

BUDHA DAL PUBLIC SCHOOL, PATIALA ANNUAL CURRICULUM PLAN SESSION 2024-25
SUBJECT : MUSIC CLASS XI

TOPIC	INNOVATIVE / ART INTEGRATION/ EXPERIENTIAL LEARNING / INTER DISCIPLINARY	Expected Learning Outcomes
<p>1. <u>Topic: A brief Study of the following :</u></p> <ul style="list-style-type: none"> ● Nada ● Shruti ● Swar ● Saptak ● Thaata ● Jati ● Laya ● Taal 	<p>EXPERIENTIAL LEARNING</p> <ul style="list-style-type: none"> ● They will learn about the classical Music of India in brief and will learn some technical terms used in Hindustani Classical Music. They will learn about the advantages of Hindustani Classical Music. <p>ART INTEGRATION</p> <ul style="list-style-type: none"> ● Artistic Music education serves to stimulate conscious understanding of the language of movement and to develop aesthetic knowledge of Music. <p>Subject – Social Studies, Languages</p> <p>INTER DISCIPLINARY</p> <ul style="list-style-type: none"> ● Students will be able to relate Music with other fine arts. They will learn how to calculate the technical terms done in all classical Music forms. 	<ul style="list-style-type: none"> ● . Students would be able to sing and give performance of Raga with these Important Skillful techniques at the intense level of emotion in Hindustani Music. Hindustani classical Music is based on Mythology and Granths. So, when a student learns Music , he/she is bound to know the story and history of a particular Music form. In this way, he/she can learn the great Indian literature and culture of the particular Music form. Major outcomes of this knowledge professionally engaged in the field of Music as teachers, scholars, performers.
<p>2. <u>Topic:</u></p> <ul style="list-style-type: none"> ● <u>Brief Study of Musical</u> 	<p>EXPERIENTIAL LEARNING</p> <ul style="list-style-type: none"> ● Students will gain knowledge about different cultures, different Gharana artists like Agra, 	<ul style="list-style-type: none"> ● Students will learn that Indian classical Music is well acquainted with the ancient Musical scriptures.

<p><u>Elements in NatyaShastra</u></p> <ul style="list-style-type: none"> ● <u>Brief Study of the following Margi- Desi, Raga.</u> ● Life Sketch and contribution Tansen, V.N. Bhatkhande and V.D. Paluskar. 	<p>Patiala, Kirana, They will learn the Adherence to a particular Musical style.</p> <p>INTER DISCIPLINARY</p> <ul style="list-style-type: none"> ● Students will gain the knowledge of different art forms that are related to art, music and theatre. Students will learn the art of expression in Indian aesthetics <p>ART INTEGRATION</p> <ul style="list-style-type: none"> ● The system emerged as a means by which Musicians could maintain their, artistic authority emphases of the lineage in an era of declining court patronage Hindustani Music is like a multitude of pearls in an ocean of melody. In which Indian Classical singers contributions are commendable. 	<p>The old Granths are considered as a crown of the available Music scriptures at every steps in the Music field, It is helping as reference.</p>
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3. Description of prescribed Talas along with Tala Notation with Thah, Dogun, Tigun and chougan :- Teental, Ektaal, Chautaal.

EXPERENTIAL LEARNING

- Students will Have particular knowledge of demonstration of diffent Taals on hand beat and in written notation with thahdogun, tigun and chougan.

INTER DISCIPLINARY

- Melody and Rhythm are two integral parts of Music, they go hand in hand and complement each other in the composition. Hence as if it is important to sing melody in the similar way. It is equally important to sing in the rhythmic aspect of it.

ART INTEGRATION

- Students will learn how to use sam, Tali and khali to demonstrait the Taals. They will be able to relate Music with other fine arts.
- Geography, Languages, History

- Hindustani Music Vocal is not only about singing. It is also about laikaries of Rhythm. Without Taal and Laya no one can properly with grace. All the singing styles are based on Rhythm or laya and taal.

<p><u>TOPIC 4</u></p> <ul style="list-style-type: none"> • <u>Structure of Tanpura</u> • <u>Critical study of prescribed ragas along with recognizing ragas from phrases of swaras and celebrating them excluding raagJaunpuri</u> • <u>Writing in notation the compositions of prescribed ragas: Bhairavi, Bihag, Bhimplasi</u> 	<p>EXPERIENTIAL LEARNING</p> <ul style="list-style-type: none"> • The Guru begins the process of letting us know the various components of the Raga like VadiSamvadi, swarvithaaretc and demonstrates the same for us through notation work. Knowledge of Rhythmicdecates the pace at which the entire performance goes and hence has an enormous effect on the vocal itself. <p>INTER DISCIPLINARY</p> <ul style="list-style-type: none"> • We can relate these terms to mathematics because math helps in reading music. Music is divided into sections that are called measures, where each measure has equal amounts of beats. This is comparable to mathematics. <p>ART INTEGRATION</p> <ul style="list-style-type: none"> • Students will gain the knowledge of different styles of Musical forms as well as performance practices. • Music production, Language, History, General Knowledge, Geography 	<p>Students have learned :-</p> <ul style="list-style-type: none"> • Students will learn the blissful joy with a composition of Raga. They will learn different singing styles in different Ragas on Tanpura. This topic aims to offer an insight into the aspects of aesthetics which prescribe the application of ragas in Indian classical Music.
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