



# Music Overview Grades VI to VIII

**Delhi Board of School Education (DBSE)**

**Directorate of Education, Government of National Capital Territory of Delhi**

## TABLE OF CONTENTS

1. Introduction to International Baccalaureate (IB) Middle Years Programme (MYP) MUSIC	4
1.2 Aims of MYP Music	4
1.3 Objectives of music	5
2 : Music as a subject	7
2.1 Content areas in music	7
2.1.1 Music within us	7
2.1.2 Music around us	7
2.1.3 Our Music	8
2.1.4 music our cultural identity	8
2.1.5 Know the Music	8
2.1.6 Technical Terms in Music	8
2.2 Key concepts in music	8
3. Music curriculum overview for grades VI, VII, VIII	10
4. Assessment overview	16
4.1 Assessment structure	17
4.2 Assessment calendar	18
4.3 Assessment levels and grades	21

## LIST OF TABLES

Table 1: Key concepts in grades VI, VII and VIII .....	9
Table 2: Unit names, content, duration and the learning resources in grade VI units .....	10
Table 3: Unit names, content, duration and the learning resources in grade VII units .....	12
Table 4: Unit names, content, duration and the learning resources in grade VIII units .....	14
Table 5: Grade VI Assessment calendar .....	18
Table 6: Grade VII Assessment calendar .....	19
Table 7: Grade VIII Assessment calendar .....	20
Table 8: Criterion A: Knowing and Understanding .....	21
Table 9: Criterion B: Developing skill .....	22
Table 10: Criterion C: Thinking Creatively .....	23
Table 11: Criterion D: Responding .....	24
Table 12: Description of Grade points .....	25

## LIST OF FIGURES

Figure 1: Music areas of learning .....	7
Figure 2: Assessments in DBSE .....	17

## ABBREVIATIONS AND ACRONYMS

DBSE	Delhi Board of School Education
TA	Term-end Assessment
IA	Internal Assessment
IB	International Baccalaureate
MYP	Middle Years Programme

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## 1. Introduction to International Baccalaureate (IB) Middle Years Programme (MYP) MUSIC

### 1.1 IMPORTANCE OF MUSIC

Music is an extremely important subject for all children to learn. Learning music can lead to better brain development, increase in human connections, and stress relief. The benefits of music education are immense and highly beneficial to students. Music positively impacts a child's academic performance, assists in developing social skills, and provides an outlet for creativity that is crucial to a child's development. Music education catapults a child's learning to new heights, and because of this, it should always be considered a pivotal part of a child's educational process.

#### Music Education and Its Impact on Student Learning

- Music education improves and develops language skills in children.
- Music stimulates the brain, and with its varied sounds and lyrics, students are exposed to a large amount of vocabulary in a short amount of time.
- Music also provides exposure to other languages, which creates a foundation for the student's ability to understand and communicate in a different language.
- Music is a vehicle for excellent memory skills

**Musical training helps students' learning and development in many ways. By learning music, a student will**

- develop language and reasoning
- master memorization techniques
- improve their work
- increase coordination
- develop sense of achievement
- stay engaged in school
- learn to be disciplined
- develop creative thinking
- develop skills of teamwork
- develop better self-confidence

Music education gives students something to strive for and to keep developing. It also gives them the experience of teaching others, for instance when they discuss their skills with parents, or show peers how to read music or play their instrument. Music education heightens and stimulates academic performance, logic, and coordination.

Through exploring music students can find natural connections to mathematics, science, reading, writing, and performing arts. Children learn in many different ways. Music allows them to express themselves in a unique way, which motivates them to learn and helps build their self-confidence.

### 1.2 Aims of MYP Music

The aims of all MYP subjects state what a teacher may expect to teach and what a student may expect to experience and learn. These aims suggest how the student may develop through the learning experience.

The aims of MYP arts are to encourage and enable students to:

- enjoy lifelong engagement with the arts
- explore the arts across time, cultures and contexts
- understand the relationship between art and its contexts
- develop the skills necessary to create and to perform art

- express ideas creatively
- reflect on their own development as young artists.

### 1.3 Objectives of music

The objectives of MYP Music encompass the factual, conceptual, procedural and metacognitive dimensions of knowledge, and provide explicit focus on the four areas that lie at the heart of music education. These objectives relate directly to the assessment criteria.

#### A. Knowing and understanding

Through the study of theorists and practitioners of the arts, students discover the aesthetics of art forms and are able to analyse and communicate in specialized language. Using explicit and tacit knowledge alongside an understanding of the role of the arts in a global context, students inform their work and artistic perspectives.

In order to reach the aims of arts, students should be able to:

- demonstrate knowledge and understanding of the art form studied, including concepts, processes, and the use of subject-specific terminology
- demonstrate an understanding of the role of the art form in original or displaced contexts
- use acquired knowledge to purposefully inform artistic decisions in the process of creating artwork.

#### B. Developing skills

The acquisition and development of skills provide the opportunity for active participation in the art form and in the process of creating art. Skill application allows students to develop their artistic ideas to a point of realization. The point of realization could take many forms. However, it is recognized as the moment when the student makes a final commitment to his or her artwork by presenting it to an audience. Skills are evident in both process and product.

In order to reach the aims of arts, students should be able to:

- demonstrate the acquisition and development of the skills and techniques of the art form studied
- demonstrate the application of skills and techniques to create, perform and/or present art.

#### C. Thinking creatively

The arts motivate students to develop curiosity and purposefully explore and challenge boundaries. Thinking creatively encourages students to explore the unfamiliar and experiment in innovative ways to develop their artistic intentions, their processes and their work. Thinking creatively enables students to discover their personal signature and realize their artistic identity.

In order to reach the aims of arts, students should be able to:

- develop a feasible, clear, imaginative and coherent artistic intention
- demonstrate a range and depth of creative-thinking behaviours
- demonstrate the exploration of ideas to shape artistic intention through to a point of realization.

#### D. Responding

Students should have the opportunity to respond to their world, to their own art and to the art of others. A response can come in many forms; creating art as a response encourages students to make connections and transfer their learning to new settings. Through reflecting on their artistic intention and the impact of their work on an audience and on themselves, students become more aware of

their own artistic development and the role that arts play in their lives and in the world. Students learn that the arts may initiate change as well as being a response to change.

In order to reach the aims of arts, students should be able to:

- i. construct meaning and transfer learning to new settings
- ii. create an artistic response that intends to reflect or impact on the world around them
- iii. critique the artwork of self and others

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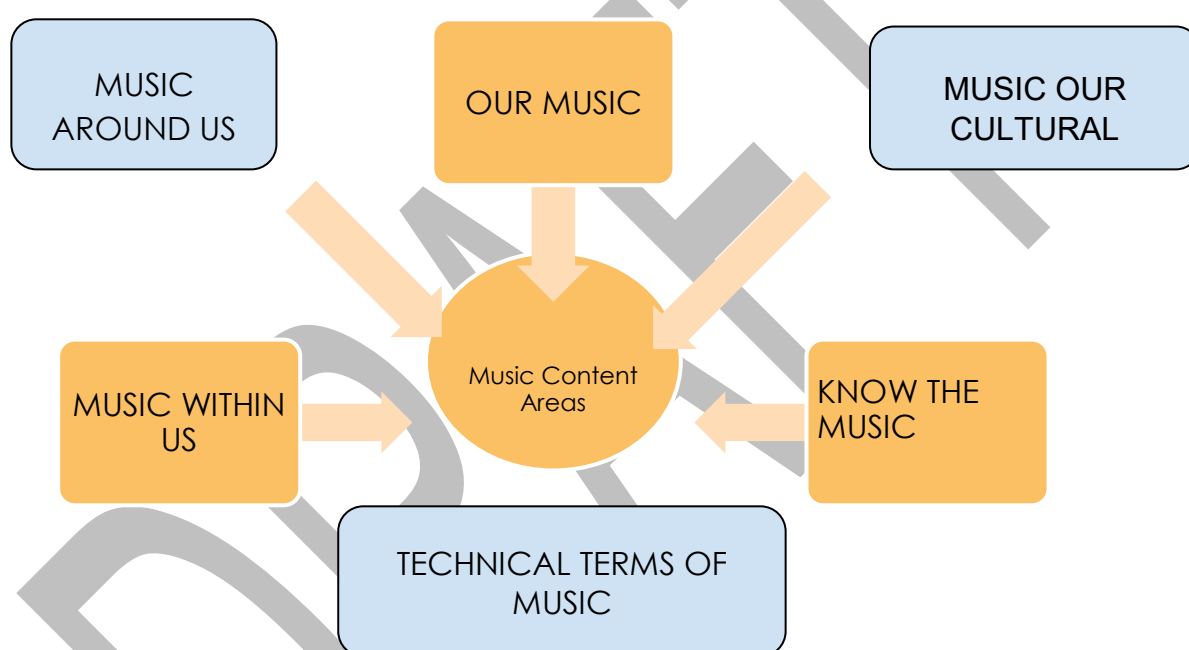
## 2 : Music as a subject

### 2.1 Content areas in music

Music caters to the needs of all domains for personality development of an individual. An individual develops oneself as a balanced person mainly in three domains – cognitive, affective and psychomotor. Music has the power to develop a civilised human being to become self-dependent and get ready to serve the society with sustainability. Musical ability and skills develop gradually in subsequent years of growth in a spiral form. An individual acquires these abilities and skills in familiar and unfamiliar daily life situations comprising a formal and informal environment.

The areas of learning Music are categorized as below.

Figure 1: Music areas of learning



#### 2.1.1 MUSIC WITHIN US

Sound, or as they are known, 'naada's are all around us. Whether it is birds chirping, or waves lapping against a coastline or cars honking, everywhere there is sound. Sound emerges in humans and around humans. But all sounds are not music or part of music. The musical sounds are called 'naad'. Though in a wider perspective, all types of sounds can be used to make music. Hence the introduction and interaction with sounds within us is very important for the students. When these sounds are put together in a purposeful way to create a specific atmosphere or to express ideas or emotions, they are called music.

#### 2.1.2 MUSIC AROUND US

Music is a journey from self to others. It is self-introduction on the one hand, while on the other hand it is the cause of mutuality and unity between man, animal and environment. From this point of view, it is important to understand how music pervades all around us after the initial attempt to know and understand the very basic element of music, sound.



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### 2.1.3 OUR MUSIC

Our music explores the importance of music in our society, in the state and in our country; that is, in what form does music exist at different levels of our life as social beings. Under this, efforts will be made to develop an understanding of folk music, film music and popular music along with various forms and styles of classical music.

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### 2.1.4 MUSIC OUR CULTURAL IDENTITY

Music is definitely a cause of unity, but it is also a sign of individuality and uniqueness. In this way, it also becomes a symbol of different ethnic identities at the level of region, language and culture. In this way, music helps in retaining the cultural identity of that society. Music developed in different civilizations is considered due to its uniqueness to be an authentic medium to understand the sensations of the concerned human being. Therefore, the study of music from this point of view strengthens the concept of all-man.

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### 2.1.5 KNOW THE MUSIC

Knowing and understanding music is essential in two ways. In a way when we understand its technical aspects. And in another way when we establish ourselves through music. For example, a medical test may help understand a person's physical characteristics, but not his behaviour, his thinking, his dreams, his aspirations, etc. In other words, it is insufficient to know and understand a person. It is important to know and understand a person. Similarly, to get acquainted with music means to understand its geography, history, society, limitations and possibilities. To understand Indian music in its historicity, in its social understanding, in its political and strategic perspectives, one has to establish one's identity with it. This is what will happen in the know the music unit.

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### 2.1.6 TECHNICAL TERMS IN MUSIC

The technical aspects of music refer to the definitional terms and terms of music without knowing which knowledge of music would not be possible. For this an understanding will be developed within the learners through definitions, introductions and comments. Action activities will also be resorted to for difficult concepts. Taal, Raag, Laya, Laykari, Raagdari, Chhand, Rasa, Alankar, Timing, etc., will be taught in a systematic manner.

## 2.2 Key concepts in music

A concept is a “big idea”—a principle or notion that is enduring, the significance of which goes beyond particular origins, subject matter or place in time. Concepts represent the vehicle for students' inquiry into the issues and ideas of personal, local and global significance, providing the means by which they can explore the essence of arts. Concepts have an important place in the structure of knowledge that requires students and teachers to think with increasing complexity as they organize and relate facts and topics. Concepts express the understanding that students take with them into lifelong adventures of learning.

IB recommends using key concepts <sup>1</sup>as a linkage between different sub-domains of Music. These key concepts also help in linking music skills with skills other academic subjects. The key concepts used in sub-domains of music for grades VI, VII and VIII are given in the below tables.

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<sup>1</sup> International Baccalaureate Organization.2017. Arts subject guide

Table 1: Key concepts in grades VI, VII and VIII

<u>Unit</u>	<u>VI</u>	<u>VII</u>	<u>VIII</u>
Music within us	Culture	Identity	Connection
Music around us	Culture	Identity	Connection
Our Music	Aesthetics	Culture	Creativity
Music our cultural identity	Aesthetics	Culture	Creativity
Know the music	Form	Form	Forms
Technical Terms Of Music	Form	Form	Forms

### 3. Music curriculum overview for grades VI, VII, VIII

An academic year at Delhi Board of School Education (DBSE) consists of two terms. Grades VI, VII, VIII curriculum is clustered into 6 units. These units are delivered in two terms of an academic year. Unit names, content, duration and the learning resources are provided in the subsequent sections

Table 2: Unit names, content, duration and the learning resources in grade VI units

Grade VI			
Term 1			
Unit	Content	Duration	Resources
Music within us	<ul style="list-style-type: none"> <li>• Music is in the environment/nature</li> <li>• Difference between non-musical and musical sounds.</li> <li>• Identify high and low sound.</li> <li>• Definition of music</li> <li>• Notes of music and shudh sargam .</li> <li>• Introduction of Aroha - awareoha and sargam</li> </ul>	6 weeks	<ul style="list-style-type: none"> <li>• Sangeet Visharad, Vasant (editor: Laxmi Narayan Garg), Sangeet Karyalaya, Hathras</li> <li>• Universal History of Music, Tagore, South Asia Books, Facsimile of 1896 ed edition ( 1 october 1995)</li> <li>• Bhatkhande Kramik pustak mallika , Bhatkhande, all volumes , Sangeet karyalay, Hathras</li> <li>• Ragar Parichay, Harishchandra Srivastav, Sangeet Sadan Parakashan</li> <li>• Natyashastra, all volumes, edi- Babulal Shukla, Chaukhambha Prakashan, Varanasi</li> </ul>
Music Around us	<ul style="list-style-type: none"> <li>• Different forms of music.</li> <li>• Expressions of emotions through music.</li> <li>• An introduction of artists ,idols -               <ul style="list-style-type: none"> <li>✓ Md. Rafi</li> <li>✓ Mukesh</li> <li>✓ Kishore Kumar</li> <li>✓ Lata Mangeshkar</li> <li>✓ Ustad Zakir Hussain Pt</li> <li>✓ Birju maharaj.</li> </ul> </li> <li>• Biography of Tansen</li> </ul>	5 weeks	<ul style="list-style-type: none"> <li>• Lok geet , Leelavati Bansal , Diamond Pocket Books Pvt. Ltd.</li> <li>• Maithili lok geet, Anima Singh, Sangeet Natak Akadami</li> <li>• Hariyana ke lok geet , Dr Sadhu Ram Sharda, Haryana Sahitya Akadami, Panchkula</li> <li>• Film Sangeet ka Itihas</li> <li>• Bharteey Sangeet ka Itihas , Thakur Jaydev Singh</li> <li>• Bharteey sangeet ka itihias</li> <li>• Dr Sharachandra Shreedhar Paranjape, Chaukhambha Prakashan.</li> <li>• Sangeetanjali, all volumes, Pt Omkar Nath Thakur, Pilgrims Publishing, Bharteey Sangeet ka Vaigyanik Vishleshan , Prof Swatantra Sharma, Anubhav Publishing House, Prayagraj , Why you love Music, From Mozart to Metallica- th emotional power of beautiful sounds , John Powell , Little Brown Spark, Reprint Edition. (2017)</li> </ul>
Our Music	<ul style="list-style-type: none"> <li>• Raga: Bilaval, Bhupali (any one)</li> <li>• Aroha, Awaroh, Pakad and Bandish.</li> <li>• Tala: Teental, Kehrava (haath se tali deker sikhana)</li> <li>• Inspirational songs of film music</li> <li>• Various Indian Musical Instruments (Classical, and folk)</li> </ul>	5 weeks	

Grade VI - Term 2			
Music : Cultural Identity	<ul style="list-style-type: none"> <li>• Importance of Music</li> <li>• Film songs based on Raga Bilaval and Raga Bhupali</li> <li>• National Anthem</li> <li>• National Song</li> <li>• Prayers</li> <li>• Patriotic Songs</li> <li>• Inspirational film songs</li> </ul>	5 weeks	<ul style="list-style-type: none"> <li>• Sangeet Visharad, Vasant (editor: Laxmi Narayan Garg), Sangeet Karyalaya, Hathras</li> <li>• Universal History of Music, Tagore, South Asia Books, Facsimile of 1896 ed edition ( 1 october 1995)</li> <li>• Bhatkhande Kramik pustak mallika , Bhatkhande, all volumes , Sangeet karyalay, Hathras</li> </ul>
Know the Music	<ul style="list-style-type: none"> <li>• Definitons of naad ,swar, saptak , alankar, sargam, thaata, raga , taan .</li> <li>• Components of raag ( Aroha, Avaroh, pakad, vadi, Samvadi, jati, gayan samay,)</li> <li>• Introduction of taal – bol, matra, vibhag, taali, khali, sum, Avartan .</li> </ul>	5 weeks	<ul style="list-style-type: none"> <li>• Ragar Parichay, Harishchandra Srivastav, Sangeet Sadan Parakashan</li> <li>• Natyashastra, all volumes, edi- Babulal Shukla, Chaukhambha Prakashan, Varanasi</li> <li>• Lok geet , Leelavati Bansal , Diamond Pocket Books Pvt. Ltd.</li> <li>• Maithili lok geet, Anima Singh, Sangeet Natak Akadami</li> </ul>
Technic al terms of music	<ul style="list-style-type: none"> <li>• Identification of different types of instruments – Tat, Avnadh, ghan, sushir.</li> <li>• Dance, types of dance (classical folk and contemporary.)</li> </ul>	6 weeks	<ul style="list-style-type: none"> <li>• Hariyana ke lok geet , Dr Sadhu Ram Sharda, Haryana Sahitya Akadami, Panchkula</li> <li>• Film Sangeet ka Itihas</li> <li>• Bharteey Sangeet ka Itihas , Thakur Jaydev Singh</li> <li>• Bharteey sangeet ka itihas</li> <li>• Dr Sharachandra Shreedhar Paranjape, Chaukhambha Prakashan.</li> <li>• Sangeetanjali, all volumes, Pt Omkar Nath Thakur, Pilgrims Publishing, Bharteey Sangeet ka Vaigyanik Vishleshan , Prof Swatantra Sharma, Anubhav Publishing House, Prayagraj , Why you love Music, From Mozart to Metallica- th emotional power of beautiful sounds , John Powell , Little Brown Spark, Reprint Edition. (2017)</li> </ul>

Table 3: Unit names, content, duration and the learning resources in grade VII units

Grade VII			
Term 1			
Unit	Content	Duration	Resources
Music within us	<ul style="list-style-type: none"> <li>• Origin of music</li> <li>• Hindustani and Carnatic classical music</li> <li>• Different styles of Music (classical,semi-classical,light,folk,film music etc)</li> </ul>	6 weeks	<ul style="list-style-type: none"> <li>• Sangeet Visharad, Vasant (editor: Laxmi Narayan Garg), Sangeet Karyalaya, Hathras</li> <li>• Universal History of Music, Tagore, South Asia Books, Facsimile of 1896 ed edition ( 1 october 1995)</li> </ul>
Music Around us	<p>A. Introduction of</p> <ol style="list-style-type: none"> <li>i) Teejan Bai</li> <li>ii) Sharda Sinha</li> <li>iii) Wadali Brothers</li> <li>iv) M.S. Shubhalaxmi</li> <li>v) Pt. Jasraj</li> <li>vi) Ut Bismillah Khan</li> <li>vii) M. Balmurli Krishna</li> </ol> <p>B. Biography of</p> <ol style="list-style-type: none"> <li>i) Pandit Vishnu Narayan bhatkhande</li> <li>ii) Pandit Vishnu Digambar Paluskar .</li> </ol>	5 weeks	<ul style="list-style-type: none"> <li>• Bhatkhande Kramik pustak mallika , Bhatkhande, all volumes , Sangeet karyalay, Hathras</li> <li>• Ragar Parichay, Harishchandra Srivastav, Sangeet Sadan Parakashan</li> <li>• Natyashastra, all volumes, edi- Babulal Shukla, Chaukhambha Prakashan, Varanasi</li> <li>• Lok geet , Leelavati Bansal , Diamond Pocket Books Pvt. Ltd.</li> <li>• Maithili lok geet, Anima Singh, Sangeet Natak Akadami</li> </ul>
Our Music	<ul style="list-style-type: none"> <li>• Raga : Yaman, Bhairav, Khamaj (any two) Aroha, Awaroh, Pakad,Bandish (one taal with alaap and taan)</li> <li>• Tala: Dadra and Rupak</li> <li>• Discription of Folk Music.</li> </ul>	5 weeks	<ul style="list-style-type: none"> <li>• Hariyana ke lok geet , Dr Sadhu Ram Sharda, Haryana Sahitya Akadami, Panchkula</li> <li>• Film Sangeet ka Itihas</li> <li>• Bharteey Sangeet ka Itihas , Thakur Jaydev Singh</li> <li>• Bharteey sangeet ka itihas</li> <li>• Dr Sharachandra Shreedhar Paranjape, Chaukhambha Prakashan.</li> <li>• Sangeetanjali, all volumes, Pt Omkar Nath Thakur, Pilgrims Publishing, Bharteey Sangeet ka Vaigyanik Vishleshan , Prof Swatantra Sharma, Anubhav Publishing House, Prayagraj , Why you love Music, From Mozart to Metallica- th emotional power of beautiful sounds, John Powell , Little Brown Spark, Reprint Edition. (2017)</li> </ul>

Term 2			
Music : Cultural Identity	<ul style="list-style-type: none"> <li>• Cultural Zones of India</li> <li>• Folk Music of four different states ( east, west, north and south)</li> <li>• Various instruments of Folk</li> <li>• film songs based on, Raga Yaman, Bhairav, Khamaj,.</li> </ul>	5 weeks	<ul style="list-style-type: none"> <li>• Sangeet Visharad, Vasant (editor: Laxmi Narayan Garg), Sangeet Karyalaya, Hathras</li> <li>• Universal History of Music, Tagore, South Asia Books, Facsimile of 1896 ed edition ( 1 october 1995)</li> </ul>
Know the Music	<ul style="list-style-type: none"> <li>• Naad types of Naad , , swar, types of swar, saptak ,types of saptak, practice of various Alankaras,</li> <li>• Definition of Raag ,</li> <li>• Aroh -avroh</li> <li>• Jati</li> <li>• Vadi-samvadi</li> <li>• Pakad</li> <li>• Gayan-samay.</li> </ul>	5 weeks	<ul style="list-style-type: none"> <li>• Bhatkhande Kramik pustak mallika , Bhatkhande, all volumes , Sangeet karyalay, Hathras</li> <li>• Ragar Parichay, Harishchandra Srivastav, Sangeet Sadan Parakashan</li> <li>• Natyashastra, all volumes, edi- Babulal Shukla, Chaukhambha Prakashan, Varanasi</li> </ul>
Technic al terms of music	<ul style="list-style-type: none"> <li>• Description of taal , bol, matra, vibhag, taali , Khali ,sum.</li> <li>• Introduction of laya and Types of laya</li> <li>• Introduction of different types of instruments -tat ,avnadh ,ghan ,sushir ( Any one from each instrument).</li> <li>• Elementary knowledge of folk dance of different States</li> </ul>	6 weeks	<ul style="list-style-type: none"> <li>• Lok geet , Leelavati Bansal , Diamond Pocket Books Pvt. Ltd.</li> <li>• Maithili lok geet, Anima Singh, Sangeet Natak Akadami</li> <li>• Hariyana ke lok geet, Dr Sadhu Ram Sharda, Haryana Sahitya Akadami, Panchkula</li> <li>• Film Sangeet ka Itihas</li> <li>• Bharteey Sangeet ka Itihas, Thakur Jaydev Singh</li> <li>• Bharteey sangeet ka itihias</li> <li>• Dr Sharachandra Shreedhar Paranjape, Chaukhambha Prakashan.</li> <li>• Sangeetanjali, all volumes, Pt Omkar Nath Thakur, Pilgrims Publishing, Bharteey Sangeet ka Vaigyanik Vishleshan, Prof Swatantra Sharma, Anubhav Publishing House, Prayagraj, Why you love Music, From Mozart to Metallica- th emotional power of beautiful sounds , John Powell , Little Brown Spark, Reprint Edition. (2017)</li> </ul>

Table 4: Unit names, content, duration and the learning resources in grade VIII units

Grade VIII			
Term 1			
Unit	Content	Duration	Resources
Music within us	<ul style="list-style-type: none"> <li>History of Music</li> <li>Various styles of Indian Music</li> <li>Music around the globe</li> </ul>	6 weeks	<ul style="list-style-type: none"> <li>Sangeet Visharad, Vasant (editor: Laxmi Narayan Garg), Sangeet Karyalaya, Hathras</li> </ul>
Music Around us	<p>A. Introduction of</p> <ol style="list-style-type: none"> <li>Mehadi Hassan</li> <li>Jagjeet Sijgh</li> <li>Anup Jalota</li> <li>Nusrat Fateh Ali Khan</li> <li>Mozart.</li> <li>Ut. Bade Ghulam Ali Khan</li> <li>Pt Omkar Nath Thakur</li> <li>Pt Hari Prasad Chaurasiya</li> </ol> <p>B. Biography of</p> <ol style="list-style-type: none"> <li>Pt. Kumar Gandharv</li> <li>Ut. Amir Khan</li> <li>Pt Bheemsen Joshi</li> <li>Pt Ravi Shankar (any two)</li> </ol>	5 weeks	<ul style="list-style-type: none"> <li>Universal History of Music, Tagore, South Asia Books, Facsimile of 1896 ed edition (1 October 1995)</li> <li>Bhatkhande Kramik pustak mallika , Bhatkhande, all volumes , Sangeet karyalay, Hathras</li> <li>Ragar Parichay, Harishchandra Srivastav, Sangeet Sadan Parakashan</li> <li>Natyashastra, all volumes, edi- Babulal Shukla, Chaukhambha Prakashan, Varanasi</li> <li>Lok geet, Leelavati Bansal, Diamond Pocket Books Pvt. Ltd.</li> <li>Maithili lok geet, Anima Singh, Sangeet Natak Akadami</li> </ul>
Our Music	<ul style="list-style-type: none"> <li>Raga : Bihag, Desh, Bheempalasi, bhairavi(any two)</li> <li>Aroha, Awaroh, Pakad, vadi-Samvadi, Bandish ( chhota khyal), alaap and taans</li> <li>Tala: jhap taal, ek taal.</li> <li>one Bhajan or religious song</li> <li>one Western song.</li> <li>Popular Indian and western music instruments.</li> </ul>	6 weeks	<ul style="list-style-type: none"> <li>Hariyana ke lok geet, Dr Sadhu Ram Sharda, Haryana Sahitya Akadami, Panchkula</li> <li>Film Sangeet ka Itihas</li> <li>Bharteey Sangeet ka Itihas, Thakur Jaydev Singh</li> <li>Bharteey sangeet ka itihias</li> <li>Dr Sharachandra Shreedhar Paranjape, Chaukhambha Prakashan.</li> <li>Sangeetanjali, all volumes, Pt Omkar Nath Thakur, Pilgrims Publishing, Bharteey Sangeet ka Vaigyanik Vishleshan , Prof Swatantra Sharma, Anubhav Publishing House, Prayagraj , Why you love Music, From Mozart to Metallica- th emotional power of beautiful sounds, John Powell , Little Brown Spark, Reprint Edition. (2017)</li> </ul>

Term 2			
Music : Cultural Identity	<ul style="list-style-type: none"> <li>• Discussion : Music unites world/ Music is a universal language</li> <li>• Film songs based on. Raga Bihag, Desh, Bheempalasi, Bhairavi,</li> <li>• Various folk music of India.</li> <li>• one thumari/kajari/hori/dadra.</li> <li>• one ghazal/qawwali/sufi song.</li> </ul>	5 weeks	<ul style="list-style-type: none"> <li>• Sangeet Visharad, Vasant (editor: Laxmi Narayan Garg), Sangeet Karyalaya, Hathras</li> <li>• Universal History of Music, Tagore, South Asia Books, Facsimile of 1896 ed edition ( 1 october 1995)</li> <li>• Bhatkhande Kramik pustak mallika , Bhatkhande, all volumes , Sangeet karyalay, Hathras</li> </ul>
Know the Music	<ul style="list-style-type: none"> <li>• Definition – Shruti , alaap, taan.</li> <li>• Formation of Alankaras.</li> <li>• Discription of taal               <ul style="list-style-type: none"> <li>✓ Dugun</li> <li>✓ Taali</li> <li>✓ Khaali</li> <li>✓ Theka</li> <li>✓ Avartan</li> <li>✓ Matra</li> <li>✓ Vibhaag</li> <li>✓ Sum</li> </ul> </li> </ul>	5 weeks	<ul style="list-style-type: none"> <li>• Ragar Parichay, Harishchandra Srivastav, Sangeet Sadan Parakashan</li> <li>• Natyashastra, all volumes, edi- Babulal Shukla, Chaukhambha Prakashan, Varanasi</li> <li>• Lok geet , Leelavati Bansal , Diamond Pocket Books Pvt. Ltd.</li> <li>• Maithili lok geet, Anima Singh, Sangeet Natak Akadami</li> </ul>
Technical terms of music	<ul style="list-style-type: none"> <li>• Classification of instruments – Tat, avnadh, ghan, sudhir.</li> <li>• Forms of classical dance</li> <li>• Elementary knowledge of Western music .</li> <li>• 'Natyashastra' Introductory knowledge.</li> </ul>	5 weeks	<ul style="list-style-type: none"> <li>• Hariyana ke lok geet , Dr Sadhu Ram Sharda, Haryana Sahitya Akadami, Panchkula</li> <li>• Film Sangeet ka Itihas</li> <li>• Bharteey Sangeet ka Itihas , Thakur Jaydev Singh</li> <li>• Bharteey sangeet ka itihas</li> <li>• Dr Sharachandra Shreedhar Paranjape, Chaukhambha Prakashan.</li> <li>• Sangeetanjali, all volumes, Pt Omkar Nath Thakur, Pilgrims Publishing, Bharteey Sangeet ka Vaigyanik Vishleshan , Prof Swatantra Sharma, Anubhav Publishing House, Prayagraj , Why you love Music, From Mozart to Metallica- th emotional power of beautiful sounds , John Powell , Little Brown Spark, Reprint Edition. (2017)</li> </ul>



## 4. Assessment overview

DBSE approach to assessment and reporting is based on the IB specified assessment criteria and grades. Criterion based assessments enable students to self-monitor and build self-belief as they can see the evidence of the progress they are making over time. Students can track their progress using level descriptors, they can clearly understand how their work can be improved over time.

The four core criteria assessed in **Music** are:

- Criterion A – Knowing and understanding
- Criterion B – Developing skill
- Criterion C – Thinking Creatively
- Criterion D – Responding

DBSE promotes multiple ways of assessing students. There are three types of assessments conducted at DBSE schools throughout a learning period.

**Assessment for learning:** It is the process of gathering and interpreting evidence for use by students and teachers to know where the students are on their learning pathway, decide where they need to go and how best to get there. The teacher plays a supportive role wherein the student responses in the assessment tasks are analysed to help students progress on their learning pathway. Consequently, it is important that these assessments must always be accompanied by feedback and feed-forward mechanisms to enable deep learning and help improve teaching. Example tasks include homework, classwork, class tests, assignments, projects, etc. The assessments should provide the right amount of challenge to students based on learning levels so that appropriate feedback can be provided.

**Assessment of learning:** It takes place at key points in the learning cycle, such as at the end of a learning period, e.g. a term, to measure if students have achieved the learning objectives. Example tasks include exams, final projects, essays, etc. The primary purpose is to assess what students can do at a point in time to understand their readiness to move to the next stage of education.

**Assessment as learning:** Students are provided with opportunities to monitor their own progress, self-assess and reflect on their learning. Example tasks include self-assessment, peer assessment, student portfolio, etc.

The assessment tasks and methods used in internal assessment are criterion related, student-centric and provide feedback for further enhancement of learning. There are two types of assessments used for reporting student performance.

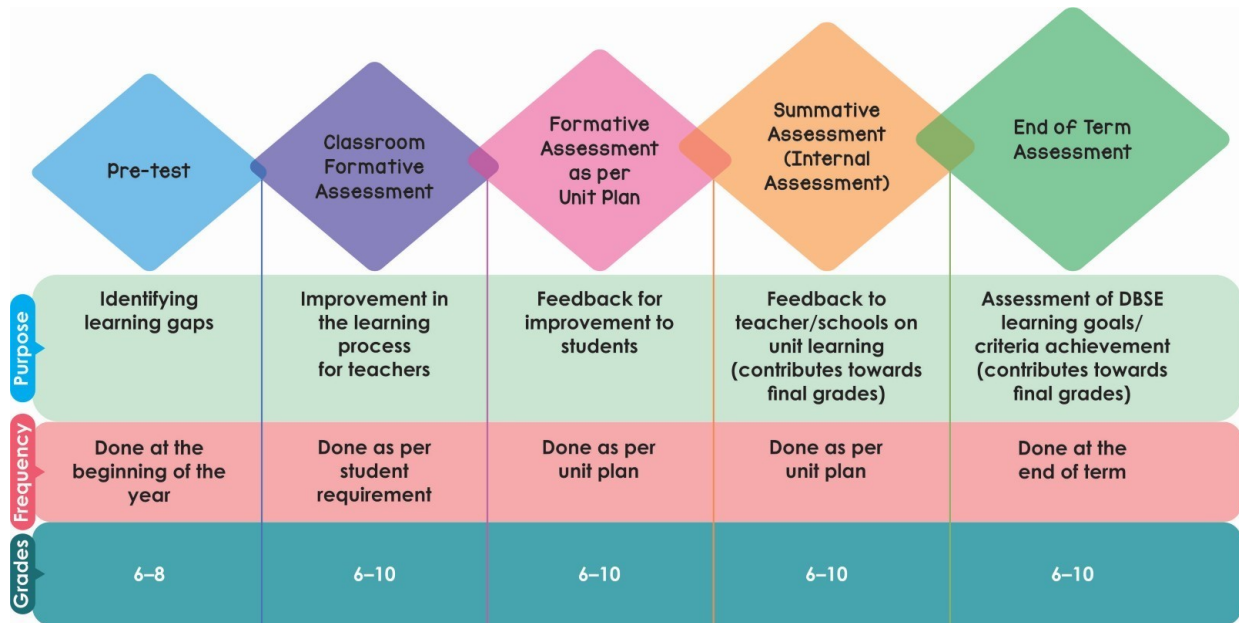
- Internal assessments (IA) (20%)
- Term-end assessments (TA) (80%)

The assessment tasks and methods used in internal assessments provide opportunities for students to show their academic achievements in multiple ways and provide feedback for further enhancement of learning. External assessment tasks are based on curriculum objectives defined for Music.

## 4.1 Assessment structure

Global best practices suggest a multifaceted assessment structure. That is, students should be assessed in multiple ways and at multiple times without increasing the workload of teachers or students, to the extent possible. A schematic representation of the DBSE assessment structure is presented below:

Figure 2: Assessments in DBSE



## 4.2 Assessment calendar

The assessment calendar for internal and external assessments for academic year 2022-23 assessments is given below.

Table 5: Grade VI Assessment calendar

Unit	Duration		Assessment	Criteria Assessed	Assessment Strategies
1	1-Apr	15-May	IA - Unit 1 Summative	A: Knowing and understanding B: Developing skill	<ul style="list-style-type: none"> <li>• Elementary knowledge of music</li> <li>• Summative assessment</li> <li>• Research work</li> <li>• Outdoor activities</li> <li>• Formative tasks</li> </ul>
2	16-may	26-July	IA - Unit 2 Summative	A: Knowing and understanding D: Responding	
3	28- July	5- Oct	IA - Unit 3 Summative	C: Thinking Creatively B: Developing skill	
<b>10 – 24 October 2022</b>			<b>Term-end 1</b>	<b>All 4 Criteria</b>	<b>Competency based assessment</b>
4	31-Oct	30-Nov	IA - Unit 4 Summative	C: Thinking Creatively B: Developing skill	<ul style="list-style-type: none"> <li>• Technicalities of music</li> <li>• Practical work</li> <li>• MCQs</li> <li>• Formative tasks</li> <li>• Summative assessment</li> <li>• Research work</li> <li>• Audio visual activities</li> <li>• Peer learning</li> <li>• Importance of music in life - Discussion</li> </ul>
5	1-Dec	31-Dec	IA - Unit 5 Summative	A: Knowing and understanding D: Responding	
6	16-Jan	25-Feb	IA - Unit 6 Summative	C: Thinking Creatively	
<b>1 - 20 March 2023</b>			<b>Term-end 2</b>	<b>All 4 Criteria</b>	<b>Competency based assessment</b>

Table 6: Grade VII Assessment calendar

Unit	Duration		Assessment	Criteria Assessed	Assessment Strategies
1	1-Apr	15-May	IA - Unit 1 Summative	A: Knowing and understanding B: Developing skill:	<ul style="list-style-type: none"> <li>● Research work</li> <li>● Lecture and demonstration</li> <li>● MCQs</li> <li>● Audio visual activity</li> <li>● Assessment task</li> <li>● Practical work</li> </ul>
2	16-May	26-Jul	IA - Unit 2 Summative	C: Thinking Creatively D: Responding	
3	28-Jul	5- Oct	IA - Unit 3 Summative	A: Knowing and understanding B: Developing Skill	
<b>10 – 24 October 2022</b>			<b>Term-end 1</b>	<b>All 4 Criteria</b>	<b>Competency based assessment</b>
4	31-Oct	30- nov	IA - Unit 4 Summative	C :Thinking Creatively D : Responding	<ul style="list-style-type: none"> <li>● Cultural zone knowledge</li> <li>● Knowledge of cultural traditions</li> <li>● Technicalities of Raag and taal</li> <li>● Theoretical knowledge of music.</li> <li>● MCQs</li> <li>● Presentation and performance of art</li> <li>● Research work</li> <li>● Assessment tasks</li> </ul>
5	1-Dec	31-Dec	IA - Unit 5 Summative	A: knowing and understanding D: Developing skill	MCQs Presentation and performance of art Research work Assessment task
6	16-jan	25-Feb	IA - Unit 6 Summative	C: Thinking Creatively D: Responding	
<b>1 - 20 March 2023</b>			<b>Term-end 2</b>	<b>All 4 Criteria</b>	<b>Competency based assessment</b>

Table 7: Grade VIII Assessment calendar

Unit	Duration		Assessment	Criteria Assessed	Assessment Strategies
1	1-Apr	15-May	IA - Unit 1 Summative	A: Knowing and understanding B: Developing skill:	<ul style="list-style-type: none"> <li>● Research work</li> <li>● Lecture and demonstration</li> </ul>
2	16-May	26-Jul	IA - Unit 2 Summative	C: Thinking Creatively D: Responding	<ul style="list-style-type: none"> <li>● MCQs</li> <li>● Audio visual activity</li> </ul>
3	28-Jul	5-Oct	IA - Unit 3 Summative	A: Knowing and understanding B: Developing Skill	<ul style="list-style-type: none"> <li>● Assessment task</li> <li>● Practical work</li> </ul>
<b>10 – 24 October 2022</b>			<b>Term-end 1</b>	<b>All 4 Criteria</b>	<b>Competency based assessment</b>
4	31-Oct	30-Nov	IA - Unit 4 Summative	C :Thinking Creatively D : Responding	<ul style="list-style-type: none"> <li>● Music as global perspective</li> <li>● Research work</li> <li>● Presentation and performance</li> <li>● Audio visual activity</li> <li>● Technicalities of Raag and taal</li> <li>● Theoretical knowledge of music.</li> <li>● MCQs</li> <li>● Presentation and performance of art</li> <li>● Research work</li> <li>● Assessment tasks</li> </ul>
5	1-Dec	31- Dec	IA - Unit 5 Summative	A: knowing and understanding B: Developing skill D: Responding	<ul style="list-style-type: none"> <li>MCQs</li> <li>Presentation and performance of Music/Dance</li> </ul>
6	16-Jan	25-Feb	IA - Unit 6 Summative	A: Knowing and understanding C: Thinking Creatively D: Responding	<ul style="list-style-type: none"> <li>Assessment task</li> <li>Research work</li> <li>Technical terms of music</li> <li>Practical work</li> <li>Group learning</li> </ul>
<b>1 - 20 March 2023</b>			<b>Term-end 2</b>	<b>All 4 Criteria</b>	<b>Competency based assessment</b>

### 4.3 Assessment levels and grades

The Assessment Criteria directly relate to the Objectives of the Music curriculum and carry equal weightage. The student achievement levels will be reported as a number grade as done in IB with an associated description.

The grade descriptions are based on assessment criteria levels. The level descriptors of an assessment criterion depict clear progression of improvement of skills and competencies for a learning period.

All the assessment tasks used to report students' achievements are based on task specific, hierarchical, and qualitatively defined rubrics. The categories used in rubrics represent increasing quality or sophistication of response to a task. They provide a basis for evaluating and recording students' responses to an assessment task. A rubric makes assessment expectations transparent.

In order to show the degree of competence in each criterion, fine grained descriptions of various levels are used. These descriptions indicate the progression of achievement in each criterion. IB Music criteria levels and grade descriptions are given in the following tables.

Table 8: Criterion A: Knowing and Understanding

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below
1–2	The student: <ol style="list-style-type: none"> <li>i. demonstrates limited knowledge of the art form studied, including</li> <li>ii. concepts, processes, and limited use of appropriate language</li> <li>iii. demonstrates limited knowledge of the role of the art form in original or displaced contexts</li> <li>iv. demonstrates limited use of acquired knowledge to inform his or her artwork.</li> </ol>
3–4	The student: <ol style="list-style-type: none"> <li>i. demonstrates adequate knowledge of the art form studied, including</li> <li>ii. concepts, processes, and adequate use of appropriate language</li> <li>iii. demonstrates adequate knowledge of the role of the art form in original</li> <li>iv. or displaced contexts</li> <li>v. demonstrates adequate use of acquired knowledge to inform his or her artwork.</li> </ol>
5–6	The student: <ol style="list-style-type: none"> <li>i. demonstrates substantial knowledge of the art form studied, including concepts, processes, and substantial use of appropriate language</li> <li>ii. demonstrates substantial knowledge of the role of the art form in</li> <li>iii. original or displaced contexts</li> <li>iv. demonstrates substantial use of acquired knowledge to inform his or her artwork.</li> </ol>
7–8	The student: <ol style="list-style-type: none"> <li>i. demonstrates excellent knowledge of the art form studied, including</li> <li>ii. concepts, processes, and excellent use of appropriate language</li> <li>iii. demonstrates excellent knowledge of the role of the art form in original or displaced contexts</li> <li>iv. demonstrates excellent use of acquired knowledge to inform his or her artwork.</li> </ol>

Table 9: Criterion B: Developing skill

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below
1–2	The student: <ol style="list-style-type: none"> <li>i. demonstrates limited acquisition and development of the skills and techniques of the art form studied</li> <li>ii. demonstrates limited application of skills and techniques to create, perform and/or present art.</li> </ol>
3–4	The student: <ol style="list-style-type: none"> <li>i. demonstrates adequate acquisition and development of the skills and techniques of the art form studied</li> <li>ii. demonstrates adequate application of skills and techniques to create, perform and/or present art.</li> </ol>
5–6	The student: <ol style="list-style-type: none"> <li>i. demonstrates substantial acquisition and development of the skills and techniques of the art form studied</li> <li>ii. demonstrates substantial application of skills and techniques to create, perform and/or present art.</li> </ol>
7–8	The student: <ol style="list-style-type: none"> <li>i. demonstrates excellent acquisition and development of the skills and techniques of the art form studied</li> <li>ii. demonstrates excellent application of skills and techniques to create, perform and/or present art.</li> </ol>

Table 10: Criterion C: Thinking Creatively

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below
1–2	The student: <ol style="list-style-type: none"> <li>i. develops a limited artistic intention that is rarely feasible, clear, imaginative or coherent</li> <li>ii. demonstrates a limited range or depth of creative-thinking behaviours</li> <li>iii. demonstrates limited exploration of ideas to shape artistic intention that may reach a point of realization.</li> </ol>
3–4	The student: <ol style="list-style-type: none"> <li>i. develops an adequate artistic intention that is occasionally feasible, clear, imaginative and/or coherent</li> <li>ii. demonstrates an adequate range and depth of creative-thinking behaviours</li> <li>iii. demonstrates adequate exploration of ideas to shape artistic intention through to a point of realization.</li> </ol>
5–6	The student: <ol style="list-style-type: none"> <li>i. develops a substantial artistic intention that is often feasible, clear, imaginative and coherent</li> <li>ii. demonstrates a substantial range and depth of creative-thinking behaviours</li> <li>iii. demonstrates substantial exploration of ideas to purposefully shape artistic intention through to a point of realization.</li> </ol>
7–8	The student: <ol style="list-style-type: none"> <li>i. develops an excellent artistic intention that is consistently feasible, clear, imaginative and coherent</li> <li>ii. demonstrates an excellent range and depth of creative-thinking behaviours</li> <li>iii. demonstrates excellent exploration of ideas to effectively shape artistic intention through to a point of realization.</li> </ol>



Table 11: Criterion D: Responding

Achievement level	Level descriptor
0	The student does not reach a standard described by any of the descriptors below
1–2	The student: <ol style="list-style-type: none"> <li>i. constructs limited meaning and may transfer learning to new settings</li> <li>ii. creates a limited artistic response that may intend to reflect or impact on the world around him or her</li> <li>iii. presents a limited critique of the artwork of self and others.</li> </ol>
3–4	The student: <ol style="list-style-type: none"> <li>i. constructs adequate meaning and occasionally transfers learning to new settings</li> <li>ii. creates an adequate artistic response that intends to reflect or impact on the world around him or her</li> <li>iii. presents an adequate critique of the artwork of self and others.</li> </ol>
5–6	The student: <ol style="list-style-type: none"> <li>i. constructs appropriate meaning and regularly transfers learning to new settings</li> <li>ii. creates a substantial artistic response that intends to reflect or impact on the world around him or her</li> <li>iii. presents a substantial critique of the artwork of self and others.</li> </ol>
7–8	The student: <ol style="list-style-type: none"> <li>i. constructs meaning with depth and insight and effectively transfers learning to new settings</li> <li>ii. creates an excellent artistic response that intends to effectively reflect or impact on the world around him or her</li> <li>iii. presents an excellent critique of the artwork of self and others.</li> </ol>

Table 12: Description of Grade points

Grade	Grade Description
7	Produces frequently innovative and imaginative artistic intentions that lead to high-quality artistic responses. Communicates comprehensive, nuanced understanding of the art form studied, including concepts, processes and contexts. Consistently demonstrates sophisticated creative-thinking behaviours and exploration of ideas through the creation and critique of the art of self and others. Frequently transfers knowledge and applies skills and techniques, with independence and expertise, to produce work in new settings.
6	Produces occasionally innovative and imaginative artistic intentions that lead to high-quality artistic responses. Communicates extensive understanding of the art form studied, including concepts, processes and contexts. Demonstrates insightful creative-thinking behaviours and exploration of ideas, frequently with sophistication, through the creation and critique of the art of self and others. Transfers knowledge and applies skills and techniques, often with independence, to produce work in new settings.
5	Produces artistic intentions that generally lead to high-quality artistic responses. Communicates good understanding of the art form studied, including concepts, processes and contexts. Demonstrates creative-thinking behaviours and exploration of ideas, sometimes with sophistication, through the creation and critique of the art of self and others. Usually transfers knowledge, and applies skills and techniques, with some independence, to produce work in new settings.
4	Produces artistic intentions that often lead to good-quality artistic responses. Communicates basic understanding of the art form studied, including concepts, processes and contexts. Demonstrates some creative-thinking behaviours and some exploration of ideas through the creation and critique of the art of self and others. Transfers some knowledge and applies some skills and techniques, with support, to produce work in new settings.
3	Produces artistic intentions that often lead to acceptable quality artistic responses. Communicates basic understanding of the art form studied, including some concepts, processes and contexts. Begins to demonstrate some creative-thinking behaviours and some exploration of ideas through the creation and critique of the art of self and others. Begins to transfer knowledge and apply skills and techniques, requiring support even in familiar settings.
2	Produces work of limited quality. Communicates limited understanding of the art form studied, including some concepts, processes and contexts. Demonstrates limited evidence of creative-thinking behaviours or exploration of ideas. Limited evidence of transfer of knowledge or application of skills or techniques.
1	Produces work of a very limited quality. Conveys many significant misunderstandings or lacks understanding of most concepts and contexts. Very rarely demonstrates creative-thinking behaviours or exploration of ideas. Very inflexible, rarely shows evidence of knowledge or skill