

UNIVERSITY OF MADRAS
DEPARTMENT OF INDIAN MUSIC

DIPLOMA COURSE IN
TEACHING METHODOLOGY IN ABHINAYA& NATTUVANGAM
REGULATIONS
(W.E.F. 2016 – 2017)

1. OBJECTIVES :

- a. To provide opportunity for the young teachers to enhance their teaching skills combined with academic knowledge to become prospective teachers.
- b. To provide opportunity to students who pursue their studies in the University Department/ Affiliated Colleges to enroll simultaneously in multidisciplinary studies and acquire additional knowledge and qualification.

2. ELIGIBILITY FOR ADMISSION :

Admission is open to candidates who have passed X Standard of the Government of Tamil Nadu or a qualification accepted by the Syndicate of this University as equivalent thereto.

3. DURATION OF THE COURSE:

The duration of the Course will be 1 year / 2 Semesters (a minimum of 180 hours) for teaching and practical whichever is applicable.

4. ATTENDANCE:

A candidate shall be permitted to appear for the Examinations only if he/she secures not less than 75% of attendance in each subject/paper or as prescribed by the Syndicate from time to time.

5. COURSE OF STUDY:

The Course of study for the Diploma shall consist of 6 papers of 4 credits each including Viva – Voce/ Practical exams for each paper whichever applicable according to the Syllabi duly approved by the Chairman of the Board of Studies concerned from time to time . There shall be a minimum of 5 Units in each paper.

6. CONDUCT OF EXAMINATION:

The examinations shall be conducted and valued by the Teachers and University Department/College itself that offers the course. The valued answer scripts along with the mark lists duly certified by the Head of the University Department concerned/Principal of the respective College shall be forwarded to the Controller of Examinations for scrutiny and declaring the results and issuing the Statement of Marks from the University.

A candidate who does not pass the examination in Viva – Voce/Practical shall be permitted to appear in subsequent examinations.

7. SCHEME OF EXAMINATIONS :

Sub code	Name of the Paper	Max Marks	Hours	Credits
SEMESTER – I				
	Paper – I – Foundation 1 – Basic Abhinaya pieces (Practical)	100	2	4
	Paper – II – Foundation II–Basic Talam components (Practical)	100	2	4
	Paper – III – Theory 1	100	2	4

Sl No	Name of the Paper	Max Marks	Hours	Credits
SEMESTER – II				
	Paper – IV– Advanced Abhinaya pieces (Practical)	100	2	4
	Paper – V – Advanced Talam components (Practical)	100	2	4
	Paper – VI –Theory 2	100	2	4

8. PASSING MINIMUM:

A candidate shall be declared to have passed in each Paper/Subject, if he/she secures NOT LESS Than 40% of the marks prescribed for the examination.

9. CLASSIFICATION OF SUCCESSFUL CANDIDATES :

Successful candidates passing the whole examinations and securing the marks (i) 60 percent and above (ii) 50 percent and above but below 60 percent in the aggregate of the marks prescribed for the course shall be declared to have passed the examinations in the FIRST and SECOND class respectively. All other successful candidates shall be declared to have passed the examinations in the THIRD class.

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SYLLABUS

SEMESTER – I

Sl No	Name of the Paper	Max Marks	Hours	Credits
1	Paper – I – Foundation I – Basic Abhinaya pieces (Practical)	100	2	4

1. Kirtanam–(Mono tone & Bhakti)
2. Kriti – (Complex vacika& undertones)
3. Nrityapadam(using nritya sequences)
4. Kirtanam - Tamil, Kannada (with action & reaction)
5. Padam – Vipralamba or Madhura Bhakti

Sl No	Name of the Paper	Max Marks	Hours	Credits
2	Paper – II – Foundation II – Basic Talam components (Practical)	100	2	4

1. Basic exercises in catusram (three speeds) and tisram (two speeds)
2. Understanding the saptatala-s
3. Learning Yatis
4. Basics of teermanam patters
5. Creating simple Korvais

Sl No	Name of the Paper	Max Marks	Hours	Credits
3	Paper – III – Theory 1	100	2	4

1. Tala Systems & Classification
2. Creating Korvais to specific Tala cycles– writing notation
3. Concepts governing Tala and Abhinaya in Grammar Texts ([Natyasastra&Talasamudra](#))
4. Biography of 5 Keertanam/ kriti composers
5. Biography of 5 Padam Composers

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SYLLABUS

SEMESTER – II

SI No	Name of the Paper	Max Marks	Hours	Credits
4	Paper – IV– Advanced Abhinaya pieces (Practical)	100	2	4

1. Compositions that has space for dramatization
2. Padams – Ksetrayya& Annamayya
3. Javali – Vipralambasingara
4. Javali – SamboghaSringara
5. Padams – Manipulation of Rasa

SI No	Name of the Paper	Max Marks	Hours	Credits
5	Paper – V – Advanced Talam components (Practical)	100	2	4

1. Rendering Talam with the traditional tattu-manai
2. Jatis: Their structure and construction
3. Reciting complex korvais&Jatis
4. Exercises for kalapramana with the metal talam
5. Rendering Talam with metal tala

SI No	Name of the Paper	Max Marks	Hours	Credits
6	Paper – VI –Theory 2	100	2	4

1. Components of Rasa theory according to Natyasastra
2. Components of Rasa theory according to Tolkappiam&Kuttanul
3. Study of characters including Nayaka, Nayika, Sakhi&Sakha
4. Creating complex korvais in various tala patterns – writing notation
5. Creating complex Jatis to various tala patterns– writing notation

Recommended books:

1. Elementary Psychology – S M Mohsin
2. The Number of Rasas – Dr V Raghavan
3. Aspects of Abhinaya – SmtKalanidhi Narayanan
4. A Modern Introduction to Indian Aesthetic Theory – S SBarlingay
5. Natyasastra of Bharatamuni – Pushendra Kumar
6. 'Shall we know Natya?!' – Dr Lakshmi Ramaswamy
7. Rasa in Aesthetics – Prof. K Krishnamurthy
8. The Aesthetic Experience According to Abhinavagupta – RanieroGnoli
9. The Dhvani Theory in Sanskrit Poetics
10. Tolkappiam – Meiyappattiyal – K Vellaivaranan