

**7.2.1: Describe two best practices successfully implemented by the Institution as per NAAC format provided in the Manual.**

**1. Title of the practice: Earn while learn**

The selected best students among the UG first and second years are given opportunity to handle the part-time classes for school going children and the final year students are given chance to work in sub-centres of Kalai Kaviri School of Fine Arts.

**2.Objectives of the practice:**

To persuade undergraduate students interested in classical music and dance to take part-time classes, it's crucial to appeal to their interests, schedules, and potential benefits.

To improve their career prospects, they should diversify their skills set, which could include teaching, performing, or even pursuing interdisciplinary work.

The purpose of this opportunity is to enhance the student's teaching abilities and provide more experience. The aim of this opportunity is to provide degree holders with the confidence to start their own institution or perform their own choreography, while also offering them the chance to work in various schools and colleges.

To assist students in focusing on techniques and practices that are directly beneficial to their main study area, such as music production, stage management, or dance theory.

**3. The context**

**4.The practice:**

Indian higher education has a distinctive approach to offering part-time classes in Bharatanatyam and Carnatic music that includes multiple cultural, pedagogical, and societal distinctions. The art forms that are rooted in India's heritage offer students more than just academic enrichment. They provide a way to preserve and perpetuate ancient traditions while adapting to modern educational frameworks. These are the unique features of this practice:

**Bharatanatyam and Carnatic music are not only academic subjects but also crucial to India's cultural fabric.** Part-time courses in these fields allow students to experience India's

classical traditions without committing full-time, which contributes to the preservation and promotion of these art forms.

- The combination of traditional and modern learning is created by the integration of part-time courses into formal education in India, where Gurukula (traditional master-student learning) was once the norm.
- These part-time programs help students bridge the gap between academic learning and cultural performance, encouraging students to incorporate classical arts into broader fields such as psychology (movement therapy), education (arts pedagogy), or media (digital performances)
- Bharatanatyam and Carnatic music part-time classes at KKCFAFA require discipline, body-mind coordination, and expressive communication skills, which can be advantageous in various professions. Teaching these arts promotes emotional intelligence, creativity, public speaking, and leadership skills, which are all highly valued in today's job market.
- Our students' part-time courses encourage them to take active roles in social and cultural preservation, contributing to a greater sense of cultural pride and identity.
- Offering part-time classes in classical art forms makes them more accessible to students who may not have the resources or time for full-time study. The inclusion of classical arts is particularly significant in India, where it can sometimes be restricted to specific socio-economic groups.
- KKCFAFA is empowering students to engage with these revered traditions by breaking barriers and introducing part-time programs that democratize access to classical music and dance.
- Even after completing their degrees, students continue to attend part-time arts education for personal development and spiritual fulfillment.
- Part-time programs are crucial in nurturing a passion for classical music and dance even after formal academic studies, as per the Indian ethos of continuous growth and learning in the arts.

The practice of offering part-time classes in **Bharatanatyam** and **Carnatic music** within Indian higher education is unique because it seamlessly blends **traditional cultural values with modern academic flexibility**. It aims to promote holistic development, encourage interdisciplinary learning, and safeguard heritage by making classical arts accessible to a wider audience. The use of this approach ensures that students gain a deeper appreciation for these ancient art forms and apply their learning to enrich both their academic and personal lives.

#### **4. The context:**

Incorporating traditional art forms into modern learning frameworks through part-time classes for classical dance and music students within higher education is a meaningful way to integrate traditional art forms. It is crucial to address both the specific needs of students and the cultural significance of these classical traditions.

An in-depth examination of the context of engaging our students in part-time classes for teaching classical dance and music

Balancing passion with academic responsibilities can be achieved through this

KKCFafa students can continue to nurture their passion for classical arts without having to compromise their academic goals by offering part-time classes in dance and music. Part-time courses' flexibility allows for effective management of both interests.

It contributes to a comprehensive education that encompasses cognitive, emotional, and artistic development.

Aids students in enhancing their personal and professional abilities.

Regular practice and mentorship in part-time classes helps students refine their artistic abilities, which is crucial for their growth as performers. Without the intensity of full-time study, you can learn advanced techniques, gain a deeper understanding of the art form, and enhance performance skills through these classes.

Part-time courses can act as a test ground for students who are considering a career in the performing arts. Students can explore their artistic potential and prepare for professional opportunities like teaching, performing, or further specialization in their field of classical art through these classes.

Part-time classes are a great way for students to build a portfolio of performances or compositions. This can be beneficial if they later choose to audition for professional dance companies, music ensembles, or pursue higher studies in classical arts.

Participating in part-time classical dance and music classes enables students to actively participate in the preservation and transmission of Indian cultural heritage. India's rich history, spiritual traditions, and philosophical ideas are embodied in these classical art forms, not just skills.

Despite its imperfect replication of the immersive guru-shishya (teacher-disciple) tradition, the part-time format allows for sustained mentorship from experienced teachers. The value of personal guidance is upheld by these classes, even if it is delivered in a more flexible academic setting.

Part-time classes give KKCFAFA students an opportunity to experiment with blending classical forms with contemporary styles. Modern dance techniques may be used in fusion performances by classical dancers, while Carnatic musicians may experiment with world music elements. Students can innovate while staying rooted in tradition with this.

Best practice is established by self-assessment or benchmarking. Students' learning levels can be assessed by colleges and teaching processes can be designed accordingly. It's feasible for them to offer remedial classes for slow learners and motivate advanced learners to participate in competitions.

## **Evidence of Success**



Attendance of Part-time classes

S.No	Name	Address No.	Designation	Time when employment commenced	Time when employment ended	1	2	3	4	5	Attendance Grid (Months)																							
1	Mrs. S. Lakshmi										7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
2	Mrs. S. Lakshmi																																	

The following is the list of sub centres where our students get the opportunity to earn while learning.

Sub Centres Of Kalai Kaviri School Of Fine Arts				
S No	Institute Name	Date of MOU	Director	Location
1	BHARATHAKALA PAADASALA	15 December 2015 To Till	Sr.VALSA	POLLACHI

2	NARTHANA SCHOOL OF DANCE	04 August 2016 To Till	RENI C PAUL	TIRUPATTUR
3	AARTHI'S NATYALAYA	11 August 2016 To Till	J C. PRETHIBA	MORAIS CITY, TRICHY
4	RBR DANCE ACADEMY	23 June 2017 To Till	R JOHNY MOL	KARUNGAL, KANYAKUMARI
5	SALLANGAI NATTYALAYA	01 June 2018 To Till	MERINA MAJU	KADIAPATTANAM, KANYAKUMARI
6	ABINAYAS NATTIYAPALLI	11 November 2018 To Till	FRANCITA JERALD	AIRPORT, TRICHY - 620 007
7	SS NATIYALAYA	19 October 2019 To Till	S.BABY	TIRUPUR

## 6. Problems encountered and resources required

KKCFafa students who were studying classical music and dance and teaching school students part-time often faced multiple challenges. The problem was that they had to balance their own rigorous training and academic demands with the complexities of teaching. Some of the main difficulties they may encounter:

- KKCFafa's part-time teachers must manage their own practice schedules to maintain their mastery of music or dance while also dedicating time to teach. Their personal artistic development was in conflict with the time and energy required for teaching.
- School students often had limited after-school hours for classes, which clashed with the academic or rehearsal schedules of graduate students, making it difficult to coordinate lesson timings.
- The challenge of teaching school students was due to the significant variation in their learning pace. There were students who grasped concepts quickly, while others required more time and attention. It was a challenge to manage this disparity while keeping the class engaging for all.

- Part-time teaching students struggled with simplifying advanced concepts for younger or beginner students, particularly when they were themselves immersed in higher-level training.

Teaching classical music and dance, especially for graduate students who are still navigating their own paths as performers and learners, is challenging due to these challenges. Managing their academic, personal, and professional responsibilities while teaching part-time often necessitates careful planning, patience, and adaptability.

2. Yet another practice considered to be best that is implemented is the thematic programme performed in Varanasi.

**1. Title of the practice:**

Organize by Nav Sadhana, an intercultural program was carried out in Varanasi from February 2nd to February 11th, 2019.

**2. Objectives of the practice:**

The main objective was to create opportunity by which students from both the colleges get to know about one another's culture and promote National Integration, also make them learn how to co-exist and feel compassion for different communities around. Physical movement and emotional storytelling are combined in dance, an artistic expression that spans cultures and generations. While dancing's joy is often highlighted, the process of practicing and performing is essential for the art form's depth and richness. The purpose of this essay is to examine the importance of practicing dance diligently and the transformative impact of participating in performances.

**3. The context:**

The cultural tapestry of India is enriched by Varanasi, which is one of the oldest living cities in the world. While it is known for its spiritual significance, it also functions as a lively center for various art forms, such as classical dance. As a South Indian performer visiting this ancient city, our experience of participating in a dance performance in Varanasi was profoundly enriching, shaped by the confluence of tradition, spirituality, and the rich tapestry of local culture. Varanasi is a hub of classical arts, particularly known for its traditional music and dance. Performing in

this city provided our troupe with a unique platform to engage with the local culture, which is deeply rooted in spirituality and history. The Ganges River, the ghats, and the vibrant streets served as a backdrop that infused our performances with an added layer of meaning, connecting us to the spiritual essence of the city. The context of performing intercultural programs is to promote understanding, respect, and collaboration among diverse cultural groups. This cultural program was put together by KKCFA students to showcase their culture, tradition, and language through spectacular dance performances. The primary objective of this program is to share experiences and promote participation in activities that highlight cultural differences and similarities.

#### **4. The practice:**

The students of KKCFA were assured of success and cultural sensitivity by conducting an intercultural program in a different state. The foundation of dance is practice. Consistent and dedicated rehearsal is necessary for dancers to develop their technical skills, enhance their physical conditioning, and cultivate their artistic expression. In dance, as in any discipline, the phrase "practice makes perfect" holds true; regular practice allows dancers to refine their movements, improve their flexibility, and master intricate choreography.

For KKCFA students in South India, the opportunity to perform in Varanasi was not only a privilege but also an enriching experience that highlighted the intersection of traditional and contemporary art forms. Our troupe was able to interact with the local culture, which is deeply rooted in spirituality and history, by performing in this city.

In preparation for the performances, the students spent a considerable amount of time incorporating local elements into our South Indian classical dance forms from various states. This fusion allowed us to respect and honor the local artistic traditions while showcasing our own. Collaborating with local artists enhanced our choreography and increased students' comprehension of the regional context. Dancers developed a mutual respect and admiration for each other through the exchange of techniques and styles.

The audience, comprising both locals and tourists, was incredibly receptive, which enhanced the energy of our presentations. The interactions with the audience postperformance, where we engaged in discussions about our art forms, were particularly rewarding.



KKCFA's experience in Varanasi proved that dance is a universal language that goes beyond geographic and cultural boundaries. We were inspired to deepen our commitment to art by the local community's respect and enthusiasm. The importance of adaptability was brought home to students when they learned that blending different styles requires openness and creativity. During the journey, artistic growth, collaboration, and an understanding of Indian classical dance's diversity were fostered. Our return brings with it invaluable memories and insights that will undoubtedly influence our future performances and artistic endeavours.

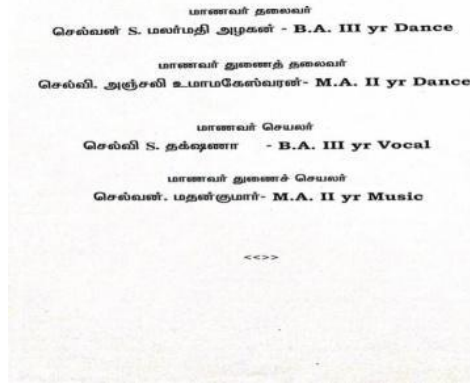
The performance of our South Indian dance performance troupe in Varanasi was a transformative experience. It gave us an opportunity to showcase our art and interact deeply with a rich cultural heritage. Artistic growth, collaboration, and an appreciation for the diversity of Indian classical dance were all facilitated through the journey. Our return will bring us with us valuable memories and insights that will undoubtedly influence our future performances and artistic endeavors.

### 5. Evidence of success

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### **BENEFITS FOR THE STUDENT:**

Cultural exchange programs provided students with new experiences and self-confidence, which helped them expand their horizons. Young students were able to develop life skills through these programs. The benefits of dancing and participating in performance extend beyond the dance floor. Promoting physical health, enhancing mental well-being, fostering social connections, preserving cultural identities, and developing essential life skills are some of their goals. Dance will undoubtedly continue to be an essential component of human expression and social cohesion for generations to come as communities and individuals continue to recognize its value. Engaging in dance not only enhances people's lives but also enhances the fabric of society as a whole.

### **6.Problems Encountered and Resources Required:**

South Indian students participating in dance programs in Varanasi, particularly if the focus is on traditional dance forms from different cultural backgrounds, encountered several challenges. These problems stem from cultural differences, language barriers, or the demands of adapting to a new artistic environment. Bharatanatyam, Kuchipudi, and Mohiniyattam are dance forms in South India that exhibit unique postures, expressions, and rhythms. Due to its location in North India, Varanasi may emphasize more on classical dance genres like Kathak. This cultural difference required South Indian students to adapt to new techniques and aesthetics that are unfamiliar to them and also some cultural practices or gestures in South Indian dance were not

easily understood or appreciated by audiences and peers in Varanasi, that led to potential misunderstandings or lack of appreciation.