

**Visual Arts & Design and Performing Arts Unit, Department of Fine Arts**

**Bachelor of Arts Degree Programme – 2020**

**DANCING**

<b>Level</b>	<b>Course Code</b>	<b>Course Description</b>	<b>Type</b>
	Course Code	Course Title	Status
<b>LEVEL I</b>	PADN 11312	Introduction to Performing Arts.	C
	PADN 11322	Survey of Sri Lankan Theatre: from Rituals to the Urban Theatre	C
	PADN 13332	Practical – Kandyan Dance I	C
	PADN 13342	Practical – Low-Country Dance I	C
	PADN 13352	Choreography I- Principles of Choreography.	C
<b>LEVEL II</b>	PADN 21312	Folk and Classical Dance Traditions of Sri Lanka and Asia	C
	PADN 23322	Practical – Kandyan Dance II	C
	PADN 23332	Practical – Low-Country Dance II	C
	PADN 23342	Choreography II	C
	PADN 23352	Practical – Sabaragamu Dance	O
<b>LEVEL III</b>	PADN 33314	Choreography and Stage Performance	C
	PADN 33322	Practical – Kandyan Dance III	C
	PADN 33332	Practical – Low-Country Dance III	C
	PADN 33342	Practical – Sabaragamu Dance II	O

<b>LEVEL I</b>			
<b>Course Code</b>	<b>PADN 11312</b>		
<b>Course Name</b>	<b>Introduction to Performing Arts</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>	<b>Pre-requisite G.C.E. (A/L)</b>	
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
Upon completion of the course students will be able to understand the theories, concepts, and techniques of Performing Arts and apply them in their creative work.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- History of Performing Arts in the World &amp; in Sri Lanka and difference aspects</li> <li>- Elements of Performing Arts- Nritta, Nritya, Natya, Four Abhinayas</li> <li>- Difference between acting and Performing –</li> <li>- Relationship between Music and Dance in Performance</li> <li>- Distinction of the style- Realistic/ Stylistic</li> <li>- Importance of Stage/ Theatre in Performing Arts</li> <li>- Importance of Costume and Make up and improvisation in Performance</li> <li>- Stage lighting and performance</li> <li>- Importance of Audience</li> <li>- Importance of establishment of cultural Identity</li> </ul>			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations.	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Assignments- 20%</b> <b>Presentation- 20%</b>	<b>60%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
<ol style="list-style-type: none"> <li>1. ජයතුංග, මංගලිකා, (2009) <i>ප්‍රාසංගික කලා</i>, විද්‍යාලංකාර මුද්‍රණාලය, කැලණිය (කර්තෘ ප්‍රකාශන)</li> <li>2. Schechener, Richard, (2002), <i>Performance Studies: An Introduction</i>, Routhledge, USA.</li> <li>3. <i>The Performance Arts in Asia</i>, Edited and with introductions by James R. Brandon (1971). Paris, UNESCO URL: unesdoc.unesco.org/images/0000/ 000030/003091eo.pdf</li> <li>4. Appleton, Ian (2008). <i>Buildings for the Performing Arts: A Design and Development Guide</i>, reprint. Burlington, MA Architectural Press for Elsevier Ltd URL: <a href="http://www.educacion-">www.educacion-</a></li> </ol>			

[olistic.org/Theatres%2C%20performing% 20arts/ Buildings%20for...](http://www.olistica.org/Theatres%2C%20performing%20arts/Buildings%20for...)

<b>Course Code</b>	<b>PADN 11322</b>		
<b>Course Name</b>	<b>Survey of Sri Lankan Theatre: from Rituals to the Urban Theatre</b>		
<b>Credit Value</b>	<b><u>2</u></b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical/field study</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>
<b>Learning outcomes</b>			
Upon completion of the course students will be able to identify the traditional and indigenous performance styles, techniques, and arts and craftsmanship of the indigenous artists and apply them in their creative and professional work.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Evolution of Sri Lankan Theatre: rituals,</li> <li>- Elements of Performing Arts in rituals: plot, themes, content, characters, etc.,</li> <li>- Significance of ritual stage</li> <li>- Emergence of Folk Dance and Drama and its socio-cultural aspects</li> <li>- Kolam, Sokari and other regional performances,</li> <li>- Dramatic aspects of folk performances.</li> <li>- Religious and cultural festivals and theatrical aspects</li> <li>- Community and regionally evolved dance and drama</li> <li>- Foreign influence on Sri Lankan dance and drama &amp; theatre</li> <li>- Contemporary movements in Sri Lankan theatre traditions</li> </ul>			
<b>Method of teaching/Learning</b>		Lectures, demonstrations, field visits	
<b>Assessment Strategy</b>			

Continuous Assessments		Final Examination	
40%	Mid term assignment 20% Presentation 20%	Paper	60%

**References/Reading materials**

1. Gunawardhana, Theja., (1977) *Ravana Dynasty in Sri Lankan Dance-Drama*, National Publishing House, Lahore.
2. Mhindukulasooriya, R.P., Fernando, S., ( 2000), , *Rituals, Folk Beliefs and Magical Arts of Sri Lanka*, Sridevi printers, Dehiwala.
3. Pertold, Otaker, (1954) *Ceremonial dances of the Sinhalese*, Tisara Prakasakayo, Dehiwala.
4. Obeysekara, G., (1963) *The cult of the Goddess Pattini*. The University of Chicago press, Chicago and London.
5. Wirz, Paul, (1954) *Exorcism and the Art of healing in Ceylon*, Leiden.
6. සරච්චන්ද්‍ර, එදිරිවීර (1992) *සිංහල ගැමි නාටකය*, ජාතික අධ්‍යාපන ආයතනය, මහරගම
7. දිසානායක, මුදියන්සේ (2003) *කිලිල සහ කොටහලුව*, එස්. ගොඩගේ සහ සහෝදරයෝ, කොළඹ.
8. රාජපක්ෂ, ශ්‍රියානි (2000) *සබරගමු කුමාර සමයම*, ඇස්, ගොඩගේ සහ සහෝදරයෝ, කොළඹ
9. රාජපක්ෂ, ශ්‍රියානි, (2009) *සමන් දේවාල පුද සිරිත්*, ඇස් ගොඩගේ සහ සහෝදරයෝ, කොළඹ 10.

<b>Course Code</b>	<b>DELT 11312</b>		
<b>Course Name</b>	Foundation Course in English		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	<b>Compulsory for Dancing, Oriental and Western Music strands</b>	-	
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical/field study</b>	<b>Self-Learning</b>
	<b>30</b>	<b>20</b>	<b>50</b>

**Learning outcomes**

On completion of this course, students will be able to:

- Construct meaningful short conversations: greetings, maintaining conversation, & small talk
- Construct simple WH and Yes/No questions
- Discuss topics related to the relevant field of study
- Infer the meaning of words according to genre
- Express their opinions politely on familiar topics with reasonable degree of fluency and accuracy
- Use sequence markers, sign posting and transitional words accurately

<ul style="list-style-type: none"> <li>- Describe the content in short audio and video lectures</li> <li>- Paraphrase written material with a fair degree of accuracy</li> <li>- Identify and avoid common errors in pronunciation</li> <li>- Use basic tenses with a fair degree of accuracy</li> </ul>			
<b>Course Content</b>			
<ol style="list-style-type: none"> <li>1. Introductions</li> <li>2. Simple and compound sentences</li> <li>3. Describing life experiences</li> <li>4. Descriptions of key-terms in relevant subject areas</li> <li>5. Reading materials on students' areas of study</li> <li>6. Expressing opinions</li> <li>7. Audio and video speeches from students' area of study</li> <li>8. Listening material based on real life scenarios</li> </ol>			
<b>Method of teaching/Learning</b>	Interactive classroom sessions, guest lectures, computer-assisted language learning platform		
<b>Assessment Strategy</b>	Listening and speech tests, In-class assignments, End-of-semester exam		
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Mid-term assignment 20%</b>	<b>Paper</b>	<b>60%</b>
	<b>Presentation 20%</b>		
<b>References/Reading materials</b>			
<p>McCarthy, M. &amp; O'Dell, F. (1999). <i>English vocabulary in use (intermediate)</i>. Cambridge: Cambridge University Press.</p> <p>Murphy, R. (1992). <i>Essential English grammar</i>. Cambridge: Cambridge University Press.</p> <p>Richards, J.C. &amp; Sandy, C. <i>Passages: Student book 2 (2<sup>nd</sup> ed.)</i>. UK: Cambridge University Press.</p> <p>Young, K. S. &amp; Travis, H. P. (2011). <i>Oral Communication: Skills, choices, and consequences</i>. New York: Waveland Press, Inc.</p>			

<b>Course Code</b>	<b>PADN 13332</b>		
<b>Course Name</b>	Practical – Kandyan Dance I		
<b>Credit Value</b>	<u><b>2</b></u>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical/field study</b>	<b>Self-Learning</b>
	<b>90</b>	<b>60</b>	<b>50</b>

<b>Learning outcomes</b>			
Upon completion of the course students will be able to perform, demonstrate, and elaborate all the items mentioned in the course content of Kandyan Dancing.			
<b>Course Content</b>			
<p>- <b>Vattam</b>- kudanta gata dom vattama with kastiram and adau from 1 metre to 12</p> <p>- <b>Hat pada</b>- Bulath padaya,</p> <p>- <b>Vannam</b>-Hanuma, PathalaWairody, Thuranga, Sawula, Naiyadi, Nertha Wannama,</p> <p>- <b>Folk dance</b>- Kalagedi, Leekeli</p> <p>- <b>Mangalam</b></p> <p>- <b>Traditional songs</b>- Kolmura Kavi(Kohomba and Weeramunda) Grahapanthi Kavi, Kadathura kavi, Pantheru upath kavi, Uddaki Upath Kavi.</p>			
<b>Method of teaching/Learning</b>		Lectures, demonstrations, Practical training	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>End of Semester Examination 40%</b>	<b>End of Semester II</b>	<b>60%</b>
<b>References/Reading materials</b>			
<p>1 සේදරමන්, ජේ. ඊ., (1990) <i>උඩරට නැටුම් කලාව</i>, එම්. සී. ගුණසේන සහ සමාගම, නොලඹ.</p> <p>2. දිසානායක, මුදියන්සේ, (1993) <i>සිංහල නර්තන නලාව</i>, එස්. ගොඩගේ සහ සහෝදරයෝ, නොලඹ.</p> <p>3. දිසානායක, මුදියන්සේ, (2001) <i>නර්තන වාග් කෝෂය</i>, එස්. ගොඩගේ සහ සහෝදරයෝ, නොලඹ.</p>			

<b>Course Code</b>	<b>PADN 13342</b>		
<b>Course Name</b>	Practical – Low Country Dance I		
<b>Credit Value</b>	<u>2</u>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite G.C.E. (A/L)</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical/field study</b>	<b>Self-Learning</b>
	<b>90</b>	<b>50</b>	<b>60</b>
<b>Learning outcomes</b>			
Upon completion the course the students will be able to perform all the items mentioned in the course content of Low Country Dancing.			

<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- <i>Illangam Saramba I-12</i></li> <li>- <i>Gunda Gundigatha vattama I-7</i></li> <li>- <i>Sarala kavi Tala ( medum and maha tani tita)</i></li> <li>- <i>Gejji matraya,</i></li> <li>- <i>Traditional chants – Sanda kinduru kolam kavi, Mal asna kavi,</i></li> <li>- <i>Pattini Saudama,</i></li> <li>- <i>Folk dances – Lee Keli , Kulu, Kadu, Chamara with Low- country dance rhythms</i></li> </ul>			
<b>Method of teaching/Learning</b>		Lectures, demonstrations, Practical training	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
40%	<b>End of Semester Examination 40%</b>	<b>End of Semester II</b>	<b>60%</b>
<b>References/Reading materials</b>			
1 කෝට්ටේගොඩ, ජයසේන, (1993) <i>ප්‍රායෝගික පහතරට නර්තනය, I, II</i> , ජේ.කේ. පබ්ලිකේෂන්ස්, බොරැස්ගමුව.			

<b>Course Code</b>	<b>PADN 13352</b>		
<b>Course Name</b>	<b>Practical – Choreography I- Principles of Choreography</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>	<b>Pre-requisite G.C.E. (A/L)</b>	
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical/field study</b>	<b>Self-Learning</b>
	<b>90</b>	<b>50</b>	<b>60</b>
<b>Learning outcomes</b>			
At the of the course the students will learn the fundamentals of Choreography, develop and refine the skills of dance choreography, identify the process of choreographing and presenting a completed dance, and apply them in their creative work appropriately.			
<b>Course Content</b>			
Introduction to Choreographic elements, Choosing a subject/ theme, Casting, music, costumes, props, selecting a title, relationship between form and content, perform movement studies, deciding the audience			
<b>Method of teaching/Learning</b>		Lectures, demonstrations, Practical training	
<b>Assessment Strategy</b>			

Continuous Assessments		Final Examination	
Attendance 20%	Mid-year Presentation 40%	End of Semester II	40%
<b>References/Reading materials</b>			
1. Minton, Sandra Cerny, (1997). <i>Choreography: A basic Approach Using Improvisation</i> , USA, Human Kinetics 2. Winearls, Jane (1990). <i>Choreography: The Art of the Body: and</i> 3. <i>Anatomy of Expression</i> , USA, Dance Books (originally from the University of California) 4. Jacqueline M. Smith-Autard, (2010). <i>Dance Composition: A practical guide to creative success in dance making</i> , United Kingdom, A&C Black Publishers (Bloomsbury Publishing) 2010; ISBN 1-408-11564-6.			

LEVEL II			
Course Code	PADN 21312		
Course Name	Folk and Classical Dance Traditions of Sri Lanka and India.		
Credit Value	2		
Compulsory/Optional	Compulsory	Pre-requisite Level I of Performing Arts	
Hourly Breakdown	Theory	Practical	Self-Learning
	30		70
<b>Learning outcomes</b>			
At the end of the course the students will identify the specific characteristics of Sri Lankan and Indian Classical Dance Traditions, distinguish them from each other, and apply such characteristics satisfactorily in their creative work/ performances.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Major traditions of Sri Lankan Classical Dance: Kandyan, Low Country and Sabaragamu,</li> <li>- their origin and evolution</li> <li>- dance elements and unique elements of each tradition</li> <li>- Classical Dance Traditions of India: Bharatha Natyam, Kathakali, Kathak, Manipuri, Kuchchipudi, Odissi and their origin and evolution</li> <li>- specific choreographic elements</li> <li>- Folk and Classical Dance traditions of South and East Asia</li> <li>- Their origin and evolution, distinctive elements</li> <li>- Choreographic elements</li> <li>- Melodies and dramatic effects,</li> </ul>			



<ul style="list-style-type: none"> <li>- Costume and make up</li> <li>- Instruments,</li> <li>- Socio-cultural relationship of dance and theater arts in the region</li> </ul>			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations.	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
	<b>Assignments- 20%</b>	<b>80%</b>	<b>Paper evaluation</b>
<b>References/Reading materials</b>			
<ol style="list-style-type: none"> <li>1 දිසානායක මුදියන්සේ, (1998), <i>සිංහල නර්තන කලාව</i>, කොළඹ.</li> <li>2. සේදරමන්, ජේ. ඊ. (1992), <i>උඩරට නැටුම් කලාව</i>, ඇම්. ඩී. ගුණසේන සහ සමාගම, කොළඹ.</li> <li>3. Raghavan, (1967) <i>Dances of the Sinhalese</i>, M.D. Gunasena, Colombo</li> <li>4. Seneviratne, Anuradha, (1984) <i>Traditional Dances of Sri Lanka</i>, Central Cultural Fund, Colombo.</li> <li>5. Venktaraman, Veena, Avinash Pasricha (2014). <i>Indian Classical Dance: Tradition and Transition</i>, India: Roli Books</li> <li>6. Devi, Ragini, (1972). <i>Dance Dialects of India</i>, Delhi: Vikas Publications</li> <li>7 Descutner, Janet, (2010). <i>Asian Dance</i>, Infobase Publishing ISBN: 1438130783, 9781438130781</li> <li>8. <i>Traditional Cultures in South-East Asia</i>, (1958) UNESCO Publications, Orient Longmans URL: <a href="http://unesdoc.unesco.org/images/0006/000645/064580eo.pdf">unesdoc.unesco.org/images/0006/000645/064580eo.pdf</a></li> <li>9 Rutnin, Mattani Moj dara (1996). <i>Dance, Drama and Theatre in Thailand</i>, Thailand, Silkworm Books</li> <li>10. Miettinen, Jukka O. (1992). <i>Classical Dance, and Theatre in South East Asia</i>, United Kingdom, Oxford University Press.</li> <li>11.Venkatharaman, Leela, 2002. <i>Indian Classical Dance: Tradition and Transition</i>, India, Roli Books</li> <li>12. Saraswat, Pratishta, 2014. <i>Essential Elements of Kathak</i>, Indonesia, Embassy of India</li> </ol>			

<b>Course Code</b>	<b>PADN 23322</b>		
<b>Course Name</b>	<b>Practical – Kandyan Dance II</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite Level I of Performing Arts</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>90</b>	<b>50</b>	<b>60</b>
<b>Learning outcomes</b>			
By the end of the course the students will be able to perform any item prescribed in the syllabus, innovate a new form of dancing mixing folk and classical traditions.			

<b>Course Content</b>			
<p>- 1<sup>st</sup> six metres of 3 vattams with kastiram and adau: Kudakujigata, Donjintha gatadonta, Gog Gog Gin gin gata, - Kotala padaya, Pol padaya, Yahan mutti padaya - Asne upto 12 metre with kastiram, - Vannam – Gajaga, Mayura, Earadi, Ganapati, Udara, Kirala, Sinharaja -Dunumalappuwa, - Yakkenuma - Folk dances- Kulu, Talam - Traditional chants– Palavala dane kavi, Prashasthi gee, Sirasapada kavi, Nalu gee, Kolmura kavi</p>			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations, practical training	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>Attendance</b> 10%	<b>Mid- year presentation- 40%</b>	<b>Practical examination</b>	<b>40%</b>
<b>References/Reading materials</b>			
1 සේදරමන්, ජේ.ඊ., (1992), උඩරට නැටුම් කලාව, ඇම්. ඩී. ගුණසේන සහ සමාගම, කොළඹ			

<b>Course Code</b>	PADN 23332		
<b>Course Name</b>	Practical - Low– Country Dance II		
<b>Credit Value</b>	2		
<b>Compulsory/Optional</b>	Compulsory		Pre-requisite Level I of Performing Arts
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>90</b>	<b>50</b>	<b>60</b>
<b>Learning outcomes</b>			
By the end of the course the students will be able to perform any dancing item prescribed in the syllabus, create a new form of dancing by mixing folk and classical traditions.			
<b>Course Content</b>			
<p>- Kotala, Dummala and Tembili pada, - Suddha matra, Giri Devi, Devol Pada, 1- 4 - Sindu vannam 01, - Mal Asne for God Vishnu,</p>			

- <i>Anabera Kolama</i> - <i>Magul Ragaya,</i> - <i>Naga Kanya</i>			
<b>Teaching/Learning Methods</b>		Lectures and demonstrations, practical training	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>Attendance 10%</b>	<b>Mid- year presentation- 40%</b>	<b>Practical examination</b>	<b>50%</b>
<b>References/Reading materials</b>			
1 : කෝට්ටගොඩ, ජයසේන, (1996) <i>ප්‍රායෝගික පහතරට නර්තනය 1</i> , ජේ.කේ. පබ්ලිකේෂන්ස්, බොරැස්ගමුව.			

<b>Course Code</b>	<b>PADN 23342</b>		
<b>Course Name</b>	<b>Choreography II- Advanced Techniques of Choreography</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite Level I of Performing Arts</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>60</b>	<b>30</b>	<b>90</b>
<b>Learning outcomes</b>			
At the end of the course the students will identify, compare and contrast various dance styles and rhythms, Demonstrate proper alignment, and apply correct performance of dance combinations learned in class along with learned musical phrases, and prepare and perform a dance combination to a given theme.			
<b>Course Content</b>			
- Developing a choreographic concept - Script writing, lighting script - Sound design - Costume and make up - Stage management in door and outdoor management			
		Lectures and demonstrations, practical training	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>Attendance 10%</b>	<b>Mid- year presentation- 40%</b>	<b>Practical examination</b>	<b>40%</b>

**References/Reading materials**

- 1 Bannerman, C., J. Sofaer, and J. Watt, eds. (2006) *Navigating the Unknown: The Creative Process in the Performing Arts*, London: Middlesex University Press.
2. Profeta, Katherine, (2015). *Dramaturgy in Motion: At Work on Dance and Movement Performance (Studies in Dance History)*, USA, University of Wisconsin Press

<b>Course Code</b>	<b>PADN 23352</b>		
<b>Course Name</b>	<b>Practical- Sabaragamu Dance II</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>		<b>Pre-requisite Level I of Performing Arts</b>
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>90</b>	<b>50</b>	<b>60</b>
<b>Learning outcomes</b>			
Upon completion of the course the students will be able to perform all the items prescribed in the syllabus.			
<b>Course Content</b>			
<b>Relaxation exercises: Relaxation exercises: Domina pada matra 1-6, Mandi Pada with matra pireema (mul matraya, and gaman matray).</b>			
<b>Pali: Tembili, Dalumura,</b>			
<b>Vannam: Anila, Ananda, Kadamba Pakshi</b>			
<b>Knowledge of traditional singing belonging to the particular tradition</b>			
<b>Teaching/ Learning Methods</b>		Lectures and demonstrations, practical training	
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>Attendance 10%</b>	<b>Mid- year presentation- 40%</b>	<b>Practical examination</b>	<b>40%</b>
<b>References/Reading materials</b>			
1 Senevirathna, Anuradha. 1984. <i>Traditional Dance of Sri Lanka</i> , Colombo, Central Cultural Fund			
2. Rajapaksha, Sriyani, 2000. <i>Sabaragamu Narthana Kalawa</i> , Maradana, S. Godage Publishers			

<b>LEVEL III</b>			
<b>Course Code</b>	<b>PADN 33314</b>		
<b>Course Name</b>	<b>Choreography and Stage Performance</b>		
<b>Credit Value</b>	<b>4</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>	<b>Pre-requisite Part II examination of Performing Arts</b>	
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>75</b>	<b>75</b>	<b>50</b>
<b>Learning outcomes</b>			
Upon completion of the course students will be able to create and develop a dance item independently, choreograph the dance item to a stage performance, with all the necessary elements and perform before a selected audience			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- Creative dance techniques</li> <li>- application of traditional dance patterns into a modern stage</li> <li>- improvisation</li> <li>- self-exploration</li> <li>- group interactions</li> <li>- character development, and abstract movement invention</li> <li>- developing, solo, duet, small group dances</li> <li>- interaction and intervention</li> <li>- lights and sound balancing</li> <li>- stage and back stage management</li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations, practical training,		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>40%</b>	<b>Attendance 20%</b> <b>End of Semester I- Presentation</b> <b>Portfolio- 30%</b>	<b>50%</b>	<b>End of Year Performance</b>

<b>References/Reading materials</b>
1. Humphrey, Doris & Barbara Pollack, (1991). <i>The Art of Making Dances</i> , Princeton, USA, A dance Horizon Book
2. Blom, Lynne Anne, & L. Tarin Chaplin, (1982). <i>The Intimate Act of Choreography</i> , USA, University of Pittsburgh Press

<b>Course Code</b>	<b>PADN 33322</b>		
<b>Course Name</b>	<b>Practical- Kandyan Dance III</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>	<b>Pre-requisite Part II examination of Performing Arts</b>	
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>60</b>	<b>30</b>	<b>60</b>
<b>Learning outcomes</b>			
By the end of the course the students will be able to perform all the dancing items prescribed in the syllabus, create novel item mixing the characteristics of two major dance traditions			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- <i>Kuda Kujigata and Gog Gog Jin Jin Gata, Don Jinta Gata Donta Vattama</i> from 07<sup>th</sup> metre to the end with <i>kastiram and adau</i>,</li> <li>- <i>Vannam – Ukusa, Gahaka, Uranga, Surapathi, Musaladi, Asadrusa.</i></li> <li>- <i>Hath pada: Anguru dummala, Salu, Mal</i></li> <li>- <i>Kolpaduwa</i> up to the end.</li> <li>- <i>Awanduma</i></li> <li>- <i>Kohombahalla</i></li> <li>- <b>Traditional chants</b> – <i>Ura yakkama kavi Nalu gee, Graha panthi madupure kavi, kolmura kavi</i></li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations, practical training,		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>Attendance 10%</b>		<b>60%</b>	<b>End of Year examination</b>
<b>End of Semester I- Presentation Portfolio- 30%</b>			
<b>References/Reading materials</b>			

<b>Course Code</b>	<b>PADN 33332</b>		
<b>Course Name</b>	<b>Practical- Low Country Dance III</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Compulsory</b>	<b>Pre-requisite Part II examination of Performing Arts</b>	
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>
	<b>60</b>	<b>30</b>	<b>60</b>
<b>Learning outcomes</b>			
By the end of the course the students will be able to perform all the dancing items prescribed in the syllabus, create novel item mixing the characteristics of two major dance traditions			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- <i>Kukul padaya, Nanumuraya</i></li> <li>- <i>Riri yaka, Vadiga Patuna</i></li> <li>- <i>Pattini pada (01-07)</i></li> <li>- <i>Saudam- Kanda Kumara, Navaragraha</i></li> <li>- <i>Naga Raksha</i></li> <li>- <i>Suramba Valliya</i></li> </ul>			
<b>Teaching/Learning Methods</b>	Lectures and demonstrations, practical training,		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
Attendance 10%		60%	End of Year examination
End of Semester I- Presentation Portfolio- 30%			
<b>References/Reading materials</b>			

<b>Course Code</b>	<b>PADN 33342</b>		
<b>Course Name</b>	<b>Practical- Sabaragamu Dance III</b>		
<b>Credit Value</b>	<b>2</b>		
<b>Compulsory/Optional</b>	<b>Optional</b>	<b>Pre-requisite Part II examination of Performing Arts</b>	
<b>Hourly Breakdown</b>	<b>Theory</b>	<b>Practical</b>	<b>Self-Learning</b>

	<b>60</b>	<b>30</b>	<b>60</b>
<b>Learning outcomes</b>			
Upon completion of the course the students will be able to perform all the items prescribed in the syllabus.			
<b>Course Content</b>			
<ul style="list-style-type: none"> <li>- <i>Sindu</i></li> <li>- <i>Paththutha</i></li> <li>- <i>Yakpada</i></li> <li>- <i>Yadini matra</i></li> <li>- <b>Vannam:</b>, <i>Kinduru, Kovula</i></li> <li>- <b>Pali:</b> <i>Salu, Pokkade, Kendi</i></li> <li>- <i>Yahan dakma</i></li> </ul>			
<b>Method of Teaching/ Learning</b>	Practical training		
<b>Assessment Strategy</b>			
<b>Continuous Assessments</b>		<b>Final Examination</b>	
<b>Attendance 10%</b> <b>End of Semester I- Presentation</b> <b>Portfolio- 30%</b>		<b>60%</b>	<b>End of Year examination</b>
<b>References/Reading materials</b>			
<ol style="list-style-type: none"> <li>1. Senevirathna, Anuradha. 1984. <i>Traditional Dance of Sri Lanka</i>, Colombo, Central Cultural Fund</li> <li>2. Rajapaksha, Sriyani, 2000. <i>Sabaragamu Narthana Kalawa</i>, Maradana, S. Godage Publishers</li> </ol>			