	Bhimsen Joshi	05208A
4. Maestros Vol1	Kishori Amonkar	05202A
5. Purab Ang Vol2	Channulal Mishra	1076
6. The Best of Wadali Bros	Wadali	3052
7. Sangeet Sartaj Vol1	Ravi Shankar	05260A
8. Sangeet Sartaj	Ravi Shankar	05260B

9. Gurmat Sangeet	Bhai Avtar Singh Ragi	99004A
10. Gurmat Sangeet	Bhai Avtar Singh Ragi	99004B
11. Maestros Choice Vol1	Balamurali Krishna	91015
12. Thyagaraja Masterpieces	Maharajpuram Santhanam	92046
13 Shringar Vol1	Various	4121
14. Shringar Vol2		
15. Shringar Vol3		
16. Shringar Vol4		
17. Maestro's Choice-1	Shiv Kumar Sharma	91010
18. Songs of the Seasons	Girija Devi	94001
i. Best of Carnatic	Various	04008B
Instrumental		
20. Dikshitar Masterpieces	N.Ravikiran	92049
21. Dikshitar Masterpieces	Hyderabad Brothers	92051
22. Ishqa Ishqa	Gulzar	2032
23. Tarana	Padma Talwalkar	94026
24. Qawwali	Jafar Husaain Badayuni	92052

DANCE

Introduction

The dance syllabus has been designed having a holistic approach towards the different art forms as spelt in the NCF – 2005. Since the time immemorial human being evolved dance with the modulation in the voice, face expression, movement of hand, feet and other parts of the body etc.

Objective

The emphasis of learning dance at this stage should be on self expression. Dance promotes creativity, it gives pleasure, it is a physical exercise of the body and it expresses the natural emotions of all human beings. Dance as a part of the formal school curriculum provides a number of advantages; an aesthetic culmination of movement, musical expression, literature, mythology, philosophy, rhythm, yoga, sadhana etc. The self expression through dance addresses many corrective methods for the problems currently being faced in the formal education system. Thus, the NCF – 2005 recommends the integration of Dance in the school curriculum with the following objectives:

- >to provide complete awareness of one's own body,
- >to express a natural way human feelings and expressions by creating harmony,
- >to enhance the aesthetic sensitivity among children,

>to improve concentration, mental alertness, quick reflex action, physical agility and in relieving stress.

Upper primary level

When a child enters this level he/ she might have imbibed the basic training of performing arts, such as – singing, dance movements and basics of playing some instruments mainly percussion and harmonium based instruments. Physical exercise of everyday activities makes the child aware of the functions of the body. Thus in dance students may learn:-

- to coordinate different parts of the body like - hands, eyes, fingers, feet etc.
- to introduce students with the classical and regional styles of dance.
- students may be encouraged to interact with performing artists and watch various programs that helps children to appreciate dances better.

Teachers alongwith students

1. A dance production on a theme, based on movement and expression to be presented once in a year with major involvement of students including writing of the script, choreography, costume designing, music and stage design.
2. Traditional dance forms whether classical or folk should be introduced to the students, by showing videos or interacting with deferent performers.
3. Collecting information about dances related to the social occupation, physical environment, seasonal changes, regional myths, legends and stories. This is to be largely carried out by students in which teachers will provide guidance.

Class VI

Theme	Content	Methodology/Suggested ways of application	Learning Outcomes
The basic elements in the art form dance	a) Movement of defferent parts of the body b) Expression c) Literature	In the usual course of discussion the points to be taken up are i) Various types of walking ii) Hand movement co-ordinated with face expression iii) Literature- the language one usually converses in or expresses emotions	The students should understand these basics. Dance has not originated from some outside source, it is a regular practice which we do in our day to day expression
The term ' <i>Nritya</i> ' or ' <i>Naach</i> '-	' <i>Sandhi Vibhakti</i> ' Meaning	Discussion on how the word was coined what basic factors must have influenced when the word was accepted	Student to understand every terminology. The heading given to a particular art form has relevance to its content
Discussion of <i>Laya</i>	The movement of the body parts like feet, neck, waist has a specific time pattern which is <i>Laya or Gati - Taals</i> have been formed according to this laya or gati.	Walk, talk and make gestures with hands and then explain how each is woven in a time pattern-How this evolves to <i>taals</i> which is basically a terminology explaining different patterns of <i>Laya</i>	How different types of time pattern or <i>Laya</i> which one usually comes through is evolving to the particular <i>Taals</i>

The term Taal	Sandhi Vibhakti meaning	Origin of the word and how it was coined	Student to understand the relevance of the term
Miming the movement of different living objects with coordinated movement of hand, feet face expression	Any living objects of nature like bird, sky, flowers (any)	Imitate the Chaal or Gati of each living object. First let the students do it and then improvise on their movements. The hand gestures or body movement are best understood when expressed in front of a mirror or through shadows on a wall or white background. Students should be encouraged to keep making different hand gestures or body movement on their own.	Through this practice the student develops a creative mind. They start creating various finger movement, hand movement, body posture in front of the mirror or through a shadow. The mind delves on certain important points i) Structure of the living beings ii) The flexibility in the various parts of the body

Creation of a dance item by taking a popular regional song (group)	a) Two songs of different themes to be taken. Suppose one is based on mythology the other can be based on traditional rituals. b) Laya in the song. c) Emotion in the song. d) Group dance Difference in solo dance & group dance	Explanation of the theme, literature to which part of the country the songs belongs to The Laya pattern and the name of the Tala Emotion has to be discussed with reference to the ' Rasa ' theory. The name of the ' Navaras ' to be taught. The names itself would suggest the theme. Role of each member in the group. Discussion of all aspects of solo & group dance.	Understanding of language which is the basis of literature. Magic created by weaving different patterns of Laya . Feeling and emotion These are the factors of creativity. Important is group activity. Advantages in group activity
Classical dance The basic traits of the form (any dance form)	Introduction of Feet movement Hand movement Body movement	Body movement which includes footwork, hand movements	Basics of classical dance
Awareness of basic disciplines in any dance form	Basic etiquettes for a dance presentation i) Guru Pranam ii) Bowing to the stage iii) Bowing to the audience iv) Pranam to instruments. v) Courtesy to accompanists	1. Teach the content 2. Show the students what artists do before a performance	Learning proper etiquettes and paving the way for something special or Sadhna
Percussion instruments	Tabla, Dholak, Pakhawaj, Mridangam , duf or any instrument to be used. Show the concept of Laya or	Either the teacher should be able to play the instrument or a percussionist to be invited to school for children. Interaction with children with the guidance of	a) How Layas are woven to weave Talas b) Sound of the instrument c) Physical appearance of the

	Tala	the teacher	instrument
Performing Artists 1. Regional/folk 2. Classical	The different artists of both the types. Names, regions to where they belong	Photos from a) Newspaper, books, internet b) Video clippings	Discussion regarding Special elements in the performance costume, body movement, music

		c) Live stage performances	
Dramatization, narration of stories	Any type of story can be considered e.g Mythological Historical, Regional or any contemporary story of morality	Stories should be taken from time to time which are in the text or are popularly known. Enactment with the help of songs, dance, expression Masks can be used Different costumes to be used or any other prop	Knowledge of different types of stories cultural traditions and different emotions of human beings.

Class VII

Classical dance Foot movement or Pad Sanchalan	On the basis of different Taals feet movement to be Taught The Taals will be i) Teentaal-16 beats ii) Dadra-6 beats iii) Keherwa-8 beats	Different patterns of Laya in the Tala have to be woven e.g. 'Tatkar' in the Kathak style which will be taught with varied Laya patterns 'aadav' in Bharat natyam – Chaali' in Manipuri style Any style can be undertaken	Knowledge of different types of Laya in Tala The patterns have to be understood and the feet movement should co-ordinate with the Laya patterns. This is an exercise for agility, fitness and will also assess the calculative mind of a student. Laykari in different taals means calculations aesthetically or dance movements.
Terminologies pertaining to taal to be discussed	1. Taal 2. Laya 3. Matra 4. Vibhag 5. Sam 6. Taali 7. Khali 8. Aavartan 9. Theka	The various names in the division of a tala be taught-pertaining to the taal system	Should understand the terms
Body movement that will include the hand movement face expression and formation of fingers The hand gestures which have been discussed now have to be understood. Body movement Guru Vandana Regional dances Patriotic choreography Small dance –dramas Epics Jataka stories Panchantra stories Acquaintance with ' Ghungroo ' Acquaintance with some instruments used in the dance	1) Formation with fingers The hand gestures or body movement which were introduced through shadows on a wall or in front of the mirror now have to be taught with references to texts. The finger gestures which have been discussed in the Natyasastra have to be taken up- Pataka Tripataka- Ardha Pataka Katakamukham Mushti- Mukul Kartari mukh Suchimukh What all each Hastmudra Indicates 1. Ang	1. Drawing of the Hand movement in copies. 2. Practising again in front of the mirror or through shadows. 3. Create a story Or Teach any story through these gestures (a fun filled & knowledgeable experience) Explain the three terms and what all constitutes the three subjects A project to be build up by the learner for proper Understanding All contents to be discussed and shown through photos, video-clippings etc. The choreographic element to be discussed and then implemented.	1. Exercising of the palms. 2. Creativity enhances. 3. The concentration level or thinking capacity widens. This should explain how ang is assisted by pratyang & upaang to express the exact thoughts. 1. God has bestowed us with all art forms so let us receive the blessings before any stage performance which is stage etiquette. Idea of different regionsthe diversity pertaining to language, costume, society, cultural issues etc. 1. God has bestowed us

<p>1. Regional music Navras-theory Prominent artists who are regular dancers, instrumentalists and vocalists in the field of regional or classical dance which is in the curriculum. Prominent artists who are regular dancers, instrumentalists and vocalists in the field of regional or classical dance which is in the curriculum.</p>	<p>2. Pratyang 3. Upaang Ang Constitutes the main parts of the body which are used while dancing Head, hands, chest, waist, feel, armpits. Pratyang constitutes those Guru Vandana in Any song can be taken and choreography taughtthe North Indian style or alaripu in Bharatnatyam or Laiharova Raas in Manipuri or in any other classical style. Any two regional dance 1. Description of the egion 2. Dialect 3. Costumes 4. Music 5. Tala Any song can be taken and choreography taught - any two - Social, political background - Environmental theme - Moral theme 1. The importance of ghungroos How they are tied to the feet. What is the number of ghungroos used. What is the status of ghungroo in a recital or presentation Any regional dance can be observed and the instruments to be seen properly. How the artist plays on it. The names of nav-raas to be revised. 1. Shringar 2. Hasya 3. Karun 4. Raudra 5. Vira 6. Bhayanak 7. Adbhut 8. Shant 9. Vibhatsa Newspaper cuttings, book from the library, interactive sessions after or before live shows television and video clippings.</p>	<p>Video clippings to be shown old films to be show audio-cassettes to be played in the classrooms</p> <p>i) Make a string of ghungroo in the classroom ii) How in different types of dance different ghungroos are used. Show the structure of ghungroo its formation and the metal used Draw the instruments. Name the parts. If a local artist is found invite him/her for an individual presentation Refer with day to day emotional expression of different people around children. Observation of human behaviour is ras. Observation through television programmes with guidance from the gurus</p>	<p>with all art forms so let us receive the blessings before any stage performance which is stage etiquette. Idea of different regionsthe diversity pertaining to language, costume, society, cultural issues etc 2. Difference of composition in a choreography and regional dance or 'Loknriya Knowledge of 'Pauranik Gathaen' Or 'ancient talas Importance of ghungroo Methods of making it and tying it out What stature is it granted by the dancers. live performance, video clippings on television presentations to be shown for apt understanding How an instrument is an importance part of any dance presentation Variety of instruments used for cultural shows. What are the various types of expression people emote in different circumstances. Students only know artists who sing film music/. They should be aware of other artists in the field of music & dance.</p>
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Class VIII

Theme	Content	Methodology/Suggested ways of application	Learning Outcomes
<p>Classical dance Feet movement Or Pad Sanchalan Ghungroos</p>	<p>a) In Kathak 1. Tatkaar & Palte with very simple Tukdas The same type of learning in other dance forms Tying of the ghungroo to the feet</p>	<p>By clapping of hands and following the percussion instrument, whichever is available to the learner. The percussion instrument can be a Tabla Mridang Pakhawaj Nagma peti or metronym Also pronouncing the taal, reciting the 'bol' along with footwork. First let the children dance with 25 ghungroos in each feet. When they get accustomed to the weight of the ghungroo and also control of the sound gradually increase the number.</p>	<p>Concept of the bol of the footwork and different patterns of laya on the percussion instrument. If a learner says it aloud, it helps in memorizing and also concept improves. The importance of ghungroo. Control of sound and practise of dancing with ghungroos which reveals the concept of taal in the mind Clarity in the concept of layakari in the given talas. Reciting bols with the tempo of the taal.</p>
<p>'Taal' Footwork in Folk dance Kathanak Or any other type of dance drama, ballet, ballad. Navras Singing Classical dance Instruments Costumes Make up</p>	<p>Taals like i) Teentaal ii) Dadrataal iii) Keherwataal These have been taken up in the previous class but have to be revisited. The concept of vilambit laya, madhya laya and drut laya have to be introduced. The tukda have to be applied in the various types of laya. According to the 'dhun' or tune and percussion beats simple patterns of two beats, four beats have to be taught with several styles but</p>	<p>With the help of any percussion instrument like tabla, mridang, pakhawaj or metronym different patterns of laya has to be explained. Concepts of Madhya laya, drut laya, vilambit laya, ekgun, dugun should be clarified. Through application of a variety of bol and tukda the teaching would become exciting and knowledgeable. So footwork matching laya on tabla along with recitation to be practiced carefully. Be it 'Tatkar' or any other all have to be dealt in the same manner and carefully. With the help of Dholak, naal, Duf, Mridang, different patterns have to taught.</p>	<p>The traditional tunes, songs, beats with their particular language and costumes should be taken by the students. Folk tales, rituals also would be known by the students. a) Should understand what is a Kathanak. b) Oral tradition has been a part of the Indian system for ages. It is a very important way of communicating and sensitizing the common people. Children would be i) More expressive</p>

	<p>according to the particular folk dance taken. What is a Kathanak? What is the role of this Kathanak in the history of evolution of dance The Rasa theory having nine rasas.</p> <ol style="list-style-type: none"> 1. Shringar 2. Hasya 3. Karuna 4. Raudra 5. Vira 6. Bhayanak 7. Adbhut 8. Vibhatsa 9. Shaant <p>Singing songs or reciting Kavita & bol is a very important aspect of dance. The folk songs which are selected have to learn properly.</p> <ol style="list-style-type: none"> 1. For language 2. For singing <p>The Kavita, bol should be taught to recite The structure of all the instruments and their parts. Let it</p> <ul style="list-style-type: none"> • Harmonium • Tabla • Dholak • Mridang <p>Naal(any)</p> <p>The type of clothes masks used for any particular dance.</p> <p>How to make the eye for different characters. Make up on the face hands.</p>	<p>The songs sung commonly in a particular region should be taken which will help the students to participate better. Local dances to be observed. Interaction with dancers who come for different festivals or fairs will help gain proper knowledge. Collect material on Kathanaks by reading the Historical evolution of dance. Select a popular mythological story like that of Ramayan Mahabharata/ Jataka /Panchtantra and enact the story in your own creative style. Teachers can select any current incident or issues also to explain Kathanak. The Rasa theory has been discussed in the previous classes. Now we shall select themes from important stories e.g. Ramayana(any interesting chapter) Mahabharata Krishna Lila Or any other and through music, dance, theatre, visual arts/props represent the story form. Through this representation the “navrasa’ theory would be discussed. Recorded dance-dramas to be shown to students for a quality representation of Rasa-Films, television serials, video films of various artists. Take different types of songs</p> <ol style="list-style-type: none"> 1. Regional folk songs 2. Suppose Ramayana is being enacted try to adapt the Ramcharita Manas lines to be extracted from the original text which will make the students aware about the original ‘Avadhi’ language. 3. If poets like Tulsidas, Kabirdas, Meerabai, Surdas are selected to show different important character these ‘Dohas’ or ‘Pad’ should be 	<p>ii) communicating more in a language and would have more vocabulary. iii) Have the art of convincing people for important issues The different emotions of human beings, Basic nature of human beings Through folk songs learn the local dialect and traditional rituals. This will enable the children to understand the concept better, enjoy the music and realise the theme of the presentation. Helps the students learn about the structure, materials used and also acumen needed to make any type of instrument Student should be able to wear the costume and jewellery on their own or help each other while dressing. Should be able to depict the characters properly. Concept of the character understood while depiction of any story</p>
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		<p>learnt thoroughly for proper and better understanding of the theme. A drawing of the instrument by naming the parts. Knowledge of the materials used to make the instrument. Why the particular clothes are worn. Are they traditional from where they are adapted style of tying the saree or wearing a chunni or tying a dhoti and so on. The type of make up to be done for different characters</p>	
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SECONDARY STAGE

The secondary stage of school education offers students to choose dance as a subject of art education. During the upper primary stage the students have been introduced to the basic traits of dance. By now they developed an understanding of the possibilities any type of dance learning. In the secondary stage they will now start learning a particular type of classical dance and some specialized regional or folk dance. Among the classical dance forms the following could be chosen from-

1. Kathak
2. Bharatanatyam
3. Kathakali
4. Manipuri
5. Oddissi
6. Kuchipudi
7. Mohiniattam

IX CLASS-PRACTICAL

Theme	Content	Methodology/Suggested ways of application	Learning outcome
Vandana or Shloka Composition in Teentaal Composition in other <i>talas</i> <i>Chakkar</i> Regional dance Kathanak	Songs in praise of different deities of shlokas describing any God or virtues of God e.g. Guru, Saraswati Ganesh, Jagannath, Murugan <ul style="list-style-type: none"> ● Tatkar ● Aamad ● Salami or Rangmanch tukda ● Sadharan Toda ● Tukda ● Tihai ● Gat Nikaas ● Gat Bhav 1. Jhaptaal 2. Ektaal Types of chakkar in Kathak Five regions 1. North 2. South 3. East 4. West 5. N. East Important historical, mythological, philosophical stories	i) Memorize the composition or shloka. The meaning has to be very clear and composite. The literary aspect has to be clear. ii) With expressions <i>hast mudra</i> , footwork and body movement the above has to be demonstrated. iii) The instruments which have to be played along with the shloka/composition. The importance of these instruments have to be discussed e.g. if shankh, manjira, kartal or mridang is played-why are they used for vandana. iv) Costume & make up With the help of nagma on any instrument like harmonium, sarangi nagma peti, violen----- (any) and percussion for <i>laya</i> the content has to be taught. Padhant of the content has to be memorized. As <i>teentaal</i> has been taken up elaborately these two should be taught in brief only or two compositions e.g. <i>Purnachakkar</i> , <i>Aardhchakkar Viprit and Aardhviparit</i> One dance from each region let the themes vary. They can be on folk stories, festivals, harvesting, rituals or any other. Try & show video clippings, live shows and the students would know many aspects. 1. Music 2. Dialect with proper meaning 3. Costume 4. Beliefs & customs Stories have to be made in a dance form depicting through elements of kathak. All that has been learnt till now the footwork, body movement, ras theory, hast mudra, costume, make up, concept of <i>laya</i> , <i>gat-bhav</i> has to be applied	1. Meaningful <i>shlokas</i> to be understood. 2. Understanding of instruments, make up, costume and other accessories. 3. The thought & feeling behind the <i>vandana</i> , body movement. Knowledge of the content understanding of <i>Taal, laya</i> The different metres of various <i>taal</i> How they sound different & how the composition depends on their structure Idea <i>chakkar</i> learning how to perform different types of <i>chakkar</i> . Knowledge of the traditions in status. The psychology of a community their beliefs and such things. A presentation of the story so that clarity of ideas to be brought forth

Theory

Dancers of India	Contribution of any two leading dancers	Students can be familiarized with the life and contribution of leading dancers. Their contribution to the society and development in their respective field	A dancer has to be aware of many aspects like the socio-cultural, literature & the dancers' innovation
Writing of the Taals which have been introduced	Describe while writing Teentaal Jhaptaal Ektaal What is Matra, Sam, Taali, Khali, Vibhag and Aavartan	Writing of Ekgun, Dugun, Tigun, Chaugun	How to depict Taal in writing Description of the taal e.g. how many mantras it is composed of taali and khaali places. Understanding the taal cycle.
Concept & word meaning of Kathak & their terminologies.	All the terms which have been taken up in practical lessons should	The exact definitions have to be written	For proper understanding of the terms

be dealt in theory

Class X

Theme	Content	Methodology/Suggested ways of application	Learning outcomes
Practical Vandana or Shloka Revision of Teentaal and addition of some more elements Jhaptaal & Ektaal Chakkar Regional dance Kathanak	The items on 1. Guru 2. Maa Saraswati 3. Lord Jagannath 4. Shankar 5. Ganesh 6. Murugah Have to be dealt in more dept. If one or two have been taught others should also be taught 1) Paran 2) Kavita 3) Different types of gat bhaav e.g. Murli, Matka, Ghunghat-- All elements that have been taken up in Teentala have to be taken up here like:- Tatkar Aamad Ragmanch tukda Toda etc. Revision of class IX syllabus Live shows or audio clippings of dance from very remote regions to be shown. This will give an idea what mastery our regional dancers have on their forms. Practice of previous dances or some new ones can be introduced Revision of previous stories which have been done in class IX	1. Memorize the 'Geet' 'Composition' or shlok 2. Students should be explained the meaning which will help them create a performance. 3. All the aspects that have mentioned for Class IX have to strictly followed in depth. All these to be introduced in brief. Practical application more and each has to be discussed properly Percussion instruments are very important in the teaching of different aspects of taal. So one has to be particular about them without percussion these concepts should not be taught. Tuning of percussion to a particular scale is immensely needed for development of music ears of the student. Unless a lot of practice is done on this concept of chakkar will not be clear. How it enhances or demonstrates different aspects also have to be told Audio clippings to be collected from different resources e.g. 1) Ministry of culture in state & central 2) Performing artist also have good collection 3) Live shows to be shown with the help of Sangeet Natak Akademi 4) Books or clippings from the internet also give lot of information	Virtues of different mythological beings like:- Siddhi Vinayak--- Ganesha Aangikm Bhavanm---Shiva Nagendra Harai---Shiva Yaa Kundendu---Saraswati Shantaakaram---Vishnu Have to be understood by students. The costume has to be precise along with makeup. Importance of Guru Vandana, Knowledge of teentaal Jhaptaal Extaal and their variations Tuning of scales to be understood and how they make a difference to the ears Concept of chakkar to be clear Why chakkar is an important element of dancing the kathak form Student to understand regional dances. The various rituals celebrations The costumes Thus the culture

Theory

Regional Dance	Geography Topography Community occasion of the regional dances which have been taught	Geography-To be shown on maps with topography Study of the origin of the community. What factors contribute to the making of a community and their culture	An in depth study of our regions (whichever has been taken) They are the propel who lay the foundation of the Indian culture. So at the grass-root level whatever is happening has to be understood
Instruments	The regional dances whose video have been shown a) Study of some of those instruments b) Tabla, Mridang, Dholak-Their structure and the material which have been used to make them c) Draw pictures and name the parts	With the help of books or other aids suggested the physical structure before instruments have to be taught	Knowledge of instruments how they are made. Raw materials used for making them
History of Kathak	Concerning the different artist who have served in the development of this	A chronology of artists and their contribution in brief.	Artists who have helped in the development of this dance form.

Higher Secondary Class XI

Theory

30 Marks

Time: 3hrs.

1. History of Indian dance

a) Origin of dance-Ref of regional dance have gradually brought the classical forms to the fore.

b) What factors developed Indian dance political, sociological, cultural, economical.

c) Which are the dance forms that developed in the course of evolution Bharatnatyam Kuchipudi and so on

d) The present important dance forms

2. Definition of terminologies in various dance

Presently Kathak: - Thaata, Aamad, Salami, Toda, Tukda, Paran, Tihai, Tatkar, Palta, Gat Bhav, Gat Nikas, Kavita

3. Describing and writing of taals any composition to be written with proper notation & taal

4. Regional Dance

5 dances from each region chosen for practical purpose to be
Discusses Knowledge about those

Practical

Marks: 70

1. Ability to start the dance by any vandana nritya

2. Brief performance of prescribed composition in Teentaal: -
Revision of all previous concepts in Kathak is

1. Upaj

6. Salami/Rangmanch ka tukda

2. Thaata

7. Toda/Tukda/Paran

3. Utthan

8. Tihai/Ladi/Layakari

4. Aamad

9. Gat/Nikas/Bhav

5. Aamad juri param

10. Bhav Paksh

3. Ability to perform any two kathanka

1. Kaliya Daman

2. Goverdhan Dharan

3. Bhilni Bhakti

4. Ganga Avataram

5. Draupadi Cheerharna

6. Madan (kam) Dahan

4. Ability to perform a dance on any one styles which invoke the theory of Rasas By the theory of rasas it is meant Bhakti Ras, Shringar ras and Veer ras.

5. Knowledge of Notation System of Bhatkhande or Vishnu Digamber.
Taal lipi padhati and composition.

6. Ability to perform any five regional dance.

Class XII

Theory

Marks: 30

time: 3hrs.

1. Study of the navras in little more detail. What all comes under the different rasas

1. Shringaar Ras - Vatsalya, Milan ,Viraha
2. Hasya
3. Karuna-Karun
4. Roudra
5. Veer
6. Bhayanak
7. Adbhut
8. Vibhatsa
9. Shaant

With ample examples and popular stories or contemporary explain the above theories.

2. Abhinaya-according to Natyasastra

The four types of abhinay in brief

1. Angika
 2. Vaachika
 3. Saatvik
 4. Aaharya
3. System of Kathak presentation
1. Shlok or Vandana
 2. Upaj
 3. Thaata-Vilambit laya
 4. Uthaan-speed enhances a little
 5. Aamad
 6. Aamad Juri Paran
 7. Salami/Rangmanch ka Tukda
 8. Toda/Tukda/Paran
 9. Drut laya-Tukda, Tihai, Lari Laykari
 10. Gat/Nikaas/Bhav
 11. Bhav Paksh-any

4. Contribution of dancers in Kathak

5. Revision of terminologies discussed in class XIth

Practical**Marks:70**

1. Discussion and practice of Samyukta Mudra, Asamyukta Mudra, Tandav, Lasya.
2. Practise of presentation of Kathak (15 minutes on stage) The system of kathak presentation or chronology of kathak presentation to be practiced i.e.
 1. Shlok or Vandana
 2. Upaj
 3. Thaata-Vilambit laya
 4. Uthaan-speed enhances a little
 5. Aamad
 6. Aamad Juri Paran
 7. Salami/Rangmanch ka Tukda
 8. Toda/Tukda/Paran
 9. Drut laya-Tukda, Tihai, Lari Laykari
 10. Gat/Nikaas/Bhav
 11. Bhav Paksh-any
3. Taal Presentation of Taals Teentaal, Jhaptaal, Ektaal, Dhamar Taal, Rupak, Deepchandi To recite and present in tatkar
4. Revision of Kathanak

**Heritage Crafts
For
Senior Secondary
(Classes XI and XII)**

Introduction

India is the only country in the world with a unbroken, living vibrant tradition of crafts. While agriculture employs the largest number of people in India, the crafts sector is next and sustains over 20 million practitioners. The wide geographic spread embraces all of India and covers a huge gamut of widely differing work structure and cultures. Crafts communities, using similar materials that range from clay to precious metals, work with widely differing techniques and technologies to create a rich variety of forms. Acknowledging the importance of handicrafts in India the National Curriculum Framework – 2005 sought to integrate it into the school curriculum and formed a National Focus Group on Heritage Crafts. The Focus Group submitted a position paper that includes several recommendations and concluded that Indian craft and its millions of practicing craftspeople are a huge and important resource of traditional knowledge and indigenous technologies that could add value to the educational system in a number of ways. It was suggested that Indian Crafts should be taught as a theoretical social science with a strong component of field study and applied creative activity.

With the learning of crafts traditions many skills could be developed among the students. These include the consideration of relationship between the student and his/her environment and the interdependence of: societal skills, information processing skills, reasoning skills, enquiry skills, creative skills, entrepreneurial skills and a work related culture.

The Objectives

To impart an all rounded and holistic education that equips the Indian youth of today to face challenges of a global and rapidly changing world, while preserving their own cultural assets, traditions and values this new subject area will be introduced for senior secondary level in schools with the following objectives:

- To understand the critical role of the crafts community and its integral relationship to the Indian society.
- To enable students to understand the relationship between economics, culture and aesthetics,
- To enable students to explore the linkages between environment, craft traditions and society through field studies,
- To develop a respect for the diversity of Indian craft traditions and to uphold the dignity of its practitioners by understanding the difficulties that they face,
- To introduce Indian culture through the crafts, so that school students appreciate the variety of skills and expressions of the Indian artist

- To provide students a creative aesthetic experience of the unique visual and material culture of India and develop values of conservation, protection of the environment, resources and heritage of the country,
- To enable students to understand the relationship between tradition and contemporary trends, form and function, creator and consumer.
- To understand the processes of creating a craft object from start to finish,
- To equip students with the tools to extend craft traditions to wider applications through applied crafts,

The syllabus

The subject of Indian Crafts will consist of three components in each year (classes XI and XII):

I. Theory	40 marks
II. Field Study	30 marks
III. Applied Crafts	30 marks

I. Theory 40 marks

The theory part of the syllabus will have Two Units; Unit I will consist of a general introduction, an introduction to the crafts traditions of India, details about the different crafts, their classifications, regional distribution etc. Each of these topics will incorporate aspects such as the

- i. Philosophy and aesthetics,
- ii. Materials, processes and techniques,
- iii. Environment and resource management,
- iv. Social structures,
- v. Economy and marketing and
- vi. International examples.

Unit II of the theory will discuss all these aspects in detail. A textbook will be required which will have the print material with maps, photographs, illustrations, anecdotes and case studies in boxes and the book may be supplemented with a CD having slides, video-clippings etc. showing different crafts traditions and their processes.

UNIT I

1 Introduction

This chapter will be an exhaustive part of the textbook, which will include different dimensions of the Indian crafts traditions, such as the history, philosophy, sociology, economy, environment and resources etc. in general. To introduce the subject, teachers may have a few brainstorming sessions with students about their perception and understanding of crafts and what crafts actually are. They can initiate or orient themselves with their home first, where they could look for objects created by traditional crafts persons, bring them to the classroom and discuss them.

A general introduction to the seven major issues related with crafts traditions, identified as core areas will be carried out here. These issues will be repeatedly referred to during the two years of theory and project work, as well as during the applied crafts component of the syllabus. They will also cut across the chapters on various crafts traditions. These crafts related issues are: i. Crafts Traditions, ii. Philosophy and Aesthetics, iii. Materials, Processes and Techniques, iv. Environment and Resource Management, v. Social Structures, vi. Economy and Marketing and vii. International Examples.

1.1 Crafts Traditions

A historical overview of crafts traditions from ancient and medieval, to modern and contemporary periods would be required in order to situate them in the cultures that produced them. The associations between living practices and temples or hunting traditions, nomadic journeys, ritualistic practices, ceremonial occasions, customary beliefs, would all in some way or the other become part of the study of the culture of crafts. The history of a particular craft tradition, its geographical distribution, myths and legends associated with different influences on the craft and patterns of patronage etc. may be discussed.

1.1.1 Clay

Being one of the most basic materials found in every corner of the country, clay has been used for making earthen ware, figurines, bricks, tiles, beads etc. Terracotta objects are one of the earliest artifacts found during excavations of archaeological sites as early as the chalcolithic period and continue to exist in the present times. This chapter will deal with the different practices, techniques and distribution of pottery and terracotta crafts in India.

1.1.2 Stone work

Another basic material that does not need much processing and technology is stone. Different types of stones from the most common ones to region specific ones to precious gems have been used in different from architectural construction, to sculptures, to making jewellery and so on. One would need to discuss different aspects of stone works that have existed through thousands of years.

1.1.3 Metal Crafts

Metal has a wide variety where technology plays an important role. A number of crafts communities have been sustaining on age old practices of making objects from metal which involves the knowledge of technology/ indigenous technology among artisans, from processing the metal, to casting, polishing and finishing the objects. Whether it is Moradabad in Uttar Pradesh, or Kondagaon in Bastar or Cuttak in Orissa and so on, these are the pockets where the livelihood of families of hundreds of craftsmen is sustained through metal crafts.

1.1.4 Jewellery

Jewellery, whether made from precious stones, beads and metals or bell metal or terracotta, from most intricate and delicate forms to the bold and traditional motifs, Indian traditional jewellery is one most cherished items in the international market, among tourists, foreigners and Indians are the biggest buyers of jewellery in the world!

1.1.5 Natural Fibre weaving

Natural fibres such as grass, bamboo, shola pith, cane, jute, leaves etc. have varied usages from making/ weaving baskets, mats, brooms, rooftops, clothing etc. which provided shelter and income to many communities in India. Many communities have a practice where women themselves weave household objects for their daily use whereas many industries survive on production of materials from jute. All north-eastern states have rich traditions of handicrafts manufactured from cane and bamboo. By and large weaving from natural fibres is part and parcel of every region/ state.

1.1.6 Textile Crafts

Clothing and textile being one of the three basic needs of human beings, apart from food and shelter, finds place almost everywhere from the most common material of cotton to the expensive silk and wool. Most of the textile crafts are self sufficient systems where the process starts right from acquiring raw materials to making them worthy to be woven, dyeing, printing, painting, embroidery, etc. Some of these traditions are hundreds of years old. While textile exports are high, new experiments with jute, banana fibre etc. are also underway.

1.1.7 Painting

Painting is one of the first expressions which makes manifest different emotions and deeds of the earliest human settlements. Whether painted on walls, floor, roof, paper, palm leaf, wood, cloth or any other surface, paintings have a pictorial communication/ a visual language narrating traditional practices, folklores, folktales etc.

1.1.8 Paper and paper crafts

Handicraft traditions where different products are made from paper and paper Mache have been prevalent from Jammu and Kashmir to Kerala for preparing various objects. The process of making these objects, vary from place to place. To study them from the point of view of resources available in the region and the opportunity to market their products are some of the aspects which needs attention.

1.1.9 Theatre crafts

In some parts of the country performing art traditions draw on other art forms in their performance, theatre being foremost among them. Theatre has many crafts which make them a successful performance tradition, be it stage-crafts where carpentry, carvings, paintings etc. are involved or costume design and jewellery, facial masks and depending on the tradition, many other crafts may be involved. Exploring various aspects of the theatre crafts will enhance the understanding of students to how traditional societies have integrated various art forms into their practice; how crafts have traditionally been used in performance and how different traditional crafts have become a part of contemporary theatre.

Each chapter will have:

- >Maps
- >Boxes with Case Studies
- >Illustrations
- >Techniques
- >Anecdotes
- >Audio-video/ multi-media programmes

UNIT II

2.1 Philosophy and Aesthetics

Students then may be told about the impact of different philosophies on handicrafts industry in the last hundred years or so. Individual efforts to promote crafts, including Gandhi's philosophy on crafts and village industry, special role of Khadi in the freedom movement, the study of concept of 'small is beautiful' as expounded by E. M. Scumacher, study of Ananda Comaraswamy and role of Kamaladevi Chattopadhyay, Pupil Jayakar etc. in contributing to the sustenance and growth of crafts in India can be covered in this section demonstrating their contribution related to their philosophy. Aesthetic appreciation should cover basic principals of aesthetics, the specific aesthetics of different art styles e.g. shapes and forms in Indian sculpture, roots and impulses of traditional painting, different schools of classical painting e.g. miniature, Tanjore, etc., architectural principles in Jain temples, Islamic architecture, Hindu temples, Buddhist monasteries and symbolism e.g. mandalas and auspicious symbols, tribal votive expressions, significance of colours, symbolism in forms, tantric art and its concepts, Sikh art etc. can be incorporated in this part of the textbook. Also, the connotations of *shilpa shastras* and other texts with examples may be given.

2.2 Materials, Processes and Techniques

The students would examine much of the following description of a broad range of materials used for crafts and alternatives adopted in changing circumstances (e.g. bone instead of ivory, mango instead of sandalwood, polyester and other synthetics, plastics, etc.), nature of craft depending on the quality of the material used, varieties and qualities of wood, stone, metals, alloys, grasses, bamboo and cane, naturally cultivated fibres, e.g. cotton, silk, wool, jute, coir, gems/glass, animal products e.g. leather, horn, bone (with emphasis that these are harvested only after the death of the animal), shells, shola pith, papier mache, nature of dyes and colours (mineral, chemical, vegetable), handmade paper out of different materials etc. Each of these materials undergoes different stages of process before converting them into objects. Different techniques to handle materials each of which require various tools, possibilities of recycling by using waste materials creatively for economic purposes, chemical waste processing etc. are other dimensions which need to be discussed. Each of the crafts communities have certain religious and social practices/ festivals related with their crafts, the deities like Vishwakarma or Prajapati whom they worship, folklores and mythology associated with the crafts, its origin the materials and tools they use etc. While studying a particular craft, students must also know about all these aspects.

2.3 Environment & Resource Management

Nature is the source of all the raw materials that are functioned into food crafts. Existing topography (e.g. forest cover, land mass, major water bodies) determine the availability of clay for pottery and terracotta, locations of crafts people dependent on these resources, effect of climate on craft production, existing and/or dwindling supply, range of resources needed by crafts people, present mode of access, reforestation, water harvesting, dependence on animal population for resources (for transportation, raw material) , benefits of eco friendly materials for health, recycling, preservation of soil and water i.e. non-polluting, biodegradable qualities, reforestation and cultivation for crafts and natural dyes etc. All these should be studied in light of the sustainable development of various resources. Possibilities of substitution of raw materials to improve technique, to reduce costs, durability, attractiveness etc. is another aspect which needs to be explored. Various issues related to environment and natural resources, what needs to be discussed to bring about awareness among students. There is a need to focus on some of the issues like global warming, pollution, recycling of wastes, health related issues that the crafts communities have to face during their work etc.

2.4 Social Structures

Students will discover some unique features of India's social structure through examining crafts traditions. There are examples of the interdependency of social groups (castes, communities etc.) and crafts, eg. tribal social and religious beliefs, and how their usual occupations are reflected in their crafts, social occasions in which the craftsperson is required to participate, the guru-shishya tradition, the jajmani tradition, barter traditions, traditional structure like the haat which served the need of marketing in a agricultural-artisanal society, the guild system which has existed for hundreds of years... The gender component of craft may also be examined. In earlier days, the caste system had sustained crafts production because of the social immobility of the artisans and the demand for crafted objects being restricted to local demands. Students should thoroughly understand the relationship between craftsperson and the societal structure, specially within a historical / traditional society, so that they can analyse them in the current context. How changes are taking place in society- the shifting gender equations, the awareness of crafts persons as well as among people about different crafts, the economics, revival of dying crafts, communication etc. In traditional society, identification of artisans through their names, reasons why there is concentration of artisans in certain cases, issues of landlessness, or small farmers as part time artisans depending on the season, the social interactions of crafts persons with

other communities and their equations etc. are some other issues which need to be explored.

2.5 Economy and Marketing

Students need to learn the various aspects of economics of crafts from productivity charts of different commodities in an economy to quantum of production and employment in the unorganized sector, craft production for domestic market and for export, statistics of growth of the craft sector to funds allocated for the development of this sector from First Five Year Plan (Planning Commission) till present). The role of various institutions including Khadi and village industries (Ministry of Rural Development), Ministries that look after crafts, textiles (Ministry of Textiles, Ministry of Commerce, Ministry of Rural Development, Ministry of Environment for the development of bamboo and natural fibres) , roles of each of these government offices, roles of NGOs in this sector, KVIC, KVIB, (do they supplement each other or do they replicate and overlap?) etc. Today with new government schemes and work of Non-Governmental Organisations in the field of crafts for which India was famous have been revived and the various crafts communities in India are able to make a viable living from the creation of handmade objects need to be studied. A comparative study of pricing of an object between traditional societies where raw material like clay was free, the cost of labour and tools was at a minimum and the work place was the home so no overheads were charged in comparison to today where the middle man charges overheads and the profit rarely reaches the craftsperson. Students will learn about the plight of the crafts community during the colonial rule and its fall out and the beginning of industrialization at the turn of the 20th century. The marketing of objects in a consumer oriented society requires good advertising, packaging and quality control. The beauty of a handmade object lies in that each piece is individual and unique and must be marketed in that manner. Students will get practical experience in costing local crafts, experimenting with packaging, developing low cost, aesthetic and environment friendly ways to package. Other points of discussion in the classroom may include private and state outlets for marketing of crafts, the Export Promotion Council, street markets, village markets, DASTKAR Dilli Haat, Crafts Museum, Crafts Council of India, TRIFED as an urban intervention replicating a traditional structure, the place of crafts in the national economy, competition from mechanized sector, competition from China and other countries, effect of global prices on cost of raw materials needed by crafts people like yarn, sandalwood, etc.

2.6 International Examples In an era of globalization, students need to know about similar crafts traditions elsewhere in the world. Since there will be focus on the fast changing scenario with reference to globalization and international markets, description of globalization, general and specific to crafts, its advantages and disadvantages for highly developed and developing nations and cultural, economic, results of globalization on crafts are significant dimensions to be reflected upon. History of textile agreements and India's role in textile trade are other important aspects, which may be useful to the students. There would be a focus on certain countries, i.e., Brazil, Mexico, South Africa, China, Malaysia, Indonesia, Thailand, and India as producer countries to study how their history and culture sustained crafts and how current policies support production. Their position in the world market as suppliers, whether the products reflect the cultural identity of the country or are they made for general utility for homogenous cultures? What is the comparative level of mechanization, use of synthetic raw materials, eco friendliness, contemporary or traditional? A discussion on all these aspects may be generated through text. Further, a study of USA, UK, Germany, Japan, France, Spain, Canada as consumer countries which have a largely homogenous culture, heavy industrialization, lack of significant numbers of craft producers, nature of studio craft in these countries, nature of products they import from the producer countries etc. too needs a mention.

II. Field Studies

In this part of the course students will be required to do two short and one long project in each year XI and XII. Each student will prepare:

1. Two short assignments (10 pages each) (5 marks each)

Students in the first instance will study their immediate environment and learn about everyday crafts in their everyday lives. They will prepare an assignment of crafts found at home, in their town/village, artisans and crafts communities who live in their locality. The teachers may discuss the areas and topics related with the topics mentioned in the following paragraph, before starting the work and they may call a craftsperson or someone from the community who feels comfortable talking to the children and at the same time is well versed with the craft traditions specially of that region. Students may talk to people both producers and consumers, find out about different aspects of production and marketing or study the architecture of monuments, visit museums, study the artifacts (sculpture and painting and crafts) and work on the costumes, jewellery, the way of life etc. The assignments can have drawings, illustrations, photographs, maps etc. The students may choose any two topics from following areas for this short project:

- >Crafts in their own locality/home/state to enable students to understand the design and function of craft traditions in their daily life.
- >Local Heritage in Museum/ monuments/ religious-secular structures to understand the various craft skills involved in historic architecture/building/sculpture/painting.
- >Vernacular architecture to study the variety of craft skills in contemporary building of homes, and other structures.
- >Market/ shop/ mela/ haat to understand market forces.

2. One long term project on Exploring a Craft (20marks)

This project will necessarily be a scientific, methodical documentation of a particular craft tradition prevalent in the region (for the first year that is class XI), which will have the following core issues in the background, which the students have also studied in theory;

- **Craft Traditions**
- **Philosophy and Aesthetics**
- **Materials, Processes and Techniques**
- **Environment & Resource Management**
- **Social Structures**
- **Economy and marketing**
- **International Examples**

The projects taken up for this subject may have different stages of planning, execution and presentation. The projects may be taken up in a group of 4 to 6 students where they can work on a particular craft tradition. In class XI students may visit the crafts-persons in their own region whereas in class XII students may take up crafts clusters of another region if the schools and the students find it convenient. In the preparatory stage, students along with teachers can discuss about various crafts traditions practiced in the region, their history, distribution etc., collect all information available through various sources including library, internet and resource persons. To avail comprehensive data on various aspects of the crafts, students may develop an interview schedule and decide on number of crafts persons to be interviewed, which all places they will be visiting etc. Teachers must equip the students on interaction with craftspersons and other people from the community, type of language they should use, how to be polite with them and while handling their materials etc. Students can buy some of the objects from craftspersons, take photographs after seeking their permission, make drawings, etc. which later on they can use in presentation or submission of project report. After the completion of documentation, students could make presentation at school assembly or the class or in parent- teachers' meeting for which they can creatively use

III. Applied Crafts –

30 marks

This component will consist of a hands-on experience of creative work with a multi-disciplinary approach:

1. Learning a Craft

10 marks

Students can learn the basics of a chosen craft from a practicing local artisan, such as pottery/ weaving/ drawing and work on its techniques, handling of materials and tools, experiment with colour, form, texture, rhythm, balance etc. They can then experiment with them, know about the traditional practices in that craft, the symbolism in them and the different points of views associated with it. The schools should have all the facilities required for practicing all the processes involved in a craft including working space, materials and tools. Schools may not have a teacher who is also an expert in all these crafts and in such a case, the schools should identify resource persons/ craftsperson from the community, who can come to the school for demonstrations and students also can visit them.

2. Innovation in design and processes

10 marks

In this stage, students will develop their creative, innovation skills. They will choose one development topic and translate theory into practice. Eg

- Materials, Processes and Techniques Experiment with eco-friendly packaging of different crafts,
- Environment & Resource Management Recycling of materials, Reducing hazards,
- Economy and marketing Assisting a craftsperson in proper methods of costing and pricing, Studying consumer needs/ behavior and informing crafts person of changing trends etc.
- International Examples Creative contemporary uses of the craft in India and abroad

3. Creating an aesthetic environment Finally it is critical that students who undertake this course have an opportunity to use what they learn to enhance their daily life. Students will be asked to practically demonstrate how they will create an aesthetic environment at school, home, and community. They can redesign their classroom with crafts they have studied; they can design a notice board for the school, or decorate the principal's office. Periodically students can display and organize exhibitions to show the works and obtain feedback. Students can learn how their products can be creatively used in their lives as well as community members.

Textbook

In this subject area of Indian Crafts, there will be three textbooks for classes XI and class XII. One textbook each in both the years will be for theory, and one book giving guidelines/ addressing the schools, teachers and students about the practical components. The theory textbooks for classes XI and XII will be a fully illustrated textbook giving photographs, sketches, maps, timelines, case studies etc. The class XI textbook of theory will introduce children with diverse traditions of the Indian crafts. Whereas the class XII textbook will address the six aspects of Craft Traditions: a. Philosophy and Aesthetics, b. Materials, Processes and Techniques, c. Environment & Resource Management d. Social Structures. Economy and marketing g. International Examples. These aspects will be studied in light of the crafts traditions referred in class XI. One book which will be addressing the students as well as teachers and schools for conducting different activities in practicum, like the field studies and applied crafts will provide some samples of documentation methods/ formats based on which children can develop their own formats to conduct them. This will be a book for both years. It will also suggest what facilities the schools should provide for conducting these activities etc.

Time Management

Time management in school timetable is an important aspect of the course. Since this will be one of the optional subjects for the plus two stage the subject should be given full weight age for theory and practical components as in other subjects. Usually every subject area is given 6-8 hours per weeks for every subject. Since the very nature of the subject Indian Crafts requires sufficient time for different activities, schools should provide block periods instead of single periods daily. On Saturdays, schools can keep half a day for field work/ workshop/ practical or applied part of the course.

GRAPHIC DESIGN

INTRODUCTION

Graphic design is the creative planning and execution of visual communication. One learns to create a combination of shapes and forms, words and images, in order to reproduce them in some flat medium (two dimensional – paper, cardboard, cloth, plastic, video, computer, or projection screen, on poster, billboard, or other signage) or in a three-dimensional form (fabricated or manufactured) in order to convey information to a targeted audience. All graphic design has a purpose or function. Usually its purpose is commercial to explain aesthetically something – to express, inform and influence the thoughts and actions of its audience. This subject introduces the student to art intended to communicate information and advertising. The focus is on studying and

using layout and design concepts used in the graphic design field. The students will employ both analogy media (drawing with pencil and paper, etc.) and digital media – using up-to-date computer tools (graphics hardware and software – for drawing, painting, layout, typography, scanning, and photography).

1. Creating Art: Students know and apply the arts, disciplines, techniques and processes to communicate in original or interpretive work.

2. Art in Context: Students demonstrate how elements of time and place influence the visual characteristics, content, purpose and message of works of art.

3. Art as Inquiry: Students demonstrate how the arts reveal universal concepts and themes. Students reflect upon and assess the characteristics and merits of their work and the work of others. Graphic Design at senior secondary stage is an elective subject. Although there are no prerequisite qualifications for the subject the students should demonstrate basic skill and interest in the fields of art and design to opt this subject.

RATIONALE

Design is the process of selection where visual elements such as print, line, shape, volume, tone, texture, colour, form, format, space, and structure are used by students to express their ideas. Visual sensitivity and working knowledge of design elements would be developed by solving a series of problems and employing a variety of media and materials. The curricular area aims at enabling the students to develop their mental faculties of observation, imagination, and creation and develop skills and sensitivity towards the use of visual elements for an effective visual communication. Design is an activity of problem solving for the well being of society and individuals. Today, in the world of information and communication everyone has to communicate and get communicated by different groups of people through a wide variety of communication systems.

Graphic design course have great potential in providing creative solutions to communication of complex phenomena of print media such as books, magazines and newspaper, known as pictographic depictions or concept visualization. It can be traditionally applied in typography, cartooning (social, political and educational), and designing poster, book-covers, letters heads, news papers, brochure, logo, textile prints, or even jewellery. Since the advent of personal computers and design software, graphic design is being utilized in electronic media-often referred to as interactive design which has unlimited applications in advertisements. The students can later become graphic designers working in print production (newsletters, posters, brochures, etc). Graphic designers combine text and images to communicate a message: sell a product or service, inform, or

entertain. The Graphic Design curriculum focuses on creating intelligent and powerful visual communication. Students build a strong foundation for a graphic design career by learning design techniques, visual thinking, concept development, colour, composition and typography through case studies and hands on exercises. During the study, assignments will incorporate problem solving projects that relate to visual communication. The course includes introduction to computer as a tool to create, modify and present the visual messages. By opting Graphic Design as one of the Elective subjects at Senior Secondary level, the students will have various options to pursue their advanced studies in Graphic Design or the knowledge may be integrated with related curricular/ professional areas for their career.

COURSE OBJECTIVES

By studying Graphic Design students will have a wider horizon in the field of art and will –

>Demonstrate artistic growth by executing a variety of images/ text as images, traditional and contemporary techniques that solve complex design problems using creative thinking and analytical skills.

>Develop and demonstrate their understanding and skilful use the elements and principles of visual design (1. Conceptual element, 2. visual element, 3. relational element & 4. Practical or functional element).

>Gain skill to use the digital tools as a powerful means of communication for creation, modification and presentation.

>Study the works of contemporary artists, designers as well as the masters in the field and discuss the enrich their vocabulary of design.

>Learn ways to apply aesthetic sensibilities into their works and explore ways to balance between formal theories with practical applications.

CORE CONTENT GOALS FOR GRAPHIC DESIGN

The students will learn:

>The history of graphic design.

>What a layout is and how to create an effective one.

>About lettering/ fonts and their implications.

>What a logo is and how to create one.

>The basics of two dimensional design including the elements and principles of art.

>About colour theory and its implications in Graphic Design.

>How to use art criticism effectively.

>About Graphic Design as a career.

>To improve their design skills and techniques using a variety of tools.

The students will design and create a variety of projects, both by hand and by using computer graphic design programs. They will maintain good studio organization and use of tools as expected by the teacher. They are expected to maintain facilities in an appropriate working condition.

**COURSE OF STUDY FOR SENIOR SECONDARY
CLASS XI: GRAPHIC DESIGN**

A: THEORY	One Paper	3 Hours	70 marks	180 periods
UNIT - 1	Foundations of Graphic Design		20 marks	40 periods
UNIT - II	Graphic Design and Society		25 marks	70 periods
UNIT - III	Development of script		25 marks	70 periods
B: PRACTICAL			20 marks	60 periods
1.	Sketching and Drawing		10 Marks	
2.	Basic Design: Development of Aesthetic sensibility towards design		10 marks	
C: PORTFOLIO			10 marks	All year

**EXAMINATION SPECIFICATIONS
CLASS XI: GRAPHIC DESIGN**

A: THEORY	One Paper	3 Hours	70 marks
SECTION A: Questions based on Reader			
SECTION B: Questions based on Application of Design			
UNIT - 1:	Foundations of Graphic Design		20 marks
a.	Introduction to Graphic Design		
b.	Graphic Art, Design and Graphic Design		
c.	Elements and Principles of Graphic Design		
UNIT - II:	Graphic Design and Society		25 marks
a.	Indigenous Design and Culture		
b.	Indigenous Graphic Design Practices		
UNIT - III:	Graphic Communication Techniques		25 marks
a.	Development of script		
b.	Evolution in Reprography		
c.	Movable Metal Type to Digital Imaging		
B: PRACTICAL			20 marks
1.	Sketching and Drawing		
a.	Sketching of natural and man-made objects and environment		
b.	Construction Drawing		
c.	Representational Drawing		
d.	Simplification Drawing		10 marks

2. Basic Design : Development of Aesthetic sensibility towards design

a). 2-Dimensional Elements of Design

i) Line

ii) Shape

iii) Form

iv) Colours

v) Repetition

vi) Structure

vii) Similarity

viii) Gradation

ix) Radiation

x) Irregularity

10 marks

xi) Contrast

xii) Concentration

xiii) Texture

xiv) Space

b). Calligraphy and Typography

i) Anatomy

ii) Type Families

iii) Choosing a Font

iv) Styling and Formatting

v) Text as Image

C: PORTFOLIO

10 marks

1. Sketching and Drawing

- Minimum 5 sketches

- One complete sketchbook of 100 pages

2. Two - Dimensional Elements of Design 2 monogram designs

a) 1 invitation card and 1 letter head

b) 2 posters on given subjects

c) 2 signage on given subject

d) 2 interpretive design based on traditional motif (in two different mediums).

3. Calligraphy and Typography

a) 1 quotation in any chosen Typeface in any language.

b) 1 slogan in any chosen Typeface in any language.

c) (i) 1 design of the initials of one's name created in reverse of letter in a manner fit for printing.

(ii) Produce the same design in relief printing.

4. Project :-

1 project based on a visit

**COURSE OF STUDY FOR SENIOR SECONDARY
CLASS XII: GRAPHIC DESIGN**

A: THEORY	One Paper	3 Hours	70 marks	180 periods
UNIT - I	Design Practices and Processes		15 marks	30 periods
UNIT - II	Principles and Elements of Design		30 marks	100 periods
UNIT - III	Media and Design		25 Marks	50 Periods
B: PRACTICAL			20 marks	60 Periods
1.	Society and Articulation		5 Marks	15 Periods
2.	Introduction to Design Based Software		5 Marks	15 Periods
3.	Application of Design Based Software		5 Marks	15 Periods
4.	Advanced Applications of Design Software		5 Marks	15 Periods
C: PORTFOLIO			10 marks	All year

EXAMINATION SPECIFICATIONS

CLASS XII: GRAPHIC DESIGN

A: THEORY	One Paper	3 Hours	70 Marks
SECTION A:	Questions based on Reader		
SECTION B:	Questions based on Application of Design		
UNIT - I	Design Practices and Processes		15 Marks
1.1	Design in practices/ Role of Design in Society		
a)	Functions of Design		
b)	Implications and Impact of Graphic Design		
c)	Role of Graphic Designer		
d)	Contemporary Graphic Design in India		
1.2	Design Processes		
a)	Methodology of Graphic Design		
UNIT - II	Principles and Elements of Design		30 Marks
2.1	Sketching & Drawing		
a)	Introduction : Drawing an aid in visual representation		
b)	Virtues of drawing		
c)	Types of drawing		
>	Drawing from seeing/ observation		
>	Drawing from memory and imagination		
>	Drawing from technical information		
2.2	Colour		
a)	Scientific theories of colours		
b)	Artists' theories & colour schemes		
c)	Colour scales: Gray Scale, Tint and Shade, Intensity Scale and colour Wheel.		
d)	Colour Interaction		
e)	Colour and expression		
f)	Colour symbolism		

2.3 Basics of Visual Composition

- a) Introduction
- b) Composition in Different Arts Forms
- c) Primary Constituents
- d) Principles of Visual Composition

2.4 Typography

- a) Anatomy of Typeface
- b) Expressive Typography
- c) Advanced Applications

2.5 Principles of layout Design

- a) Theme and content
- b) Types of Layout
- c) Composition

UNIT – III Media and Design

25 Marks

3.1 Advertising Design

- a) Introduction to Media
- b) Print media
- c) Electronic media

3.2 Campaign Design

- a) Kinds of campaigns
- b) Market research

3.3 Integrated methods of advertising

- a) Kinds of events
- b) Publicity and corporate social responsibility
- c) Media and public Relations

3.4 Digital Imaging/ Painting and Printing

- a) Making Digital Images
- b) Modifying Digital Images
- c) Introduction to different types of image – editing software
- d) Working on layers and its advantages
- e) Advanced methods of making selection
- f) Using textures
- g) Adding text to images
- h) Difference between digital printing and conventional printing

Application of digital printing

3.5 Graphic design for Interactive Media

- a) Understanding a website
- b) Types of websites
- c) Designing for the Web
- d) Information ./ Contend Design
- e) Planning a website
- f) Navigation

g) Facilitating Interaction

h) Usability Issues

B: PRACTICAL EXAMINATION 3 Hours 20 Marks

1. Society and Articulation

a) Design

b) Motifs

c) Patterns, and

d) Others

2. Introduction to Design Based Software

a) Getting started with software

b) Working with layers

c) Making selections

d) Incorporating colour techniques

e) Placing type in an image

f) Using painting tools

g) Working with special layer functions

3. Application of Design Based Software

a) Creation of Design

b) Modification of Design

c) Presentation of Design

4. Advanced Applications of Design Software

a) Creating Special Effects with Filters

b) Enhancing Specific Selections

c) Adjusting Colours

d) Using Clipping Masks, Paths and Shapes

e) Transforming Type

f) Liquefying an Image

g) Performing Image Surgery

h) Annotating and Automating an Image

i) Creating Images for the Web

C: PORTFOLIO 10 marks

a) Project based on Local and Contextualized Design

b) Creativity and Innovation in Project Design

c) Project based on market oriented design

d) One complete sketch book of at least 150 pages

SCHEME OF EXAMINATION

I THEORY PAPER 3 HOURS 70 Marks
SECTION A

- 1 Three out of four short questions based on textbook (80-100 words). (four questions of 3 marks each (4x3) 12marks
- 2 Long questions: Three questions out of four based on textbook (100-120 words) (Three questions of five marks each (3x5) 15 marks
- 3 Definitions:
Five definitions out of six based on textbook in three to five sentences. (Five definitions one mark each (1x5) 05marks
- 4 Essay Type :
One essay type questions out of two based on textbook (150-200 words) (One essay type question of 8 marks) 08marks

SECTION B 30 marks

- 5 Three out of four short questions on drawing a design pattern based on the given input 12 marks
- 6 Two question out of three on designing a motif or a pattern based on (5+5) 10 marks
- 7 One question out of two on designing any of the following types (brochure/ logo/ letterhead/ book cover / poster/ textile print/ jewellery) 08 marks
- II PRACTICAL EXAMINATION : 3 HOURS 20 marks

Course as prescribed in syllabus

III Portfolio:

- Exploring Graphic Design through Portfolio assessment
- One computer sketchbook of at least 100pages 10 marks

PROJECT WORK AND PORTFOLIO

Project Work:

1. Field Visits and Report writing/ documentation: Packaging industries, Paper Making workshops, printing presses, museums, meals, festivals etc.
2. Project Work: One project in a year where students will identify and pick up a particular design problem or something that they consider a design problem; work on that problem and produce works. Students should be encouraged to take up problems from their own environment like, annual day, sports, meet, function/festivals, school building, signs, communication in the school etc.
3. Work Study: Study of works of any great/ known designer (national or international). (Students will work individually on their assignments most of the time, but they will have the opportunity at times to work together to solve problems if the situation arises. It is essential that students should work on their projects during their designated class periods. Students are

expected to have a certain number of assignments done by midterms or end of the quarter in order to receive grade/ marks. Students are evaluated according to how well they meet the criteria of creativity, accuracy, execution etc.) Portfolio:

Yearly submission of portfolio consisting of selected works (min. no 20) produced during the year. The works should be rich in terms of material exploration and visual impact. (Students will each develop a portfolio that reflects and intermediate to advanced level of artistic perception, expression, historic and cultural understanding, aesthetic valuing, and an ability to connect their artistic skills to many art related careers, and develop competencies in problem solving, communication, time management and resources. Students are expected to submit acceptable work at the end of academic year. If an assignment is considered unacceptable, the students will be asked to complete and resubmit their work.

कक्षा दसवीं हिन्दी 'ब' - संकलित परीक्षाओं हेतु पाठ्यक्रम विनिर्देशन

संकलित परीक्षा 1 (भार 30%) (अप्रैल-सितम्बर) तथा संकलित परीक्षा 2 (भार 30%) (अक्टूबर से मार्च) हेतु भार विभाजन				
		विषयवस्तु	उप भार	कुल भार
1	पठन कौशल गद्यांश व काव्यांश पर शीर्षक का चुनाव, विषय-वस्तु का बोध, भाषिक बिंदु/संरचना आदि पर लघु प्रश्न			20
	(अ)	अपठित गद्यांश (200 से 250 शब्दों का) (2x6)	12	
	(ब)	अपठित काव्यांश (2x4)	08	
2	व्याकरण के लिए निर्धारित विषयों पर विषय-वस्तु का बोध, भाषिक बिंदु/संरचना आदि पर प्रश्न पूछे जाएंगे। (1x15)		15	15
3	पाठ्यपुस्तक स्पर्श भाग-1 व पूरक पाठ्यपुस्तक संचयन भाग-1			30
	(अ)	गद्य खण्ड	15	
		1 विद्यार्थियों की साहित्य को पढ़कर समझ पाने की क्षमता के आकलन पर आधारित पाठ्यपुस्तक स्पर्श के गद्य पाठों के आधार पर लघु प्रश्न (2+2+1)	05	
		2 हिन्दी के माध्यम से अपने अनुभवों को लिखकर सहज अभिव्यक्ति कर पाने की क्षमता का आकलन करने पर आधारित पाठ्य पुस्तक स्पर्श के निर्धारित पाठों (गद्य) पर एक निबंधात्मक प्रश्न (1x5)	05	
		3 हिन्दी गद्य के संदर्भ में विषय तथा अर्थबोध की क्षमता का आकलन करने पर केन्द्रित स्पर्श के निर्धारित पाठों (गद्य) में से गद्यांश पर आधारित लघु प्रश्न (2+2+1)	05	
	(ब)	काव्य खण्ड	10	
		4 कविताओं के विषय, काव्य बोध, अर्थ, बोध व सराहना को सरल शब्दों में अभिव्यक्ति करने की क्षमता पर आधारित पाठ्यपुस्तक स्पर्श के काव्य खंड के आधार पर लघु प्रश्न (2+2+1)	05	
		5 कविताओं के अपने अनुभवों को लिखकर सहज अभिव्यक्ति कर पाने की क्षमता का आकलन करने पर एक निबंधात्मक प्रश्न (1x5)	05	
	(स)	पूरक पाठ्यपुस्तक संचयन भाग-1	05	
		6 पाठों पर आधारित मूल्यों के प्रति संवेदनशीलता पर आधारित पूरक पुस्तिका 'संचयन' के निर्धारित पाठों से एक मूल्य परक प्रश्न (1x5)	05	
4	लेखन			25
	(अ)	संकेत बिंदुओं पर आधारित विषयों एवं व्यावहारिक जीवन से जुड़े हुए विषयों पर 80 से 100 शब्दों में अनुच्छेद (1x5)	05	
	(ब)	अभिव्यक्ति की क्षमता पर केन्द्रित एक औपचारिक विषय पर पत्र (1x5)	05	
	(स)	एक विषय 20-30 शब्दों में सूचना लेखन (1x5)	05	
	(द)	किसी एक स्थिति पर 50 शब्दों के अन्तर्गत संवाद लेखन (1x5)	05	
	(इ)	विषय में संबंधित 20-25 शब्दों के अन्तर्गत विज्ञापन लेखन (1x5)	05	
	कुल			90

संकलित परीक्षा 1 (एस 1) हेतु भार विभाजन (अप्रैल-सितम्बर)		कुल भार %
विषयवस्तु	अंक	
अपठित बोध	20	30%
व्याकरण	20	
पाठ्यपुस्तक व पूरकपाठ्यपुस्तक	40	
लेखन	10	
फॉर्मेटिव परीक्षा(एफ-1 व एफ 2)		20%
कुल भार		50%

संकलित परीक्षा 2 (एस 2) हेतु भार विभाजन (अक्टूबर- मार्च)		कुल भार %
विषयवस्तु	अंक	
अपठित बोध	20	30%
व्याकरण	20	
पाठ्यपुस्तक व पूरकपाठ्यपुस्तक	40	
लेखन	10	
फॉर्मेटिव परीक्षा(एफ-3 व एफ 4)		20%
कुल भार		50%

CBSSE Board Syllabus for Class 10 Nepali

Name of the text-books for Class-X

a) Katha Bimba–(Published by Education Department, Govt. of Sikkim)

b) Nepali Sahitya Saurabh–(Published by Education Department, Govt. of Sikkim)

c) Saral Nepali Vyakaran Ra Rachna–(Published by Lali Gurung Prakashan, Rinok, East)

Selected Pieces of Katha Bimba–

Topic	Name of the Writer
Paraalko Aago	Guru Prasad Mainali
Pariband	Pusker Samsheer JB. Rana
Joytbinako Ujyalo	Sanu Lama
Antim post	O. Henry

Selected Pieces of Nepali Sahitya Saurabh (Short stories)–

Topic	Name of the Writer
Frontier	Sivkumar Rai
Raatabhari Huri Chalo	Indra Bdr. Pai
Laahuri Bhalshi	Ramesh Vikal
Doshi Chashrna	B.P. Koirala

Essay–

Topic	Name of the Writer
Bharatendu ra Motiramko Yogdan	Dilliram Timsina
Bhanubhaktia Ramayan Maulikata	Jagat Chhetry

Parchin Bharatiya Kala	Janaklal Sharma
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One Act Play :

- Ranadhullabh – Bal Krishiza Sam
- Savitri ko Dibya prem– Laxmi pd. Devokata

Poetry–

Topic	Name of the Writer
Basant Kokil	Lekhnath Poudhyal
Santosh	Bhimnidhi Tiwari
Maatribhasha	Ramchandra Giri
Shaheedharu ko Samjhana ma	Bhupi Serchan
Yo Maachhe	Hari Pd. Gorkha Rai
Gareeb	Laxmi Pd. Devkota
Haar Jeet	Tulashi Kashyap

Grammar and Composition Section:

a) Shabda Rachana, Samass, Wakya, Rachana, Vikram Chinha, Anekartha Shabda, Paryayawachi shabda biparitarthak Shabda, Sammocharit Shabda, Shabda samuha ka laagi yek shabda, Bagdara Ukhan ra tikka.

b) Nibanda Lekhan, Sharangsa Lekhan, Bhawa Bistaar.

Distribution of Marks :

Prose–30 Marks

Poetry– 20Marks

Grammar– 15Marks

Composition–25Marks

Rapid Reader–10Marks

CBSSE Nepali Syllabus Class XII

A. **Vyakaran** : (Suggested chapters) (15 Marks)

- (i) Chhartda: Anustup ,Totak, Indrabajraa, Shikharini, Basantatilaka, Sardulvikridit.
- (ii) Alankaar: Anupras,Upama,Rupak,Slesh,Vakrokti, Utpreksha. Reference Book; Madhyamik Nepali Vyakaran ra rachana,

B. Adrista wa apathit gadyansh ya padyansh padera sodhiyeka prasnaka uttar lekhney. (10 Marks)

C. **Rachana**: (15 marks)

- (i) Patra rachana: Vyaktigat,Vyafjar ikjDauj¹ a Smarak paira.
- (ii) Nibandha rachana: Aatmaparak, vicharatmak. Reference book: Madhyamik Nepali Vyakaran ra rachana.

D. **Gadhya**: (Story) 30 Marks

- (i) Machhako mol Shiva Kumar Rai
- (ii) Pipako Hawaldar Matrika Prasad Koirala
- (iii) Rupko Mulya Balkrishna Sam
- (iv) Chaprasi Achha Rai 'Rasik' Reference book: Katha Sangraha,published by Janapakchha Prakashan,Gangtok,Sikkim.

E. **Nibandha**:

- (i) Abhagi jiniya -Deokota Rajnarayan Pradhan
- (ii) Namastey Taranath Sharma
- (iii) Pyaro sapana Ram Krishna Sharma Reference book: Nibanda Sangraha,published by Janapakchha Prakashan.

F. **Padhya**: Ritu Vichar Khanda Kavya by Lekhnath Poudyal. 10 Marks

G. **Natak**: 12 Marks (Suggested chapters)

- (i) Natak: Saadharan parichaya
- (ii) Nepali Natakko Vikash Katha
- (iii) Ekanki: Boksi – by Balkrishna Sam,

H. **Upanyash**: Dak Bangla : by Shiva Kumar Rai. 8 Marks

কলিকাতা বিশ্ববিদ্যালয়

পাঠক্রমের পুনর্বিদ্যায়

২০১০

বাংলা (সাম্মানিক ও সাধারণ) পার্ট-ওয়ান, পার্ট-টু এবং পার্ট-থ্রি-র জন্য পাঠ্যসূচি

- ১। প্রকাশিত বর্তমান পাঠ্যসূচিতে যেভাবে নম্বর ভাগ করা হয়েছে তা অনুসরণ করতে হবে।
- ২। পাঠ্যতালিকা বহির্ভূত প্রশ্ন কোনোভাবেই করা চলবে না। এ বিষয়ে সতর্কতা বিশেষভাবে কাম্য।
- ৩। প্রত্যেক পত্রে বড় বা রচনাধর্মী প্রশ্ন নানা মানের থাকবে এবং প্রয়োজনে দুটি, তিনটি বা চারটি অন্তর্বিভাগ থাকতে পারে।
- ৪। প্রত্যেক পত্রে বিষয় অনুযায়ী ৪ ও ৫ নম্বর মানের ছোট প্রশ্ন থাকবে। এক্ষেত্রে প্রধানত প্রশ্নের উৎস ও প্রশঙ্গ উল্লেখসহ তাৎপর্যধর্মী উত্তর অভিপ্রেত।
- ৫। পাঠ্য রচনা থেকে উদ্ধৃতিসহ প্রশ্ন যেমন থাকবে তেমনি তুলনামূলক, আলোচনাধর্মী প্রশ্নও রাখা বাঞ্ছনীয়। উদ্ধৃতি অবশ্যই বিশ্ববিদ্যালয় নির্ধারিত পাঠ্যগ্রন্থ থেকে গ্রহণীয়।
- ৬। টীকা অথবা ব্যাখ্যামূলক চার নম্বরের ছোট প্রশ্নের জন্য কমবেশি ৭৫ শব্দ ও পাঁচ নম্বরের ছোট প্রশ্নের জন্য কমবেশি ১০০ শব্দ, দশ নম্বরের মাঝারি প্রশ্নের জন্য ২০০ শব্দ, পনেরো বা ষোল নম্বরের বড়ো প্রশ্নের জন্য ৩০০ শব্দ, এবং কুড়ি নম্বরের প্রশ্নের জন্য ৩৫০ শব্দের আয়তন আদর্শ বিবেচিত হতে পারে।

বাংলা (সাম্মানিক)

পার্ট-১

প্রথম পত্র-১০০

ক। বাংলা সাহিত্যের ইতিহাস

মোট নম্বর ৭৫

মডিউল-১ : প্রাচীন ও মধ্যযুগ :

২৫ (১৫ + ৫ + ৫)

ভূমিকা : আর্থ-সামাজিক ও রাজনৈতিক পটভূমিকায় বাংলার জাতি, ভাষা, সাহিত্য ও সংস্কৃতির সংক্ষিপ্ত পরিচয়।

চর্যাপদ [দেশ-কাল-সমাজ-ভাষা-সাহিত্য-সংস্কৃতির চিত্র]

তুর্কি আক্রমণ ও তার প্রতিক্রিয়া [সমাজ ও সাহিত্যে]

বড়ু চণ্ডীদাস ও শ্রীকৃষ্ণকীর্তন

অনুবাদ সাহিত্য : ভাগবত, রামায়ণ ও মহাভারত।

চৈতন্যজীবন ও জীবনী সাহিত্য : চৈতন্য জীবনকথা, সাহিত্য ও সমাজে চৈতন্য প্রভাব, জীবনী সাহিত্য। বিশেষ গুরুত্বসহ পাঠ: বৃন্দাবন দাস, কৃষ্ণদাস কবিরাজ।

মঙ্গলকাব্যের উদ্ভব ও বিবর্তন : সংজ্ঞা, বৈশিষ্ট্য, সমাজ : মনসামঙ্গল চণ্ডীমঙ্গল ধর্মমঙ্গল শিবায়ন ও অন্নদামঙ্গল। বিশেষ গুরুত্বসহ পাঠ: বিজয়গুপ্ত, কেতকাদাস ক্ষেমানন্দ, মিজ মাধব, ঘনরাম চক্রবর্তী, রামেশ্বর ভট্টাচার্য, রায়গুণাকর ভারতচন্দ্র।

প্রণয়োপাখ্যান : শাহ মুহম্মদ সগীর, দৌলত কাজী, আলাওল।

আধুনিক যুগ : [১৯৬০ পর্যন্ত]

২৫ + ২৫

মডিউল-২ : আধুনিক যুগের গদ্য ও প্রবন্ধ, সাময়িক পত্র, কাব্য ও কবিতা
উনিশ-বিশ শতকের আর্থ-সামাজিক পটভূমি।

২৫ (১৫ + ৫ + ৫)

গদ্য ও প্রবন্ধ : বাংলা গদ্যভাষা ও সাহিত্যের বিকাশে শ্রীরামপুর মিশন ও ফোর্ট উইলিয়াম কলেজের ভূমিকা, রাজা রামমোহন রায়, ঈশ্বরচন্দ্র বিদ্যাসাগর, অক্ষয়কুমার দত্ত, প্যারীচাঁদ মিত্র, কালীপ্রসন্ন সিংহ, বঙ্কিমচন্দ্র চট্টোপাধ্যায়, মীর মসাররফ হোসেন, রবীন্দ্রনাথ ঠাকুর, স্বামী বিবেকানন্দ, রামেন্দ্রসুন্দর ত্রিবেদী, অবনীন্দ্রনাথ ঠাকুর, প্রমথ চৌধুরী, গোপাল হালদার, বুদ্ধদেব বসু-র অবদান।

সাময়িক পত্র : আবির্ভাব, পরিচিতি, অবদান, দিগ্‌দর্শন থেকে কৃতিবাস। বিশেষ অভিনিবেশ সহ পাঠ : সমাচার দর্পণ, সংবাদ প্রভাকর, তত্ত্ববোধিনী পত্রিকা, বঙ্গদর্শন, ভারতী, সবুজপত্র, ক্রমোল, শনিবারের চিঠি, পরিচয়, কৃতিবাস।

কাব্য ও কবিতা : ঈশ্বরচন্দ্র গুপ্ত, রঙ্গলাল বন্দ্যোপাধ্যায়, মধুসূদন দত্ত, হেমচন্দ্র বন্দ্যোপাধ্যায়, নবীনচন্দ্র সেন, বিহারীলাল চক্রবর্তী, রবীন্দ্রনাথ ঠাকুর, সত্যেন্দ্রনাথ দত্ত, যতীন্দ্রনাথ সেনগুপ্ত, মোহিতলাল মজুমদার, নজরুল ইসলাম, জসীমউদ্দীন, জীবনানন্দ দাশ, সূর্যেন্দ্রনাথ দত্ত, শ্রেয়সেন্দ্র মিত্র, অমিয় চক্রবর্তী, বিষ্ণু দে, সমর সেন, সুভাষ মুখোপাধ্যায়, অরুণ মিত্র, বীরেন্দ্র চট্টোপাধ্যায়, সুকান্ত ভট্টাচার্য, নীরেন্দ্রনাথ চক্রবর্তী।

মডিউল-৩ : আধুনিক যুগের নাটক-প্রহসন, উপন্যাস ও ছোটগল্প

২৫ (১৫ + ৫ + ৫)

নাটক-প্রহসন : সূচনা, বাংলা নাটকের উদ্ভব ও বিকাশ, রামনারায়ণ তর্করত্ন, মধুসূদন দত্ত, দীনবন্ধু মিত্র, গিরিশচন্দ্র ঘোষ, দ্বিজেন্দ্রলাল রায়, রবীন্দ্রনাথ ঠাকুর, বিজন ভট্টাচার্য, তুলসী লাহিড়ী, মন্মথ রায়, দিগ্বিজয়চন্দ্র বন্দ্যোপাধ্যায়, উৎপল দত্ত।

উপন্যাস ও ছোটগল্প : উদ্ভব, বঙ্কিমচন্দ্র চট্টোপাধ্যায়, রবীন্দ্রনাথ ঠাকুর, প্রভাতকুমার মুখোপাধ্যায়, শরৎচন্দ্র চট্টোপাধ্যায়, বিভূতিভূষণ বন্দ্যোপাধ্যায়, তারাশঙ্কর বন্দ্যোপাধ্যায়, জগদীশ গুপ্ত, মানিক বন্দ্যোপাধ্যায়, পরশুরাম, শ্রেয়সেন্দ্র মিত্র, সতীনাথ ভাদুড়ী, আশাপূর্ণা দেবী, সুবোধ ঘোষ, সোমেন চন্দ, সৈয়দ ওয়ালিউল্লাহ, সমরেশ বসু।

মডিউল-৪ : বাংলা ভাষার ইতিহাস

২৫ (১৫ + ১০)

নিম্নলিখিত বিষয় সমূহ :

- ১। প্রাচীন ভারতীয় আর্থ ভাষা থেকে আধুনিক ভারতীয় আর্থ ভাষার বিবর্তন।
- ২। বাংলা ভাষার উদ্ভব এবং প্রাচীন বাংলা, আদি-মধ্য ও অন্ত-মধ্য বাংলা ভাষার ভাষাতাত্ত্বিক লক্ষণ।
- ৩। ভাষা-উপভাষা, ভাষা-উপভাষার সম্পর্ক—কয়েকটি বাংলা উপভাষার বৈশিষ্ট্য।
- ৪। উচ্চারণ স্থান ও উচ্চারণ প্রকৃতি অনুযায়ী বাংলা স্বর ও ব্যঞ্জন ধ্বনিগুলির পরিচয়।
- ৫। বাংলা ভাষার ধ্বনি পরিবর্তনের রীতি ও প্রকৃতি।
- ৬। বাংলা ভাষার শব্দ ভাণ্ডার।
- ৭। শব্দ-বিবর্তন।

দ্বিতীয় পত্র-১০০

মডিউল-১ : ছন্দ

২০ (১০ + ৫ + ৫)

দল/অক্ষর। কলা/মাত্রা। যতি, যতিলোপ। পর্ব। পঙক্তি/চরণ। ছত্র। পদ। বাংলা ছন্দের ত্রিধারা—মিশ্রবৃত্ত/তান প্রধান/ অক্ষরবৃত্ত; সরল কলাবৃত্ত/ কলাবৃত্ত/ ধ্বনি প্রধান/মাত্রাবৃত্ত; দলবৃত্ত/শ্বাসাঘাত প্রধান/বলবৃত্ত/স্বরবৃত্ত/ছড়ার ছন্দ/লৌকিক ছন্দ।

(ছন্দোলিপি প্রণয়নে পর্ব, পদ, পংক্তি, লয়, রীতি ও মাত্রার উল্লেখ বাঞ্ছনীয়)। বাংলা ছন্দের কয়েকটি রূপবন্ধের পরিচয় ও উদাহরণ সহ আলোচনা (পয়ার, সনেট, অমিত্রাক্ষর, মুক্তক, গদ্যছন্দ)।

মডিউল-২: অলংকার ২৫ (১৫ + ৫ + ৫)

শব্দালঙ্কার : অনুপ্রাস, শ্লেষ, যমক, বক্রোক্তি। অর্থালঙ্কার : উপমা, রূপক, সমাসোক্তি, উৎপ্রেক্ষা, অপহৃতি, দৃষ্টান্ত, ব্যতিরেক, বিরোধ, অর্থাভ্রন্যাস, ব্যাজ্জ্বলিত, (সংজ্ঞা, উদাহরণ, অলংকার নির্ণয়)।

মডিউল-৩: প্রফ রিডিং ৫
(দৃষ্টিহীন পরীক্ষার্থীদের জন্য বিকল্পে অশুদ্ধি সংশোধন পাঠ্য)

মডিউল-৪: বৈষ্ণব পদাবলী : (ক.বি. সংস্করণ) ১৬ (১২ + ৪)

নিম্নলিখিত পদসমূহ :

১) নীরদনয়নে নীর ঘন সিঞ্চনে ২) আজু হাম কি পেখলু নবদীপ চন্দ ৩) দাঁড়াইয়া নন্দের আগে গোপাল কান্দে অনুরাগে ৪) ঘরের বাহিরে দণ্ডে শতবার ৫) রূপলাগি আঁখি খুরে গুণে মন ভোর ৬) এমন পিরীতি কত নাহি দেবি গুনি ৭) সখি কি পুছসি অনুভব মোয় ৮) কণ্টক গাড়ি কমল-সম পদতল ৯) মন্দির বাহির কঠিন কপাট ১০) কি মোহিনী জান বঁধু কি মোহিনী জান ১১) বঁধু তুমি যে আমার প্রাণ ১২) এ সখি হামারি দুখের নাহি ওর ১৩) অঙ্কুর তপন তাপে যদি জারব ১৪) কহদিন পরে বঁধুয়া এলে ১৫) তাতল সৈকত বারি-বিন্দুসম।

মডিউল-৫: শাক্ত পদাবলী : (ক.বি. সংস্করণ) ১৬ (১২ + ৪)

নিম্নলিখিত পদসমূহ :

- বাল্যলীলা : ১) গিরিবর, আর আমি পারি নে হে, প্রবেশ দিতে উমারে (২)
আগমনী : ২) গিরি, এবার আমার উমা এলে (৭)
৩) কবে যাবে বল গিরিরাজ (১৮)
৪) বারে বারে কহ রাণি, গৌরী আনিবারে (২৯)
৫) ওহে হর গঙ্গাধর, কর অঙ্গীকার (৩৬)
৬) গিরিরাণি, এই নাও তোমার উমারে (৩৮)
বিজয়া : ৭) ওরে নবমী নিশি, না হইওরে (৮৭)
৮) ওহে প্রাণনাথ গিরিবর হে (৯৭)
ভক্তের আকৃতি : ৯) কেবল আসার আশা, ভবে আসা (১৫৭)
১০) মাগো তারা ও শঙ্করি (১৬৩)
১১) মা আমার ঘুরাবে কত (১৬৫)
১২) আমি কি দুখেরে ডরাই? (১৮১)
১৩) আমার দেও মা তবিলদারী (২০১)
১৪) এমন দিন কি হবে তারা (২১৩)
১৫) যশোদা নাচাতো গো মা ব'লে নীলমপি (২২১)

মডিউল-৬: মুকুন্দ চক্রবর্তী - চণ্ডীমঙ্গল ১ম খণ্ড : (ক.বি. সংস্করণ) ১৮ (১৪ + ৪)

পার্ট-২

তৃতীয় পত্র-১০০

- মডিউল-১ : কথা সাহিত্যের রূপভেদ : রোমাঞ্চ, উপন্যাস : ঐতিহাসিক, সামাজিক, রাজনৈতিক, আঞ্চলিক, মনস্তাত্ত্বিক ও চেতনাপ্রবাহরীতি এবং ছোটগল্প। ১৪/ (৭ + ৭)
- মডিউল-২: চন্দ্রশেখর - বঙ্কিমচন্দ্র চট্টোপাধ্যায় ১৮ (১৪ + ৪)
- মডিউল-৩: শ্রীকান্ত (১ম পর্ব) - শরৎচন্দ্র চট্টোপাধ্যায় ১৮ (১৪ + ৪)
- মডিউল-৪: শেখের কবিতা - রবীন্দ্রনাথ ঠাকুর ২৫ (১৫ + ৫ + ৫)
- মডিউল-৫: হীসুলী বীকের উপকথা - তারশঙ্কর বন্দ্যোপাধ্যায় ২৫ (১৫ + ৫ + ৫)

চতুর্থ পত্র-১০০

মডিউল-১: নাটকের রূপভেদ :	১৫/(৭-১ + ৭-১)
ট্রাজেডি, কমেডি, প্রহসন, মেলোড্রামা, রূপক, সাংকেতিক, পৌরাণিক, ঐতিহাসিক, সামাজিক, অ্যাবসার্ড, একাক্ষ, থার্ড থিয়েটার।	
	১৬
মডিউল-২: বঙ্গরসমঞ্চের ইতিহাস : সূচনা থেকে নাট্য নিয়ন্ত্রণ বিল (১৮৭৬, মার্চ) পর্যন্ত।	১৫/(৭-১ + ৭-১)
নিম্নলিখিত বিষয়সমূহ :	
লেবেডফ ও বেঙ্গলি থিয়েটার, নবীনচন্দ্র বসুর শ্যামবাজার থিয়েটার, বেলগাছিয়া নাট্যশালা, জোড়াসাঁকো নাট্যশালা, বাগবাজার অ্যামেচার থিয়েটার (শ্যামবাজার নাট্যসমাজ), ন্যাশনাল থিয়েটার (প্রতিষ্ঠা, তাৎপর্য-প্রথম ও দ্বিতীয় পর্ব), নাট্য নিয়ন্ত্রণ বিল।	
মডিউল-৩: একেই কি বলে সভ্যতা? ও বৃড় সালিকের ঘাড়ে রৌ - মধুসূদন দত্ত (দুটি থেকেই উত্তর লিখতে হবে)।	২০(১০+১০)
মডিউল-৪: সুক্কেধারা - রবীন্দ্রনাথ ঠাকুর	২৫(১৫+৫+৫)
মডিউল-৫: টিনের তলোয়ার - উৎপল দত্ত	২৫(১৫+৫+৫)

পার্ট-৩

পঞ্চম পত্র-১০০

মডিউল- ১: কাব্যের রূপভেদ : আখ্যানকাব্য-গাথাকাব্য, মহাকাব্য, গীতিকাব্য, পত্রকাব্য ও সনেট।	১৮/(৯+৯)
মডিউল- ২: বীরাসনা - মধুসূদন দত্ত নিম্নলিখিত পত্রসমূহ :	১৬(১২+৪)
দুঃস্বপ্নের প্রতি শকুন্তলা, সোমের প্রতি তারা, দশরথের প্রতি কেকয়ী, লক্ষ্মণের প্রতি শূর্ণধা, নীলধ্বজের প্রতি জনা।	
মডিউল- ৩: সোনার তরী - রবীন্দ্রনাথ ঠাকুর নিম্নলিখিত কবিতাসমূহ :	১৬(১২+৪)
সোনার তরী, বৈষ্ণব কবিতা, যেতে নাহি দিব, বসুন্ধরা, নিরুদ্দেশ যাত্রা।	
মডিউল- ৪: সঞ্চিতা - নজরুল ইসলাম নিম্নলিখিত কবিতাসমূহ :	১৬(১২+৪)
বিশ্রোহী, অভিশাপ, আমার কৈফিয়ৎ, দারিদ্র্য, নারী।	
মডিউল- ৫: একালের কবিতা সম্বন্ধে (ক.বি. সংস্করণ) নিম্নলিখিত কবিতাসমূহ :	১৮(১৪+৪)
১) সূচেতনা - জীবনানন্দ দাশ	
২) রবীন্দ্রনাথের প্রতি - বুদ্ধদেব বসু	
৩) প্রচ্ছন্ন স্বপ্ন - বিষ্ণু দে	
৪) বধু - সুভাষ মুখোপাধ্যায়	
৫) বোধন - সুকান্ত ভট্টাচার্য	
৬) বাবরের প্রার্থনা - শঙ্খ ঘোষ	
৭) যেতে পারি কিংগ কেন যাব? - শক্তি চট্টোপাধ্যায়	

- ৮) আমার নাম ভারতবর্ষ - অমিতাভ দাশগুপ্ত
 ৯) মালতীবালা বালিকা বিদ্যালয় - জয় গোস্বামী
 ১০) নিভে যাওয়া দীপগুলি আজ জ্বালিয়ে যাব - মহাদেবী বর্মা (প্রতিবেশী কবিতা)

মডিউল-৬: কাব্যশৈলী বিষয়ে প্রাথমিক আলোচনা করে পাঠ্য কবিতার শৈলী বিচার : ১৬

[কবিতার শৈলীবিচার প্রসঙ্গটি যতো না বিষয়গত, তার চেয়ে অনেক বেশি আঙ্গিকগত বিশ্লেষণ প্রত্যাশা করে। যদিও শেষ বিচারে আঙ্গিক বা ফর্মের বিশ্লেষণ কবিতাকে বুঝতেই, কাব্যসৌন্দর্য নির্ণয় করতেই—তা বলা বাহুল্য।

শৈলী বিচারের ক্ষেত্রে কয়েকটি কথা স্মরণে রাখা উচিত :

- ১। কবিতার বাক্য ও শব্দের বিন্যাসের চমকপ্রদ সৌন্দর্য, তার শৈল্পিক সূক্ষ্মতা ও শব্দকে আশ্রয় করে শব্দাতীত ব্যঞ্জনার ব্যবহার।
- ২। চিত্রকল্প বা বাক্যপ্রতিমার ব্যবহার নৈপুণ্য।
- ৩। শব্দপ্রয়োগের বৈশিষ্ট্য : যা কবির বিশেষ শব্দ-শ্রীতির স্বাক্ষর হয়ে ওঠে; রস-পরিণাম লাভ করে।
- ৪। শব্দের ধ্বনিগত মাধুর্য, শব্দার্থের অভিনব ব্যবহারে কবির মৌলিকতা। শব্দ ও ধ্বনির পারস্পরিক নির্ভরতা।
- ৫। ছন্দ ও অলংকার ব্যবহার, স্তবক ও পংক্তি নির্মাণের সচেতন আভিপ্রায়িক প্রয়োগ, যতিচিহ্ন এমন কি দুটি শব্দ অথবা দুটি পংক্তির মধ্যে জমিয়ে রাখা শূন্যস্থানের পরিকল্পিত ব্যবহার—ইত্যাদি।]

ষষ্ঠ পত্র-১০০

মডিউল-১ : পুতুল নাচের ইতিকথা - মানিক বন্দ্যোপাধ্যায় ১৮ (১৪ + ৪)

মডিউল-২ : অরণ্যের অধিকার - মহাশ্বেতা দেবী ১৬ (১২ + ৪)

ছোটগল্প :

মডিউল-৩ : ১) রবীন্দ্রনাথ ঠাকুরের ছোটগল্প : ১৬ (১২ + ৪)

নিশীথে, একরাতি, সুভা, পয়লা নম্বর, ক্ষুধিত পাষণ্ড ও ল্যাবরেটরী।

মডিউল-৪ : ২) স্বাধীনতা-পূর্ববর্তী বাংলা ছোটগল্প : ২৫ (১৫ + ৫ + ৫)

অ) পয়োমুখম্ : জগদীশ গুপ্ত, মেঘমল্লার : বিভূতিভূষণ বন্দ্যোপাধ্যায়, চুয়াচন্দন : শরদিন্দু বন্দ্যোপাধ্যায়, মহানগর : প্রেমেন্দ্র মিত্র, চরণ দাস এম. এল.এ : সতীনাথ ভাদুড়ী, ফসিল : সুবোধ ঘোষ, টোপ : নারায়ণ গঙ্গোপাধ্যায়।

মডিউল-৫ : ৩) স্বাধীনতা-পরবর্তী বাংলা ছোটগল্প ২৫ (১৫ + ৫ + ৫)

আ) মতিলাল পাহী : কমলকুমার মজুমদার, অন্তঃসলিলা : সাকিন্দ্রী রায়, আদ্যব : সমরেশ বসু, অশ্বমেধের ঘোড়া : দীপেন্দ্রনাথ বন্দ্যোপাধ্যায়, এখন প্রেম : তপোবিজয় ঘোষ, স্টীলের চঞ্চু : সাধন চট্টোপাধ্যায়, দাহ : ফণীশ্বরনাথ রেণু (প্রতিবেশী গল্প)।

[মডিউল-৪ ও ৫-এর ক্ষেত্রে একালের গল্প সংকলন ১ম ও ২য় খণ্ড (ক.বি. সংস্করণ) পাঠ্য]

সপ্তম পত্র-১০০

মডিউল-১ : প্রবন্ধ-নিবন্ধের রূপভেদ : ১৮/ (৪+৯)

প্রবন্ধ, রম্যরচনা, পত্রসাহিত্য, ডায়ারি, ভ্রমণ সাহিত্য, সমালোচনা সাহিত্য।

মডিউল-২ : কমলাকান্তের দপ্তর - বঙ্কিমচন্দ্র চট্টোপাধ্যায় ১৬ (১২+৪)

নিম্নলিখিত রচনাসমূহ :

(একা—কে গায় ওই, আমার মন, পতঙ্গ, বিড়াল)

মডিউল-৩: ছিন্নপত্র - রবীন্দ্রনাথ ঠাকুর
নিম্নলিখিত পত্রসমূহ :

১৬ (১২+৪)

- পত্র সংখ্যা - ১০ (শিলাইদহের অপর পারে.....)
১৮ (ঐ যে মস্ত পৃথিবীটা চূপ করে.....)
৩০ (আমাদের ঘাটে একটি নৌকা.....)
৬৪ (রোজ সকালে চোখ চেয়েই.....)
৬৭ (এখন একলাটি আমার সেই.....)
৭৭ (ক্রমশের গোলমালের মধ্যে.....)
৮১ (ইতিমধ্যে দেখছি যুব.....)
১০২ (এদিকে গরমটাও বেশ পড়েছে.....)
১০৬ (কাল থেকে হঠাৎ আমার.....)
১০৮ (সন্ধ্যাবেলায় পাবনা শহরে.....)

মডিউল-৪: একালের প্রবন্ধ সঞ্চয়ন (ক.বি. নবতম সংস্করণ)
নিম্নলিখিত প্রবন্ধসমূহ :

১৫

- ১) পটুয়া শিল্প - যামিনী রায়
২) শিক্ষা ও বিজ্ঞান - সত্যেন্দ্রনাথ বসু
৩) যে দেশে বহু ধর্ম বহু ভাষা - অন্নদাশঙ্কর রায়
৪) সাহিত্যের রাজনীতি - সরোজ আচার্য

মডিউল-৫: একালের সমালোচনা সঞ্চয়ন (ক.বি. সংস্করণ)
নিম্নলিখিত রচনাসমূহ :

১৫

- ১) আধুনিক সাহিত্য - গোপাল হালদার
২) রবীন্দ্রনাথ ও উত্তরসাহিত্য - বুদ্ধদেব বসু
৩) তিন দশকের নাট্যসমীক্ষা - দিনিশ্চন্দ্র বন্দ্যোপাধ্যায়
৪) রূপকথা - শ্রীকুমার বন্দ্যোপাধ্যায়

মডিউল-৬: বাংলা সাহিত্য বিষয়ে একটি প্রবন্ধ রচনা

২০

অষ্টম পত্র-১০০

মডিউল-১ : সংস্কৃত সাহিত্যের ইতিহাস :

২৫ (১৫ + ৫ + ৫)

(কালিদাস - কবি ও নাট্যকার, ভবভূতি, বাণভট্ট, শূদ্রক, জয়সেব)।

মডিউল-২ : ইংরেজি সাহিত্যের ইতিহাস :

২৫ (১৫ + ৫ + ৫)

(শেকসপিয়ার - কবি ও নাট্যকার, মিলটন, ওয়ার্ডসওয়ার্থ, শেলি, কীটস, এলিয়ট, কট, চার্লস ডিকেন্স, বার্নার্ড শ')।

মডিউল-৩ : প্রতিবেশী সাহিত্যের ইতিহাস : হিন্দী (পঠন-পাঠন হবে বাংলায়)

১৮ (১৪ + ৪)

[পাঁচ জন লেখক : ভারতেন্দু হরিশচন্দ্র, প্রেমচাঁদ, মহাদেবী বর্মা, নিরাল্লা, ফনীন্দ্রনাথ রেণু]

মডিউল-৪ : কাব্য জিজ্ঞাসা - অতুলচন্দ্র গুপ্ত

১৬/ (৮ + ৮)

(ধ্বনি ও রস)

মডিউল-৫ : সাহিত্য - রবীন্দ্রনাথ ঠাকুর

১৬/ (৮ + ৮)

(সাহিত্যের তাৎপর্য, সাহিত্যের বিচারক, সৌন্দর্যবোধ)।

বাংলা (সাধারণ)

পার্ট - ১

প্রথম পত্র - ১০০

ক) বাংলা সাহিত্যের ইতিহাস : আধুনিক যুগ

মডিউল : ১	১. পদ্যরীতি ও প্রবন্ধ : শ্রীরামপুর মিশন, ফোর্ট উইলিয়াম কলেজ, রামমোহন রায়, ঈশ্বরচন্দ্র বিদ্যাসাগর, অক্ষয়কুমার দত্ত, প্যারীচাঁদ মিত্র, কালীপ্রসন্ন সিংহ, বঙ্কিমচন্দ্র চট্টোপাধ্যায়, রবীন্দ্রনাথ ঠাকুর।	১৫
মডিউল : ২	২. কাব্য কবিতা : ঈশ্বরচন্দ্র গুপ্ত, রসলাল বন্দ্যোপাধ্যায়, মধুসূদন দত্ত, হেমচন্দ্র বন্দ্যোপাধ্যায়, নবীনচন্দ্র সেন, বিহারীলাল চক্রবর্তী, রবীন্দ্রনাথ ঠাকুর।	১৫
মডিউল : ৩	৩. নাটক : মধুসূদন দত্ত, দীনবন্ধু মিত্র, গিরিশচন্দ্র ঘোষ, রবীন্দ্রনাথ ঠাকুর, দ্বিজেন্দ্রলাল রায়, বিজ্ঞান ভট্টাচার্য।	১৫
মডিউল : ৪	৪. সাময়িক পত্র : দিগদর্শন থেকে বঙ্গদর্শন। (সংক্ষিপ্ত টীকা)	৫
মডিউল : ৫	৫. উপন্যাস ও ছোটগল্প : প্যারীচাঁদ মিত্র, বঙ্কিমচন্দ্র চট্টোপাধ্যায়, রবীন্দ্রনাথ ঠাকুর, শরৎচন্দ্র চট্টোপাধ্যায়, বিভূতিভূষণ বন্দ্যোপাধ্যায়, তারাশঙ্কর বন্দ্যোপাধ্যায়, মানিক বন্দ্যোপাধ্যায়।	১৫ + ৫
মডিউল : ৬	৬. অলঙ্কার : অনুপ্রাস, যমক, শ্লেষ, বক্রোক্তি, উপমা, রূপক, উৎপ্রেক্ষা, সমাসোক্তি, ব্যঙ্গস্তুতি, ব্যতিরেক — সংজ্ঞা ও উদাহরণ।	৫ × ২ = ১০
মডিউল : ৭	৭. সাহিত্যের রূপভেদ : গীতিকবিতা, মহাকাব্য, ট্রাজেডি, কমেডি, পৌরাণিক-ঐতিহাসিক-সামাজিক নাটক। রোমাঞ্চ, সামাজিক-ঐতিহাসিক-পারিবারিক উপন্যাস, ছোটগল্পের সংজ্ঞা, ছোটগল্পের সঙ্গে উপন্যাসের তুলনা, প্রবন্ধ ও রম্যরচনা।	১০ + ১০ = ২০

পার্ট - ২

দ্বিতীয় পত্র - ১০০

মডিউল : ১	১) বৈষ্ণব পদাবলী (ক.বি. সংস্করণ) নিম্নলিখিত পদসমূহ (প্রথম পংক্তি) (১) নীরদনরনে নীর ঘন সিঞ্চনে (২) আজু হাম কি পেখলু নবদ্বীপ চন্দ (৩) দাঁড়াইয়া নন্দের আগে গোপাল কান্দে অনুরাগে (৪) ঘরের বাহিরে দণ্ডে শতবার (৫) রূপলাগি আঁখি বুঝে গুলে মন ভোর (৬) এমন পিরীতি কতু নাহি দেখি গুনি (৭) সখি কি পুছসি অনুভব মোয় (৮) কল্টক গাড়ি কমল-সম পদতল (৯) মন্দির বাহির কঠিন কপাট (১০) কি মোহিনী জান বঁধু কি মোহিনী জান (১১) এ সখি হামারি দুখের নাহি ওর (১২) অধুর তপন তাপে যদি জারব (১৩) বহুদিন পরে বঁধুয়া এলে।	১৫ + ৫ + ৫ = ২৫
মডিউল : ২	২) মেঘনাদবধ কাব্য (প্রথম সর্গ ও চতুর্থ সর্গ) - মধুসূদন দত্ত	১৫ + ৫ + ৫ = ২৫
মডিউল : ৩	৩) পুনশ্চ - রবীন্দ্রনাথ ঠাকুর নিম্নলিখিত কবিতাসমূহ : ছেলেটা, সাধারণ মেয়ে, বাঁশি, প্রথম পূজা।	১৫
মডিউল : ৪	৪) একালের কবিতা সংকলন (ক.বি. সংস্করণ) নিম্নলিখিত কবিতাসমূহ : নষ্টনীড় (সমর সেন), আমার ভারতবর্ষ (বীরেন্দ্র চট্টোপাধ্যায়), দেশ সেখাছ অন্ধকারে (নীলেন্দ্রনাথ চক্রবর্তী), কেউ কথা রাখেনি (সুনীল গঙ্গোপাধ্যায়)।	১৫
মডিউল : ৫	৫) ছন্দ ১. অক্ষর, দল, কলা, মাত্রা যতি, পর্ব, পদ, পংক্তি, চরণ — সংজ্ঞা ও উদাহরণ সহ প্রতিটির বিস্তারিত আলোচনা। ২. বাংলা ছন্দের ত্রিধারা : উদাহরণ। ৩. ছন্দোলিপি (পর্ব, পদ, পংক্তি, লয়, রীতি, মাত্রার উল্লেখ বাঞ্ছনীয়)	১২ + ৮ = ২০

তৃতীয় পত্র - ১০০

মডিউল : ১	১) সংকলন - রবীন্দ্রনাথ ঠাকুর পাঠ্য প্রবন্ধ সমূহ : শিকার মিলন, পূর্ব ও পশ্চিম, মেঘদূত, কেকাধনি।	১৫
মডিউল : ২	২) রাজা ও রাণী - রবীন্দ্রনাথ ঠাকুর	১৫
মডিউল : ৩	৩) একালের ছোটগল্প সংকলন (ক.বি. সংকলন) নিম্নলিখিত গল্পসমূহ : পুই মাচা (বিভূতিভূষণ বন্দ্যোপাধ্যায়), না (তারানাথ বন্দ্যোপাধ্যায়), হারানের নাতজামাই (মানিক বন্দ্যোপাধ্যায়), চড়াই-উৎরাই (নরেন্দ্রনাথ মিত্র)।	১৫ + ৫ = ২০
মডিউল : ৪	৪) কপালকুণ্ডলা - বঙ্কিমচন্দ্র চট্টোপাধ্যায়	১৫ + ৫ + ৫ = ২৫
মডিউল : ৫	৫) পল্লীসমাজ - শরৎচন্দ্র চট্টোপাধ্যায়	১৫ + ৫ + ৫ = ২৫

বাংলা সাধারণ পাঠ্যক্রম : পার্ট - ৩

চতুর্থ পত্র - ১০০

মডিউল : ১	১) পরিভাষা (সাহিত্য-সৌন্দর্যতত্ত্ব বিষয়ক নির্দিষ্ট ২০০ টি পরিভাষা) (প্রচলিত পাঠ্যক্রম অনুযায়ী)	১ x ১০ = ১০
মডিউল : ২	২) প্রকৃৎ সংশোধন	১০
মডিউল : ৩	৩) সাহিত্য অথবা সমাজ বিষয়ক প্রবন্ধ রচনা (অনধিক ৩০০ শব্দে)	১৫
মডিউল : ৪	৪) ইংরেজি থেকে বাংলায় অনুবাদ	১৫
মডিউল : ৫	৫) ভাষাতত্ত্ব : ক) উদাহরণ সহ সংজ্ঞা লিখন — আদি-মধ্য-অন্ত্য স্বরাগম; আদি-মধ্য-অন্ত্য ব্যঞ্জনগম; স্বরলোপ; সমাসের লোপ; মূর্ধনীভবন; সকারী ভবন; রকারী ভবন; বিপর্যাস; সাদৃশ্য; বিমিশ্রণ/মিশ্রণ; জোড় কলাম শব্দ; সংকর শব্দ; লোকনিরুক্তি; সুভাষণ; অপভ্রাষা। খ) শব্দদ্বৈত	২ x ৫ = ১০
মডিউল : ৬	৬) আন্তর্জাতিক ধ্বনিমূলক বর্ণমালা-র (IPA) চিহ্ন ব্যবহার করে লিপ্যন্তরকরণ (Phonetic Transcription)	১০
মডিউল : ৭	৭) সাক্ষাৎকার/রিপোর্টাজ লিখন	১৫
মডিউল : ৮	৮) বিজ্ঞাপন/প্রাতিষ্ঠানিক পত্রলিখন	১৫

ত্রি-বার্ষিক স্নাতক পর্যায়ে পাঠ্যসূচি

আধুনিক ভারতীয় ভাষা

বাংলা

পূর্ণমান - ৫০

ক। ভাষা

মডিউল : ১	১. বোধ পরীক্ষণ	১৫
	নিম্নলিখিত প্রবন্ধসমূহ পাঠ্য :	
	i) বঙ্গদেশের কৃষক — বঙ্কিমচন্দ্র চট্টোপাধ্যায়	
	ii) স্বদেশী সমাজ — রবীন্দ্রনাথ ঠাকুর	
	iii) বাঙ্গালা ভাষা — স্বামী বিবেকানন্দ	
	iv) শিল্প প্রসঙ্গ — নন্দলাল বসু	
	v) অপবিজ্ঞান — রাজশেখর বসু;	
	vi) স্বীজ্ঞতির অবনতি — বেগম রোকেয়া	

মডিউল : ২ প্রতিবেদন রচনা (সংবাদপত্রে প্রকাশের উপযোগী করে কোন ঘটনার প্রতিবেদনের খসড়া রচনা) ১০

অথবা

পুনর্নির্মাণ (সংবাদপত্রে প্রকাশিত কোন প্রতিবেদন থেকে নিজস্ব অভিমত প্রকাশ কমবেশি ৫০ শব্দ)

মডিউল : ৩ পরিভাষা (ক.বি. প্রকাশিত 'ভাষাপাঠ সম্বলন'-এ নির্ধারিত ২৫০ টি) ৫

খ। সাহিত্য

মডিউল : ৪	কবিতা (কব্য সৌন্দর্য বিশ্লেষণ)	১০
	রবীন্দ্রনাথ ঠাকুরের 'নৈবেদ্য'-র অন্তর্গত নিম্নলিখিত কবিতাসমূহ পাঠ্য :	
	i) শতাব্দীর সূর্য আজি রক্তমেঘ-মাঝে..... (৬৪ নং)	
	ii) স্বার্থের সমাপ্তি অপঘাতে..... (৬৫ নং)	
	iii) তোমার ন্যায়ের দণ্ড প্রত্যেকের করে..... (৭০ নং)	
	iv) চিত্ত যেথা ভয়শূন্য উচ্চ যেথা শির..... (৭২ নং)	

মডিউল : ৫	ছোটগল্প	১০
	রবীন্দ্রনাথ ঠাকুরের নিম্নলিখিত গল্পগুলি পাঠ্য :	
	i) ছুটি ii) পোস্টমাস্টার iii) জীবিত ও মৃত iv) ধ্বংস	

