ART EDUCATION
CLASS IX (2026-27)

The NCF-SE 2023 broadly classifies the Arts into Visual and Performing Arts (Music, Theatre, and Dance & Movement). It involves innovative and imaginative ways of expression in different forms using a variety of materials and media.

NEP 2020 helps students to utilize various aspects and forms of art and culture as the basis for learning concepts across subjects. A part of the thrust on experiential learning, art-integrated education, embedded in classroom transactions, not only creates joyful learning but also helps in imbibing the Indian ethos through the knowledge of Indian art and culture.

Art in School Education addresses the Goals and Competencies for every student to find diverse ways of persisting and solving problems. We not only create an artwork, but also enjoy the experience of viewing and responding to many forms of cultural expression. When they create artwork together and work collaboratively, they recognize one another's strengths and develop deeper connections with the world around them. Such a process nurtures empathy, appreciation, cooperation, and trust, all of which are fundamental for developing social and human values, such as ahimsa, love, compassion, friendship, and peaceful co-existence. As a common language, the Arts bring people together and lead them to develop acceptance, understanding, and mutual respect

Art classes involve three important processes—making artwork, thinking creatively in the Arts, and appreciating all forms of artistic expression down the ages. This immersive experience of producing art improves cognition, leaving a positive and long-lasting impact on the development of aesthetic sensibilities, expression, imagination, observation, crafting skills, creativity, and students' overall confidence in their own abilities.

Aims

Through Art students should be able to connect with their culture and appreciate the diversity of artistic expressions. For an effective Art Education programme, schools must aim to achieve:

a. **Joy in exploring and creating artwork:** This would mean gaining a variety of aesthetic experiences and deriving joy from all forms of art.
b. **Imagination and creativity:** Acquiring and applying creative thinking and artistic capacities through experimentation and sustained practice in the Arts is at the heart of Art Education.
c. **Empathy and sensitivity:** Meaningful experience in the Arts has great potential to nurture empathy and sensitivity towards the expressions of others.
d. **Understanding of connections with other disciplines:** The Arts teaches

appreciation of beauty in nature and the observation of details and patterns. This approach to the understanding of disciplines makes for aesthetic experiences in themselves.

e. **Sense of belonging:** Through artistic engagement, students will find connections to their own culture and traditions, as well as learn an appreciation for India's multicultural diversity and knowledge of contemporary artists and art practices.

f. **Development of Aesthetic Sensibilities:** Students should be able to describe the characteristics of things they find beautiful, do subjective interpretations, assess the aesthetic qualities of artwork based on the commonly accepted criteria in the Arts and expand their 'tastes' by participating in art processes.

Approach to learning different Arts Forms for Practice and Theory

Arts Education emphasizes the process over the product. The NCF-SE 2023 mentions three processes that are integral to the Arts:

- **Thinking Processes** refer to a wide range of cognitive activities in the Arts. It includes generating ideas, understanding the elements of art, inquiring into artistic processes, interpreting artwork, and connecting the Arts with other knowledge and experiences.

- **Making Processes** relate to the execution and production of work, utilizing the active engagement of mind and body to express ideas and emotions. This involves using a variety of creative tools, instruments, materials and techniques.

- **Appreciation Processes** include exposure to and awareness of diverse art forms and cultural practices. This process involves responding to artworks, discussing, describing and assessing aesthetic experiences; considering their social and historical contexts, and developing multiple perspectives along with respect for diverse opinions.

Visual Arts
• Visual Arts learning builds upon the student's knowledge of the elements of art and the principles of design. Through regular practice in creating compositions and other artworks, fundamental concepts, such as perspective, proportion, balance, focus, rhythm and harmony guide students in effectively expressing their ideas and expressions. • An introduction to art history and basic theories, such as Ṣaḍāṅga described in ancient treatises like the Citrasūtra, helps students to appreciate the aesthetically rich and continuous heritage of the Indian art traditions. • Exploration and experimentation with materials, tools and techniques also create opportunities for interdisciplinary linkages.

Music
• Music education includes singing diverse compositions across classical, folk, tribal and contemporary genres, enabling students to experience the richness of India's musical traditions. Students will explore ragas, rhythm patterns and instruments, study the historical evolution of music and its theoretical treatises, and understand how Indian music has gained global recognition through renowned musicians.
Theatre
• Theatre builds on the basic aspects of voice, body language and expression, along with costume, make-up and other backstage elements learned in earlier stages. • In practice, students explore the basics of direction, lighting and sound, and how these elements shape a scene's emotion and meaning. They experiment with abstract representation, where a single object or gesture can symbolise a broader idea. Through theoretical study, students will learn how theatre developed from the pre-Nāṭyaśāstra period to modern theatre, which uses design, technology, and realistic storytelling techniques. This integration of practice and theory enables learners to think both as artists and storytellers - understanding how every elements, such as light, sound and movement, can express an idea and create an experience that connects people across time.
Dance and Movement
• Dance and movement will be learnt through the application of concepts rooted in texts. Teachers are encouraged to ground instruction in regional dance practices, while also introducing students to dance forms from other regions. Various dance practices, major and other traditions will be learnt with emphasis on stylised body movements, emotional expression and the creative use of hand gestures. They are also introduced to analyse and journal the historical development of dance, taking cultural and geographical contexts into account. The interrelation between dance and other art forms is emphasised, and students are encouraged to integrate interdisciplinary concepts in their creative explorations.

Themes/ Concepts and Learning Outcomes
(Suggestive Instructional Hours)

History of Arts (Common Chapter for all four Arts forms) (30 hours)

Chapter Outlines/Key Concepts	Learning Outcomes
Common History chapter bringing together all art forms • Time period covers the prehistoric period to the late 11th century CE. • Tangible and intangible cultural heritage • Storytelling traditions from across India • Chronology of important milestones across all art forms • Ancient texts and literary sources that have guided Indian Arts Traditions • Geographical, socio-cultural and political influences on art practices • Art from around the world that shows parallel development and cross- cultural influences • Continuity of historical art traditions and connections with present times	• Students will be able to: Interact with peers, teachers, family members, and artists in their community to know more about Arts practices **CG-1, C-1.2.** • Create artwork, i.e., inspired by the ideas and processes from art history **CG-1, C-1.2.** • Identify and discuss the evolution of materials, processes & techniques used in various art forms **CG-3, C- 3.2.** • Trace the historical development of visual arts, theatre, music and dance with examples **CG-4, C- 4.1.** • Identify the continuing ideas, practices, and art traditions mentioned in ancient Indian texts and treatises. **CG-4, C- 4.1.** • Discuss and correlate the geographic, social and cultural linkages across art forms that share a common time period. **CG-4, C- 4.1.** • Explain why they find an artwork or performance relevant to their interests, experience, and present social context. **CG-4, C- 4.2.**

Visual Arts

Chapter Outlines/Key Concepts	Learning Outcomes
Visual Arts Fundamentals (4 hours / 5 periods)	
1.1 Introductory discussion Prior knowledge, and learning and experiences in visual arts	Students will be able to: • Journal their interests, observations and experiences through visuals

experiences. 1.2 Visual Journal • Journaling through drawing and collage • Journalling related to other art forms. 1.3 Elements of Visual Arts 1.4 Principles of Visual Design 1.5 Sketching basics	and notes **CG-1, C-1.1.** • Practice basic Visual Arts processes regularly (e.g., Student spends 10 – 15 minutes every day to create drawing from observation) **CG-2, C-2.1.**
Exploration of Materials and Methods (7.5 hours/ 9 periods)	
2.1 Introduction to common materials, mediums and tools in Visual Arts 2.2 Proper use, maintenance, and storage of materials and tools 2.3 Explore sculptural and hand-crafting traditions in India. • Gather information & write about one Indian handcrafting tradition • Create a three-dimensional artwork using its technique, e.g., relief in clay, bamboo crafts, fabric toys, papier-mâché, jute or fibre crafts, etc. 2.4 Colour Theory Exercises • Colour wheel in different mediums • Colour tints, shades and tones • Complementary and Analogous colours 2.5 Perspective • Linear perspective • Aerial perspective • Create an artwork using linear and aeria perspective	Students will be able to: • Demonstrate familiarity with the use and maintenance of materials and tools used in Visual Arts **CG-3, C-3.1.** • Practice colour exercises using a variety of materials and mediums **CG-3, C-3.1.** • Apply perspective techniques to show spatial depth in their artwork **CG-3, C-3.1.** • Create a three-dimensional artwork using a hand-crafting technique from any part of India e.g., relief in clay, bamboo crafts, fabric toys, papier-mâché, jute or fibre crafts, etc. **CG-3, C-3.2.**
Creative Composition (5 hours/ 6 periods)	
3.1 Introduction to Composition • Realistic and Abstract representations • Compositional Layout • Importance of iterations 3.2 Create a 2D Composition (two	Students will be able to: • Create multiple iterations in process of developing their ideas and making artworks **CG-3, C-3.1.** • Compare multiple iterations of one's

options) • Create a four-part graphic story or comic strip (in colour) • Thematic painting or collage (choice of genres and themes can vary, such as still life, portrait, landscape, people in indoor or outdoor settings, imaginary composition)	artwork to explain how the arrangement of visual elements conveys different meanings and emotions **CG-2, C-2.2.**
Visual Arts Branches (1.6 hours/ 2 periods)	
4.1 Brief introduction to the different branches of Visual Arts: • Painting • Sculpture • Printmaking • Applied Art and Design disciplines Heritage crafts	Students will be able to: • Expresses their interests in various Visual Arts branches and makes inquiries about visual artists **CG-1, C-1.1.**

Music

Chapter Outlines/Key Concepts	Learning Outcomes
Music, Me and Us (5.8 hours/7 periods)	
1.1 Active Listening (10 minutes in every class across both grades) • Listen to a selection of music across various vidhaas or genres • Discuss the key identifying features of the vidhaa or genre. 1.2 Music and personal expression Activity: Create a personal playlist of songs that are in your memory and connect them to the mood and concept of navarasa. 1.3 Exploration of themes in folk music • Examine the lyrics of folk songs to learn more about a region. • Examine the various themes described in folk music. Activity: Create a piece of music or lyric that expresses a family history, tradition, or practice. • Journal the process of writing the	Students will be able to: • Describe a musical composition using general vocabulary of Music **CG-3, C-3.2.** • Describe how music is an integral part of personal and collective expression. **CG-1, C-1.1; CG-2, C-2.1.** • Describe the emotions expressed or evoked through music. **CG-2, C-2.1.** • Describe the thematic content and emotions expressed in folk music. Create and sing a piece of music that expresses a family history, tradition, or practice. **CG-2, C-2.1.**

lyrics and setting them to music. Activity: Maintain a journal or log that records ideas, observations from listening and creation activities.	
The Science of Music (5 hours/6 periods)	
2.1 Connections between Physics and Music Revisit how concepts of physics are fundamental to music. Reference to ancient treatises Activity: Experiment with varying the length of a string to manipulate frequency. 2.2 Connections between Biology and Music • Introduce the anatomy and physiology of the human vocal system. • Activity: Breathing exercises and vocal warm-ups. 2.3 Connections between Music and Mathematics • Introduce how concepts of pattern-making and Lowest Common Multiple (LCM) are applied in Music. Activity: Recite konnakol patterns demonstrating LCM.	Students will be able to: • Describe and demonstrate how sound is produced and manipulated. **CG-1, C-1.1; CG-2, C-2.1.** • Describe the role of the three main subsystems involved in voice production. **CG-1, C-1.1; CG-2, C-2.1.** • Recognize ways to care for one's voice and demonstrate vocal warm-ups. **CG-1, C-1.1; CG-2, C-2.1.** • Study how rhythmic patterns are created from various syllables. **CG-1, C-1.1; CG-2, C-2.1.** • Demonstrate the concept of LCM in tala. **CG-2, C-2.1; CG-3, C-3.1.**
Ragas and Talas (9 hours/ 10.8 periods)	
3.1 Revisiting Basic Elements and Swarasthanas of Indian Classical Music 3.2 Raga classification system • Raga jaatis (audava, shadava, and sampoorna) • Basic definition of thaat and melakarta systems Activity: Identify the number of notes in a raga. 3.3 Hindustani raag — alhaiya bilaval, carnatic raga, and	Students will be able to: • Identify and demonstrate the 12 note positions. **CG-1, C-1.1; CG-3, C-3.1.** • Describe the concepts of raga classification system with examples. **CG-3, C-3.1.** • Sings the notes of one raga each from Hindustani and Carnatic Music. Sings at least two compositions in a raga of Carnatic and/or Hindustani Music. **CG-3, C-3.1** • Explain and demonstrate two talas

shankarabharanam. 3.4 Two compositions each in Hindustani and Carnatic Music 3.5 Hindustani taal — teentaal, jhaptaal Carnatic taals — aadi, rupaka Activity: Write a piece of music as per the taal cycle. Reflect on the process of writing a lyric and setting it to a taal.	each of Hindustani and Carnatic Music. **CG-3, C-3.1**. • Compare a composition before and after setting it to taal. **CG-2, C-2.1, C-2.2; CG-3, C-3.1, C-3.2**
Collaborations and Impact of Indian Music on other types of Music around the World (5 hours/ 6 periods)	
4.1 Music and migration • Introduction to how migration influences music • Examples of music styles that have resulted from migration (e.g., Chutney, UK Bhangra, etc.) Activity: Building a memory box of songs as an archive of family or community memory. 4.2 Families of musical instrument with similar features across the world • Lute family and Flute family Activity: Examine the similarities and differences between related instruments in terms of their structure and sound.	Students will be able to: • Discuss how migration has influenced world and Indian music. **CG-4, C-4.1.** • Describe the various ways in which musical instruments can be categorized **CG-2, C-2.1.** • Identify and group musical instruments into similar families. **CG-2, C-2.1.**

Theatre

Chapter Outlines/Key Concepts	Learning Outcomes
Create your theatre company, Vision logo team, Research in theatre (5 hours/ 6 periods)	
1.1 Creating a theatre company: • Team building and collaboration • Vision of the Theatre Team: Creative thinking behind the name and logo, and defining purpose and goals 1.2 Research in Theatre • Individual or Group Research Activity: Students choose a topic	Students will be able to: • Discuss the ideas and processes that interest them in Dramatic Arts. **CG-1, C-1.1.** • Explore the potential of theatre for a social purpose. Demonstrates empathy and sensitivity in interacting with people. **CG-1, C-1.2** • Interact with peers, teachers, family

that interests them in the Dramatic Arts. They engage with concepts and tools related to researching Dramatic Arts in society. • Conduct interviews with theatre personnel. • Conduct surveys and field Visits • Visits art galleries and watch different performances (such as melas, activity or cultural centres, auditoriums, museums, etc. • Studies selected literature and apply it to the research topic.	members and artists in their community to know more about the scope of the Dramatic Arts, e.g., enquire about access and locations of auditoriums, performers, types of plays, theatre groups, festivals, etc. **CG- 1, C-1.2**
Lighting and sound, Basic concepts of design, Lights and sound equipment, Background music and sound effects (3.20 hours/ 4 periods)	
2.1 Introduction to importance of light and sound in theatre • Lighting equipment, such as Par-can, profile, fresnal lens, patch panel, dimmer, etc. Sound equipment like microphones, amplifiers and speakers • Their functional roles in performance environments. Basic concepts of design: Explore how lighting and sound (stage lighting, background music and sound effects) influence mood, meaning, and emotional tone within a scene.	Students will be able to: • Identify differences in approaches and techniques of scene work at each step of the process, e.g., explain how the arrangement of various elements convey different meanings and emotions. **CG-2, C-2.1.** • Experiment with themes and ways of presentation during large collaborative projects targeted towards creating drama. **CG-2, C-2.2** • Understand and applies concepts of light, lenses, electricity and sound in theatre. Able to blend the science concepts to enhance the creative output on stage. **CG-3, C-3.1**
Direction and Acting, Basic techniques and responsibilities of a director, Schools of acting, Facilitating workshops (6 hours/ 7 periods)	
3.1 Introduction to styles, techniques, and values related to direction: • Visualising a scene and its techniques • Styles and approaches to direction • Schools of acting in Indian and Western traditions • Facilitating workshops	Students will be able to: • Experiment with themes and projects targeted towards large collaborative projects targeted towards creating drama. **CG-2, C-2.1** • Experiment with rehearsal techniques and run-throughs. **CG-2, C-2.1** • Explore one's own abilities in

• Leadership, collaboration, and taking responsibility in the production process	performance as an individual and in groups. **CG-2, C-2.2** • Demonstrate familiarity with the proper use and maintenance of costumes, props, stage equipment used for drama **CG-3, C-3.1** • Experiment with theatre games, skill building activities and rehearsal techniques **CG-3, C-3.1**
Stage aesthetics Colours and Symbolism in theatre (2.30 hours/ 3 periods)	
4.1 Symbolism: Exploring various icons, indices and symbols through scene-building activities. 4.2 Colours and meaning building: Activities include colour theories in Natyashastra, the impact of colours on stage (sets, props, and costumes and their effects) 4.3 Art appreciation: Read different literatures beyond drama, poetry and short stories. Observe various types of drama from classical, folk, modern to build opinions and share thoughts. 4.4 Connect with other art forms: Visit art galleries, museums, auditoriums to watch different performances, interview artists from different disciplines, group discussion, etc., to enhance perspective and approach towards art.	Students will be able to: • Understand abstract representation on stage. Builds simple metaphors and symbol for story concepts. **CG-4, C-4.1** • Consider multiple viewpoints and interpretations while responding to diverse forms of Indian dramatic arts and cultures presents non-judgemental and contextual views with an awareness of geography and cultural diversity. **CG-3, C-3.2** • Identify differences in approaches and techniques of scene work at each step of process e.g., explains how the arrangement of various elements convey different meanings and emotions. **CG-2, C-2.1**

Dance and Movement

Chapter Outlines/Key Concepts	Learning Outcomes
Components of Dance (4 hours/ 5 periods)	
1.1 Body Geometry: Concepts of saushthava, rekha and roopa 1.2 Revisiting rhythms and tempos 1.3 Introduction to the four abhinayas 1.4 Dance in Cinema Activity: Watch	Students will be able to: • Describe and demonstrate body alignment (saushtava) while performing dance movements. **CG-3, C-3.1**

a dance sequence from a film and write an entry it 1.5 Dance Project Activity: Watch a dance performance, and write an entry analyzing your observations of the performance	• Apply basic elements, such as footwork, hand gestures, rhythm, tempo and mood in dance sequences. **CG-2, C-2.1** • Describe the classifications of dance (nṛtta and nṛtya), as well as four abhinayas and their application. **CG-3, C-3.1** • Identify the dance form and correlates (nṛtta and nṛtya), abhinayas, rasa, and rhythm in the performances. **CG-4, C-4.2** • Examines the four abhinayas through the work of important personalities across diverse art forms. **CG-4, C-4.1**
Dance as Visual Storytelling (4 hours/ 5 periods)	
2.1 Abhinaya in various dance traditions 2.2 Performing abhinaya Activity: Create performative situations or phrases applying the different abhinayas.	Students will be able to: • Discuss and compare the different types of abhinaya, and incorporate these into the creative practice. **CG-3, C-3.2** • Perform movement sequences with different kinds of music and narration, and compare the experiences. **CG-2, C-2.2**
Cultural Connections through Dance (7.30 hours/ 9 periods)	
3.1 Indian dance cultures Activity: Learn and perform the local and regional dance forms. 3.2 Career journeys of artists Activity: Carry out a podcast and interview a performer, or visit a related institution. 3.3 Comparative analysis project on dance stories in India and Southeast Asia Create and perform a short dance performance combining element of the Southeast Asian dance forms, and discuss its similarities and differences	Students will be able to: • Interact with art professionals and find what interests them in Dance. **CG-1, C-1.2** • Create a dance sequence inspired by the elements of diverse Indian and global dance forms. **CG-3, C-3.1, C-3.2**

Dance: A Journey from Concept to Creation (5 hours/ 6 periods)	
4.1 Choreography — rhythm and tempo, distance and space • Create and perform a short choreography incorporating concepts of space, direction, rhythm, and abhinaya. 4.2 Discuss the physical, mental and emotional well- being through movement	Students will be able to: • Contribute ideas and reflect the collaborative process of dance choreographies. **CG-2, C-2.2** • Creatively use space and directions in solo and group choreographies. **CG-3, C-3.1**

Pedagogy or Instructional Methods

Arts Education not only develops skills and craft of making and performance, but develops broader arts appreciation and creative thinking capacities. Thus, art classes foster peer learning, encourage students to express themselves freely, exchange ideas, explore techniques in their work, and develop an appreciation of the diversity of art and aesthetics in India and the world.

Experiential Learning

The NCF-SE 2023 emphasises that art must be learnt through performing or making of artwork or performances. Rather than relying merely on explanation, theoretical concepts are learnt through activities, and students must be encouraged to apply them in their artistic expression. Students may be asked to demonstrate their creations and discuss their learning and reflections in groups. Encouraged to reflect on their experiences through regular journaling.

Collaboration

Learning is encouraged through group activities and discussions with peers. Classroom discussions of concepts, artworks and performances, and student work allow them to gain exposure to a variety of perspectives and aesthetics, and to learn to appreciate and accommodate diverse perspectives.

Interdisciplinarity

Activities have been designed by keeping in mind the meaningful connections of techniques, skills, materials across art forms and other disciplines. These activities promote learners' understanding of the linkages between the visual and performing arts, as well as other disciplines, such as Languages, Social Sciences, Sciences and Physical Education.

Emphasis on Local Culture and Resources

Teachers are encouraged to make use of local resources and local cultures in their teaching. Activities may be modified based on available resources, space

and infrastructure. While it is expected that students gain exposure to art and culture from across India and the world, it is essential that they are first made familiar with the art and traditions of their region. Workshops with local artists may provide exposure to new experiences and professions within the arts.

Effective Use of Teaching Learning Materials

Teachers are encouraged to show students relevant artworks and digital material, such as videos, photographs and audio recordings, and conduct classroom discussions and allow time for reflection. Visits to museums, heritage sites, performances, melas, etc., help students learn through exposure to art accessible in their regions.

Inclusivity

Teachers must encourage the participation of and collaboration among all students, regardless of gender, ability, or social background. Students with disabilities must be given equal opportunities and access to participate in all art activities and discussions. Teachers could modify activities to make them inclusive for all students in a class and should focus on what students with disabilities can do independently or with some guidance to empower them.

Visual Arts
Discussions • Large group discussions while introducing new concepts • Small group discussions for brainstorming and project work • Individual conversations while making an artwork • Practical activities • Exercises for core skills • Regular sketching and journaling • Theme-based projects that focus on making, completing and presenting artwork • Beyond the textbook: Alternatives and adaptations of textbook activities that can achieve competencies • Exposure visits or workshops • Visits to museums, art institutions, local art centres, melas, etc. • Interactive workshops with invited artists
Music
The five aspects in Music training incorporates: • Listening: Introduces the learner to the different forms of music, styles of rendition, and skills of musicians. Provides exposure to live Music programmes or concerts through multiple media platforms. • Responding: Imbibing different styles of singing, understanding the emotional content, copying, and also creating simultaneously is an essential tenet. • Creating: Tunes, lyrics and rendering in varied styles by combining vocal and

instrumental Music is an important aspect. This collaboration has created many styles of compositions.

- Presentation Skills: The setting of a stage, rapport with the audience, technical settings and adjustments are essential.
- Understanding the linkages of music to dance, drama, language, and also the tangible objects like heritage monuments, drawings and paintings.

Theatre

Group Activities

- Teamwork and leadership skills in planning
- Creative outputs and goals to be presented

Individual work

- Exercises for core skills
- Self-analysis and focus on individual interests
- Presentations of project works and opinions
- Exploratory activities of individual possibilities

Class Activities

- Visits to performances, meeting the cast and crew backstage
- Workshops with experienced technicians and artists
- In-class work and spontaneous project presentations
- Out of class work — meeting people, interviews, surveys

Dance and Movement

Threefold Aspect of Dance Education:

1. **Seekhya (Learning or Training Methods)**

- Textbook instructions are to be followed by the teacher, and theory will be taught from the textbook. Thus, the written material could be taught by any art teacher.
- Lessons modules to be provided with videos on DTLM.
- The basic pedagogy will focus on imparting the basics movements aided by concepts from dance treatises.
- Students may be encouraged to apply concepts with their imagination and creativity. For example, hand gestures can be explored with the learner building their vocabulary and language using the concept of hand gestures as a tool of communication.
- Attending workshops and lecture demonstrations will also be a component of the pedagogy.

2. **Dekhya (Watching, Observing)**

- The students will be encouraged to attend performances by maestros, and established exponents of Indian and global dance forms.
- Observe ritual and community dances that are part of the local culture of the region.

3. **Parkhya (Contemplation, Discussion, Writing)**

- Students are encouraged to research, journal and foster writing on dance.

Self-review of their dance and movement, and speaking on their personal experiences through dance will be a part of the pedagogy.

Art Education
Class IX (2026-27)

Assessment Criteria

Art Education is a 100% school-based internal assessment evaluated out of a total of 100 marks. It is divided into two main components:

1. **Theory (40 Marks)**
2. **Practical (60 Marks)**

- The practical component consists of 4 sections, with each individual section evaluated out of 60 marks.
- The final Practical score (out of 60 marks) is calculated as the average of the scores obtained across all 4 sections.

Theory

Time allowed: 2:00 hours **Maximum Marks: 40**

S. No.	Themes/ Concepts	Marks
A.	History of Arts	20 Marks
B.	1. Visual Arts 2. Music 3. Theatre 4. Dance	4 Marks 4 Marks 4 Marks 4 Marks
C.	Analytical note on an unseen image from the viewpoint of all art forms.(Integrated)	4 Marks

Practical
Section 1: Visual Arts

Time allowed: 3 hours **Maximum Marks: 60**

A.	**Visual Art Composition**	
1.	Composition layout	10 Marks
2.	Handling of colour	10 Marks
3.	Colour value/ hatching- cross hatching	5 Marks
4.	Overall	5 Marks
5.	Viva	10 Marks
B.	School event (Participation of student throughout the academic session)	5 Marks
C.	Project report *	5 Marks
D.	Formative assessment (Average of Two best throughout the academic session)	10 Marks

- Students appearing for Visual Arts will be provided a dedicated 3-hour duration to complete their art composition.

Section 2: Music

Time allowed: 10 minutes per student **Maximum Marks: 60**

A.	**Music Presentation**	
1.	Presentation of the choice Raga of the candidate.	10 Marks
2.	Presentation of a composition in a classical/ tribal/ folk/ contemporary gene etc.	5 Marks
3.	Tala on presentation on hand demonstrating beats and matras and their relation with mathematical calculations.	5 Marks
4.	Overall performance	10 Marks
5.	Viva choice (Related to the knowledge of Rags, Talas, Forms or genre/ instruments in terms of sound and their structure.	10 Marks
B.	School event (Participation of student throughout the academic session)	5 Marks
C.	Project report *	5 Marks
D.	Formative assessment (Average of Two best throughout the academic session)	10 Marks

- The students will present their individual presentation within their allotted 10-minute slot.

Section 3: Theatre

Time allowed: 10 minutes per student **Maximum Marks: 60**

A.	**Theatre Presentation**	
1.	Technique (voice, body language, expression)	10 Marks
2.	Concept/ idea/ story	5 Marks
3.	Confidence and creativity	5 Marks
4.	Application of concept learnt from the book	10 Marks
5.	Viva	10 Marks
B.	School event (Participation of student throughout the academic session)	5 Marks
C.	Project report *	5 Marks
D.	Formative assessment (Average of Two best throughout the academic session)	10 Marks

- The students will present their individual presentation within their allotted 10-minute slot.

Section 4: Dance

Time allowed: 10 minutes per student **Maximum Marks: 60**

A.	**Dance Presentation**	
1.	Presentation of Abhinaya	10 Marks
2.	Application of basic dance elements (Hand Movements, Body Movement, Foot Movement.) Based on the classical beats	5 Marks
3.	Performance of different rhythm and tempos.	5 Marks
4.	Presentation of any classical/ tribal/ folk/ contemporary gene etc.	10 Marks
5.	Viva (Related to the knowledge of hand movement, Pad Sanchalan, Abhinaya in different types of dance)	10 Marks
B.	School event (Participation of student throughout the academic session)	5 Marks
C.	Project report *	5 Marks
D.	Formative assessment (Average of Two best throughout the academic session)	10 Marks

- The students will present their individual presentation within their allotted 10-minute slot.

***Note:**

- **Project report** across all art forms can be submitted either as a physical portfolio/dossier containing visual journals, sketches, drafts, and research notes, etc., or as a digital e-portfolio such as a PDF, slide presentation, or video compilation, etc.
- Digital submissions include integration of high-resolution photographs, audio recordings, and video clips of performances or 3D models, ensuring complete readability and proper presentation before evaluation.
- Project report must be based on the approved themes and concepts outlined in the syllabus.