

PERFORMING ARTS (91 – 95)

One of the following five syllabuses may be offered:	Western Music	(93)	
Hindustani Music	(91)	Indian Dance	(94)
Carnatic Music	(92)	Drama	(95)

HINDUSTANI MUSIC (91)

CLASS X

The syllabus is divided into three sections:

Section A - Vocal Music

Section B - Instrumental Music

Section C - Tabla.

PART 1: THEORY – 100 Marks

SECTION A: HINDUSTANI VOCAL MUSIC

- (a) Non-detail terms: Sound (Dhwani), Meend, Kan (Sparsha swar), Gamak, Tigan, Thumri, Poorvang, Uttarang, Poorva Raga and Uttar Raga.
(b) Detailed topics: Nad, three qualities of Nad (volume, pitch, timbre); Shruti and placement of 12 swaras; Dhrupad and Dhamar.
- Description of the three ragas - Bhairav, Bhoopali and Malkauns, their Thaata, Jati, Vadi-Samvadi, Swaras (Varjit and Vikrit), Aroha-Avaroha, Pakad, time of raga and similar raga.
- Writing in the Taal notation, the three Taals - Rupak, Jhaptaal and Deepchandi (Chanchal), their Dugun, Tigan and Chaugun.
- Knowledge of musical notation system of Pt. V.N. Bhatkhande (Swara and Taal-lipi); writing ChotaKhayal, Swarmalika and Lakshangeet.
- Identification of Ragas - Bhairav, Bhoopali and Malkauns (a few note combinations given).
- Life and contribution in brief of Amir Khusro and Pt. Vishnu Digambar Paluskar.
- Names of different parts (components) of the Tanpura with the help of a simple sketch. Tuning and handling of the instrument.

PRACTICAL

- Bhairav, Bhopaali and Malkauns - Singing of Chotakhayal song in any one raga, as mentioned above (with alaaps and taans). Lakshangeet and Swarmalika in the other two ragas.
- Padhant (Reciting)-Thekas of the following new taals - Rupak, Jhaptaal and Deepchandi in Dugun and Chaugun, showing Tali, Khali and Matras on hands.
- Identification of ragas - Bhairav, Bhoopali and Malkauns.

SECTION B

HINDUSTANI INSTRUMENTAL MUSIC (EXCLUDING TABLA)

THEORY

- (a) Non-detail terms: Sound (Dhwani); Kan; Meend, Zamzama; Gamak; Baj; Jhala; Tigan.
(b) Detailed topics: Nad; three qualities of Nad (volume, pitch, timbre); Shruti and placement of 12 swaras; Maseetkhani and Razakhani Gat.
- Origin and the development of the instrument. Methods of handling instruments; tuning of the instrument with a labelled diagram.
- Complete description of all the three ragas - Bhairav, Bhoopali and Malkauns.
- Writing in the Tal notation, all the three Taals - Rupak, Jhaptaal and Deepchandi, their Dugun, Tigan and Chaugun.
- Writing in complete musical notation of the Razakhani Gat.
- Identification of Ragas - Bhairav, Bhoopali and Malkauns (a few note combinations given).

- Life and contribution in brief of Amir Khusro and Pt. Vishnu Digambar Paluskar.

PRACTICAL

- Bhairav, Bhopali and Malkauns – Playing of Razakhani Gat in all the above three mentioned Ragas (with alaaps, toda and jhala).
- Padhant (Reciting)-Thekas of the following new taals - Rupak, Jhaptal and Deepchandi in Dugun and Chaugun, showing Tali, Khali and Matras on hands.
- Identification of ragas - Bhairav, Bhoopali and Malkauns.

SECTION C

HINDUSTANI INSTRUMENTAL MUSIC

(PERCUSSION - TABLA)

THEORY

- Non-detail terms: Names of 10 Pranas, Lehra (Nagma), Paran, Uthan, Chakkardar Tukda, Dumdar and Bedum Tihai, Padhant,
 - Detailed topics: Origin and development of Tabla, basic 10 Varnas (Syllables) of Tabla, Solo and Sangat.
- Writing in Taal notation, Thekas, in Thah, Dugun, Tigun and Chaugun, of all Taals (Teental, Rupak, Deepchandi and Teevra).
- Names of different parts (components) of the Tabla with the help of a simple sketch. Tuning of the instrument.
- Identification of Taals - Teental, Rupak, Deepchandi and Teevra (a few bol combinations given).

PRACTICAL

- Technique of producing bols on Tabla like Tirkit, Kran, etc.
- Development of following Taals: Teental – 1 uthan, 2 new kaydas and its 4 paltas with tihai, 1 Chakardar Tukda, 1 Damdar and Bedam Tihai, Roopak – 1 Tihai, Teevra Taal – 1 Paran, Deepchandi Taal (only theka).
- Padhant (Reciting)- Thekas of all Taals (Teental, Rupak, Deepchandi and Teevra) with

development mentioned in para (2), giving Tali, Khali etc. by hands in Dugun and Chaugun.

PART 2: (To be assessed internally by the School in Class X).

Practical Work in Music (Hindustani) - 100 Marks

Course Work

- Candidates will be required to practice and perform singing or playing. This performance may be undertaken in connection with the topics suggested below. The practical work of candidates will be assessed by the teacher as course work. The teacher is free to assess the course work either on the basis of continuous assessment or on the basis of periodical tests.
- Suggested topics for practical work:
 - Individual performances,
 - Practice for school functions,
 - Performance in a group of either players or singers, not necessarily in school,
 - Prepare a Power Point presentation on an eminent vocalist or instrumentalist.
 - A visit to a sound recording studio.
- In addition to the course work the candidates will be tested in singing or playing one instrument by an External Examiner.

Assessment

- The teacher and the External Examiner will assess the practice and performance of candidates.
- The following aspects of practice and performance should be taken into consideration:
 - Musical performance, Expression, Diction, Tonal quality, Breath control;
 - Accuracy;
 - Style and interpretation.
- The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Music of Class VIII may be deputed to be an External Examiner for Class X, Music Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

Award of Marks (100 Marks)

Subject Teacher (Internal Examiner) 50 marks

External Examiner 50 marks

The total marks obtained out of 100 are to be sent to the Council by the Head of the school.

The Head of the school will be responsible for the online entry of marks on the Council's CAREERS portal by the due date.

INTERNAL ASSESSMENT IN HINDUSTANI MUSIC - GUIDELINES FOR MARKING WITH GRADES

Criteria	Purity of Swar	Laya	Knowledge of raga/taal	Ability to recall practical and theoretical concepts	Overall effect or presentation
Grade I each part 8 marks	Possesses an impeccable sense of pitch and note production is similarly perfect.	Has an accurate perception of rhythms, its speed and variations. Can build a solid foundation for musical variation.	Portrays the raga accurately and with appropriate feeling. Moves within the confines of the 'taal' structure.	Performance and presentation reveal a thorough knowledge of raga attributes and of the structure of the taal in general.	Inspired, error free presentation of melody and rhythm. Accurate conception of pitch, correct identification of raga and taal.
Grade II each part 6 marks	Has good total value but lacks note perfection or vice versa.	Can maintain an even tempo and is usually accurate in the use of 'layakari" or rhythmic variation.	Expresses great feeling but is less than faithful to the grammar of raga or taal.	Presents well but betrays lack of crucial theoretical inputs like "Nyas" in the improvisation.	Pleasing rendition of melodic and rhythmic forms, a good working knowledge of various degrees of pitch, different ragas etc.
Grade III each part 4 marks	Has a moderate sense of pitch with a satisfactory ability to project musical notes.	Is somewhat erratic in the maintenance of the taal's speed. However somehow strives to manage the laya.	Can only express the raga in the most limited pathways. Has difficulty knowing his/her position vis-a-vis the taal.	Diligent and keen but shows poor knowledge of concepts like 'alankara' and 'varna'.	Uninspiring, but adequate bookish presentation of course material. Erratic sense of pitch. Shaky knowledge of raga and taal.
Grade IV each part 2 marks	A bare semblance of musical quality in both tone and pitch concepts. Sometimes goes off scale.	Is unable to maintain an even 'laya' foundation. Consistently increases or decreases the speed and cannot perform even 'Dugun' in proper time.	The Raga is recognizable only as a vague idea. Is often out of rhythm and has little knowledge of the dynamics of taal.	Moderate presentation not backed by inner reference to VadiSamvadi or Tali, Khali of Raga and Taal.	Barely scrapes through the basic required idioms of melody and rhythmic cycle. Poor concept of pitch, taal, and raga.
Grade V each part 0 marks	Does not seem to have any concept of pitch. Rendition is off-key.	Has no idea of tune and its relationship to melody. Cannot maintain the rhythm of simple melodies.	Does not Correctly maintain the basic elements of rag and taal.	Presentation is confused with poorly stated phrases, broken in pitch and rhythms.	Has no semblance to musical effect of any sort. Cannot keep a tune or maintain tempo. No concept of raga or taal.

CARNATIC MUSIC (92)

CLASS X

PART 1: There will be **one** written paper of **two hours** duration carrying **100 marks**.

Candidates will be required to attempt **five** questions from a choice of **eight** questions.

1. History of Carnatic music with special reference to the following composers and theorists, including their biographies and their contribution to Carnatic music:
(1) Thyagaraja, (2) Syama Sastry, (3) Muthuswami Dikshitar, (4) Jayadeva, (5) Narayana Tirtha, (6) Purandaradas, (7) Bhadrachala Ramadasa, (8) Veena Kuppaiyar, (9) Gopal Krishna Bharati,
2. Classification of musical instruments into string, wind and percussion group. A general knowledge of Vina, Tambura and Flute.
3. Musical sound and voice - Pitch, intensity, and timbre - Sympathetic vibration - Modal shift of tonic *i.e.*, *Grahahedam*.

PART 2: (To be assessed internally by the School in Class X).

Practical Work in Music (Carnatic) -- 100 Marks

Course Work

1. Candidates will be required to practice and perform singing or playing one or more musical instruments such as Tabla, Violin, etc. This practical and performance may be undertaken in connection with the topics suggested below. The practical work of candidates will be assessed by the teacher as course work. The teacher is free to assess the course work either on the basis of continuous assessment or on the basis of periodical tests.
2. Suggested topics for practical work: (i) Individual performances, (ii) Practice for school functions. (iii) Performance in a group of either players or singers, not necessarily in school, (iv) Making a musical instrument.

3. In addition to the course work the candidates will be tested in singing or playing one instrument by an External Examiner. Where a candidate has chosen to make a musical instrument, the instrument may be put up for inspection by the External Examiner. Where a candidate has personally taken part in performance, tape recorded evidence may be submitted for the assessment by the External Examiner.

Assessment

1. The teacher and the External Examiner will assess the practice and performance of candidates.
2. The following aspect of practice and performance should be taken into consideration: (i) Musical performance, Expression, Diction, Tonal quality, Breath control; (ii) Accuracy; (iii) Style and interpretation.
3. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Music of Class VIII may be deputed to be an External Examiner for Class X, Music Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

Award of Marks (100 Marks)

Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to the Council by the Head of the school.

The Head of the school will be responsible for the online entry of marks on the Council's CAREERS portal by the due date.

INTERNAL ASSESSMENT IN CARNATIC MUSIC - GUIDELINES FOR MARKING WITH GRADES

Criteria	Purity of Swar	Laya	Knowledge of raga/tala	Ability to recall practical and theoretical concepts	Overall effect or presentation
Grade I each part 8 marks	Possesses an impeccable sense of pitch and note production is similarly perfect.	Has an accurate perception of rhythms, its speed and variations. Can build a solid foundation for musical variation.	Portrays the raga accurately and with appropriate feeling. Moves within the confines of the 'tal' structure.	Performance and presentation reveals a thorough knowledge of raga attributes and of the structure of the tala in general.	Inspired, error free presentation of melody and rhythm. Accurate conception of pitch, correct identification of raga and tala.
Grade II each part 6 marks	Has good total value but lacks note perfection or vice versa.	Can maintain an even tempo and is usually accurate in the use of 'layakari" or rhythmic variation.	Expresses great feeling but is less than faithful to the grammar of raga or tala.	Presents well but betrays lack of crucial theoretical inputs like "Nyas" in the improvisation.	Pleasing rendition of melodic and rhythmic forms, a good working knowledge of various degrees of pitch, different ragas etc.
Grade III each part 4 marks	Has a moderate sense of pitch with a satisfactory ability to project musical notes.	Is somewhat erratic in the maintenance of the taal's speed. However somehow strives to manage the laya.	Can only express the raga in the most limited pathways. Has difficulty knowing his/her position vis-a-vis the tal.	Diligent and keen but shows poor knowledge of concepts like 'alankara' and 'varna'.	Uninspiring, but adequate bookish presentation of course material. Erratic sense of pitch. Shaky knowledge of raga and tala.
Grade IV each part 2 marks	A bare semblance of musical quality in both tone and pitch concepts. Sometimes goes off scale.	Is unable to maintain an even 'laya' foundation. Consistently increases or decreases the speed and cannot perform even 'Dugun' in proper time.	The Raga is recognizable only as a vague idea. Is often out of rhythm and has little knowledge of the dynamics of tala.	Moderate presentation not backed by inner reference to VadiSamvadi or Tali, Khali of Raga and Tala.	Barely scrapes through the basic required idioms of melody and rhythmic cycle. Poor concept of pitch, tala, and raga.
Grade V each part 0 marks	Does not seem to have any concept of pitch. Rendition is off-key.	Has no idea of tune and its relationship to melody. Cannot maintain the rhythm of simple melodies.	Does not Correctly maintain the basic elements of rag and taal.	Presentation is a hotchpotch of poorly stated phrases, broken in pitch and rhythms.	Has no semblance to musical effect of any sort. Cannot keep a tune or maintain tempo. No concept of raga or tala.

WESTERN MUSIC (93)

CLASS X

There will be **one** paper of **two hours** duration carrying 100 marks and Internal Assessment of 100 marks.

PART 1: THEORY – (100 Marks)

The syllabus is divided into two Sections:

Section A - Musical Instruments

Section B - Forms and Analysis of Music

Candidates will be required to attempt **nine** questions in all, **five** questions from Section A all of which are compulsory and any **four** questions from Section B.

SECTION A: MUSICAL INSTRUMENTS

1. **Musical Instruments:** Sound production and playing techniques of the following families of instruments:

- (a) Keyboard family:
Harpsichord, clavichord and acoustic pianoforte.
- (b) Pipe Organ
- (c) The String family:
Violin, Viola, Violoncello, Double Bass.
- (d) The Guitar family:
Classical, Spanish, Hawaiian guitars.
- (e) Woodwind family:
Flute, Piccolo, Oboe, Clarinet, Cor Anglais, Bassoon, Saxophone.
- (f) Brass Family:
Trumpet, French horn, Trombone, Tuba.
- (g) Percussion family
Timpani (Kettle Drums), Bass Drum, Snare Drum, Tambourine, Tubular Bells, Xylophone, Glockenspiel.

Note:

- Candidates are expected to know the tuning notes and clefs of the following: The String family and The Guitar family. They will be expected to be able to write these on staff notation, beginning with the lowest in pitch. They are expected to know the range of any one woodwind and any one brass instrument of their choice.
- Any TWO Similarities and TWO differences between members of the same family, for example e.g.: oboe & clarinet; flute & piccolo, trombone & tuba, etc.

SECTION B: FORMS AND ANALYSIS OF MUSIC

2. Forms of Music

- (a) Jazz
Origin, characteristics, instrumentation, Genres of Jazz: New Orleans, Swing, Bebop.
- (b) Popular Music
*Life, works, style and reasons for popular appeal of any solo artiste (vocal or instrumental) and / or band of the candidate's choice. Genres of music may include but are not limited to:
Folk, Country, Gospel, Soul, Reggae, Pop, Rock, R&B, Hip Hop, Electronic Music.*

3. Life and Works

- (a) Life and works and unique contribution of the following composers:
W.A Mozart, L. van Beethoven, F. Schubert, J. Brahms.
- (b) Life, works and style of the following exponents of Jazz; Louis Armstrong, Duke Ellington, George Gershwin, Miles Davis.

Note:

Candidates are expected to write an essay of approximately 500 words on the life, works and contribution of the composer/s and/or exponents mentioned above.

4. Technology in Music

- (a) Electronic Music
Definition and scope of Electronic Music; description of the Theremin and the Moog Synthesizer.
- (b) Basic knowledge of the following genres
Industrial, House Music, Drum & Bass, Dub step, Electro House.
- (c) DAW (Digital Audio Workstation)
 - (i) *Definition, basic features and applications of any one Home Studio DAW of the candidate's choice.*
 - (ii) *Definition and usage in a DAW of the following: audio samples, loops, live audio, plug-ins and Timeline.*
 - (iii) *Applications of DAWs in Electronic Music, DJ music and new directions in music.*

5. Personal Experience

Candidates should be able to write an essay (approximately 500 words) about their personal experiences as a musician in **any one** of the following areas:

- (a) As a solo singer or instrumentalist.
- (b) Member of the school choir or orchestra.
- (c) Part of a school Musical Theatre or any other production.

Note: The topics should be interpreted as widely as possible. Candidates should listen to a variety of music within the category title. In answering questions, which require paragraph answers, candidates should refer knowledgeably and by name, to the works to which they have listened.

Questions will be framed so as to give all candidates a chance to show the following: (i) that they have heard works in a given category; (ii) that they know the characteristics of a particular category or kind of music; (iii) that they are aware of the context of a particular category or kind of music; (iv) that they know the names of prominent composers and their contribution to a particular category or kind of music.

PART 2: PRACTICAL WORK IN MUSIC (WESTERN)

- 100 Marks

Candidates for the examination in Music (Western) will be required to have passed the Practical Examination of the Associated Board of Royal School of Music, Grade 4, or a more advanced grade or Grade 4 or a more advanced Grade of Trinity College, London or Grade 4 or a more advanced grade of London College of Music (or an equivalent examination approved by the Council).

Course Work

The Practical work of candidates in Western Music in preparation for the practical examination of:

- The Associated Board of Royal School of Music: Grade 4, or a more advanced grade,
Or
- Trinity College, London: Grade 4 or a more advanced grade,
Or
- London College of Music: Grade 4 or a more advanced grade

(Or an equivalent examination approved by the Council), will be taken as the requirement for course work in Western Music.

Final Test

The practical examination of the Associated Board of Royal School of Music, Grade 4, or a more advanced grade, or Grade 4 or a more advanced Grade of Trinity College, London, Grade 4 or a more advanced grade of London College of Music (or an equivalent examination approved by the Council), will be taken in fulfillment of the final test for practical work in Western Music.

Assessment

The result of the practical examination issued by the Associated Board of Royal School of Music, Grade 4, or a more advanced grade, or Grade 4 or a more advanced grade of Trinity College, London, Grade 4 or a more advanced grade of London College of Music (or an equivalent examination approved by the Council) will be taken as the assessment of Part 2 of Western Music.

Suggested Readings:

- The Encyclopedia of Music: Max Wade-Mathews & Wendy Thompson
- The Enjoyment of Music: published by W.W. Norton & Co.
- The History of Music; From the Cambridge assignments in Music: Roy Bennett
- The Harvard Dictionary of Music: Don Michael Randel.
- The Oxford Dictionary of Music: Michael & Joyce Kennedy & Tim Rutherford - Johnson.

INDIAN DANCE (94)

CLASS X

There will be **one paper of two hours** duration carrying 100 marks and Internal Assessment of 100 marks.

Candidates will be required to select one dance style from the following: Bharatanatyam, Kathak, Odissi, Kuchipudi, Manipuri and Kathakali. The course work and assessment for the Internal Assessment shall focus solely on the dance style selected by the candidate. An overview of classical dance in India may be required, along with simple comparative studies between the different dance styles, for the written Theory paper.

PART 1: Theory – (100 Marks)

Candidates will be required to attempt **five** questions out of **eight** questions.

1. Identification of different classical dance styles in India. The aesthetic appeal of each, highlighting the distinctiveness of the individual styles, namely Bharatanatyam, Kathak, Odissi, Kuchipudi, Manipuri and Kathakali.
2. An appreciation of the myths surrounding the lives of Ganesh, Krishna, Shiva, Vishnu, etc.
3. The sociological development of dance – its history, roots, growth and revival.
4. Prominent exponents of the various different classical dance styles listed above.
5. An understanding of the dance repertoire and musical accompaniment (*for the chosen dance style only*).
6. The relevance of dance in today's world and the modern developments in dance.

PART 2: To be assessed internally by the school.

Practical Work in Indian Dance - 100 Marks

Course Work

The practical section is divided into *two* parts:

- 1) Nritya
- 2) Abhinaya

1. Nritya

- (i) The basic body stances and positions, the neck and eye movements of the chosen dance style.

- (ii) A minimum of 15 steps in Nritya to be executed in the 3 speeds of slow, medium and fast.
- (iii) An understanding of the different rhythms (Tal) and the ability to perform a particular Tal in a passage of dance.
- (iv) Recitation of the Bols (syllables) and the ability to present the spoken syllables in dance.
- (v) Individual presentation of a short Nritya item.

2. Abhinaya

- (i) Knowledge of the Asamyuta (single hand gestures) and Samyuta (double hand gestures) used in Abhinaya.
- (ii) The Deva Hastas (Brahma, Vishnu, Shiva, Krishna, Ganesh, etc.) with their attributes.
- (iii) The Dasavatar Hastas (gestures depicting the 10 avatars of Vishnu).

Assessment

1. The teacher and the External Examiner will assess the practice and performance of candidates.
2. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, but **not teaching the subject in the section/class**. For example, a teacher of Indian Dance of Class VIII may be deputed to be an External Examiner for Class X, Indian Dance Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

Award of Marks (100 Marks)

Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to the Council by the Head of the school.

The Head of the school will be responsible for the online entry of marks on the Council's CAREERS portal by the due date.

INTERNAL ASSESSMENT IN DANCE - GUIDELINES FOR MARKING WITH GRADES

Criteria	Regularity & Punctuality	Movements	Facial Expressions	Make -Up
Grade I each part 8 marks	Participates regularly and is punctual.	Highly appropriate, highly graceful and highly natural.	Highly appropriate, highly graceful and highly natural.	Highly appropriate, highly eye - catching and highly natural.
Grade II each part 6 marks	Participates regularly but is not punctual.	Mostly appropriate, mostly graceful and mostly natural.	Mostly graceful, mostly appropriate, mostly natural.	Mostly appropriate, mostly eye - catching and mostly natural.
Grade III each part 4 marks	Participates very often but is neither regular nor punctual.	Partially appropriate, somewhat graceful and natural.	Partially and somewhat natural.	Partially appropriate, somewhat eye - catching and somewhat natural.
Grade IV each part 2 marks	Rarely participates.	Rarely appropriate and rarely graceful.	Rarely appropriate and rarely natural.	Mostly inappropriate, does not catch the eye and mostly unnatural.
Grade V each part 0 marks	Never participates.	Inappropriate, artificial and lacks grace.	Inappropriate and unnatural.	Inappropriate, not at all eye - catching and unnatural.

DRAMA (95)

CLASS X

There will be **one** paper of **two hours** duration carrying 100 marks and Internal Assessment of 100 marks.

PART 1: THEORY – (100 Marks)

The syllabus is divided into two Sections:

Section A – Drama as Art

Section B – Technical aspects of Drama

Candidates will be required to attempt **five** questions in all, **three** questions from Section A and **two** questions from Section B.

SECTION A

Six questions shall be set in this Section. Candidates will be required to evaluate and analyse material as part of a drama process. Resource material would be provided in each question in the form of extracted pieces from plays, themes, situations or printed visual sequences. The resource materials are expected to form stimuli that would be used by candidates to answer the question. Answers can be in the form of a written commentary and may be accompanied by sketches, diagrams and notes as required. Candidates would be permitted to creatively add dialogue to the stimuli provided for each question.

Candidates will be expected to have an appreciation of the following elements:

1. Use of people, space and conflict in drama.
2. The function of the director.
3. The actor – basic technique (Stage positions; Body positions used by actors - in relation to the audience and to other actors; Turns and gestures; Movement and approaches; Entering and exiting; Handling of properties), body, voice and role.
4. The stage – its various parts and different types of staging proscenium arch theatre (Thrust stage, Black box theatre), central staging (arena staging, Promenade stage), street theatre, folk theatre (only Jatra, Tamasha, Yakshagana and Nautanki), puppetry (only Glove puppet and String puppet),

Composition, picturisation, movement, rhythm, dramatisation.

5. Literature: no specific texts are prescribed, but candidates need to have studied some extracted pieces as examples, which may include Pygmalion, Antigone and improvise.

SECTION B

Four questions shall be set in this Section. Candidates will be expected to have working knowledge of the technical skills used by directors, actors, and designers (sets, costumes, make-up, lighting and sound). Questions will be set using resource material as a basis for technical design – candidates will be permitted to use sketches, notes and diagrams as part of their answers.

Candidates will be expected to have an appreciation of the following elements:

1. Use of the stage and emphasis through set design, positions, compositions and movement; Blocking and its relation to the composition.
2. The production process; Rehearsals.
3. Equipment - from auditorium to backstage; Sets (*including parts of stage equipment used in a set*); Properties.
4. Lighting and sound – equipment.
5. Costumes and make-up (*including design*).
6. Stage management.

PART 2: To be assessed internally by the school.

Practical Work in Drama - 100 Marks

Course Work

The practical section is divided into *two* parts - Acting and Stagecraft – both of which must be studied by candidates.

1. **Acting:** Candidates will be required to practice and perform as actors. This practical and performance may be undertaken either as acting an original piece or acting a piece/extract from

a play. The practical work of candidates will be assessed by the teacher as course work.

The teacher is free to assess the course work either on the basis of continuous assessment or on the basis of periodical tests. Where a candidate has personally taken part in performance, video recorded evidence and reviews may be submitted for the assessment by the External Examiner.

2. **Stagecraft:** In addition to the course work on Acting, the candidates will be tested in one element of stagecraft by the teacher and by an External Examiner. Candidates will be required to choose one area from (i) Costumes, (ii) Make-up, (iii) Stage design including sets, (iv) Lighting, (v) Sound. Candidates should present designs prepared based on a play that has been developed as coursework during the year. Photographs, designs and video tapes may be submitted for the assessment by the External Examiner where the candidate has prepared a design for a performance.

Assessment

1. The teacher and the External Examiner will assess the practice and performance of candidates.
2. The External Examiner may be a teacher nominated by the Head of the school, who could be from the faculty, **but not teaching the subject in the section/class**. For example, a teacher of Drama of Class VIII may be deputed to be an External Examiner for Class X Drama Projects.

The Internal Examiner and the External Examiner will assess the assignments independently.

Award of Marks (100 Marks)

Subject Teacher (Internal Examiner)	50 marks
External Examiner	50 marks

The total marks obtained out of 100 are to be sent to the Council by the Principal of the school.

The Head of the school will be responsible for the online entry of marks on the Council's CAREERS portal by the due date.

INTERNAL ASSESSMENT IN DRAMATICS - GUIDELINES FOR MARKING WITH GRADES

Criteria	Regularity & Punctuality	Make - Up	Acting	Dialogue	Emotional Appeal
Grade I each part 8 marks	Participates regularly and is punctual.	Highly appropriate, highly eye-catching and highly natural.	Highly graceful, highly eye-catching, highly natural.	Highly correct, very distinct, highly effective.	Highly adequate intensity, highly appropriate to the occasion.
Grade II each part 6 marks	Participates regularly but is not punctual.	Mostly appropriate, mostly eye - catching and mostly natural.	Mostly graceful, mostly appropriate, mostly natural.	Mostly correct, mostly distinct, mostly effective.	Mostly adequate intensity, mostly appropriate to the occasion and role.
Grade III each part 4 marks	Participates very often but is neither regular nor punctual.	Appropriate, eye catching, somewhat natural.	Partially graceful, mostly appropriate, mostly natural.	Partially correct, partially distinct, partially effective.	Partially adequate intensity and rarely appropriate to the occasion and role.
Grade IV each part 2 marks	Rarely participates.	Partially appropriate and partially eye-catching.	Needs frequent guidance.	Rarely appropriate, rarely distinct, rarely effective.	Rarely adequate intensity and rarely appropriate to the occasion and role.
Grade V each part 0 marks	Never participates.	Inappropriate, not eye-catching and unnatural.	Inappropriate and unnatural.	Inappropriate, distinct, and ineffective.	Inadequate intensity and inappropriate to the occasion and role.