



University *of*
Silicon Andhra

Academic Catalog

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University of Silicon Andhra
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INTRODUCTION:

Mission Statement

Founded upon the rich culture and values of India and rooted in the traditions of India, the University of Silicon Andhra (UofSA) serves its worldwide students and the local community by providing excellent research, professional, liberal arts, and sciences education in which the whole person scholar-practitioner learning model is integral to the learning experience. UofSA is an inclusive and diverse learning community that provides an opportunity to the students to actualize their potential as scholar-practitioners and to contribute to their local and global community with excellence, professionalism, and integrity.

Vision Statement

The University of Silicon Andhra will be known worldwide for its innovative programs that infuse and embed the rich traditions of India in its liberal arts based research, sciences, and professional programs. UofSA will create an educational journey for its students which will educate aspiring leaders worldwide in all sectors of society.

Institutional Learning Outcomes

Institutional Learning Outcomes (ILOs) describe the abilities, skills and knowledge that students will acquire at the University of Silicon Andhra (UofSA). The five ILO's below describe the competencies that every student will have after successful completion of her/his education at UofSA.

Institutional Learning Outcome 1 - Knowledge and Critical Inquiry

UofSA graduates will have a strong knowledge base in their academic major. UofSA graduates will engage in critical inquiry to evaluate ideas, beliefs, and values to decipher their meanings and purport.

Institutional Learning Outcome 2 - Cultural Awareness

UofSA graduates will have a thorough awareness of the cultural history and diversity of their academic major and appreciation of the diverse points of view both from emic and etic perspectives.

Institutional Learning Outcome 3 - Applied Learning

UofSA graduates will creatively apply their knowledge, critical inquiry, and cultural awareness to the complexities of contexts and sub-contexts of human culture and conditions.

Institutional Learning Outcome 4 - Communication

UofSA graduates will communicate with clarity and in a precise manner using written, oral, and nonverbal language,

and expressing an awareness of the surroundings, the situation, and the audience.

Institutional Learning Outcome 5 - Scholarly Research and Information Literacy

UofSA graduates will be scholar-practitioners in their fields and information literate. They will be able to find, organize, understand, critically examine and use information from various sources using a variety of technologies.

Notice to Current and Prospective Students

This document serves as a guide to many of the student programs, policies, procedures, requirements and resources of the University of Silicon Andhra. This document does not form a contract with the student: tuition, student fees, course and course contents, curricular requirements and other matters referenced or set forth in this document or otherwise related to students are subject to change at the discretion of the University at any time, during or after registration or course enrollment, and with or without notice or written confirmation.

Please note that only the President of the University may provide authorized final interpretation of the contents of this document and definite determination of its appropriate application to the particular circumstances of any individual matter.

Additionally, the University assumes no liability, and hereby expressly negates the same, for failure to provide or delay in providing educational or related services due to a cause(s) beyond the control of the University. These causes include, without limitation, financial issues, power failure, fire, strikes, and damage by the elements, other acts of Nature and acts of public authorities. While the University believes that the information contained in the Catalog is accurate at the time of publication, the University does not guarantee absolute accuracy. Please direct questions to the appropriate administrator in case of doubt or confusion.

As a prospective student, you are encouraged to review this catalog prior to signing an enrollment agreement. You are also encouraged to review the *School Performance Fact Sheet*, which must be provided to you prior to signing the enrollment agreement. Please note that the University of Silicon Andhra does not participate in any federal or state financial aid programs.

Academic Freedom Statement

University of Silicon Andhra believes that it is in the interest of the academia and the society that the faculty, staff, administration, and the student body exercise academic freedom to freely express their academic beliefs and values. UofSA further believes that in doing so each constituency extend to one another the trust and respect that foster an environment for the exercise of academic freedom without fear of retribution.

Additional Important Facts about the University

The United States is host to the second largest **Asian Indian American** Diaspora on the planet. There are about three million Asian Indian Americans living in the UofSA as per the 2011 census. Asian Indian Americans continuously outpace most ethnic groups socioeconomically to reach the summit of the U.S. Census charts. Asian Indian Americans, along with other Asian Americans, have attained the highest educational levels of all ethnic groups in the U.S. Seventy-one percent of all Indians have a bachelor's or higher degree (compared to 28% nationally and 44% average for all Asian American groups). Almost 40% of all Asian Indians in the United States have a master's, doctorate, or other professional degree, which is five times the national average.

Indian Americans retain a high ethnic identity. They are known to assimilate into American culture while at the same time keeping the culture of their ancestors. They may assimilate more easily than many other immigrant groups

because they have fewer language barriers (since English is widely spoken in India among professional classes), more educational credentials (as Indian immigrants are disproportionately well-educated), and come from a democratic society. Additionally, Indian culture, like many other Asian cultures, puts emphasis upon the learning and practicing of various Indian classical art forms and languages that have been in existence for more than 2,000 years as a reflection of their family and community heritage.

For about two thousand years, among the treatises on different art forms known in India, there has been an uninterrupted flow of compilations containing the teachings and the reflections of several prestigious masters, with commentary by other specialists of successive centuries. In the United States today, thousands of youngsters and adults regularly spend time learning these different art forms and languages. But they do not learn in recognized institutions nor do the students get any recognition (Degree/Diploma) for what they take years to learn. As of today, there is no University that provides an academic platform to further the aspirations of thousands of learners.

University of Silicon Andhra (UofSA) aims to provide a world class learning platform for all of the people who want to add diverse colors to the beautiful American art fabric. The academic programs at **UofSA** will inspire and equip students to achieve the deepest aspirations of Indian art, literature, and sciences.

By taking this academic proposition as a fundamental goal of **University of Silicon Andhra (UofSA)**, and thus, a necessary focus on Indian liberal arts, our University would tap into and unleash individual and communal creativity. Indians and others who are interested in these programs should experience their education at the **UofSA** as advancing their human creativity. Indian art education, at its best, must enhance people's engagement with the world by providing resources that enrich and encourage creative thinking and provide cultural identity.

UofSA will do the following to reorient Indian art education toward creativity:

- **UofSA** will be the center of educational entrepreneurship and innovation that fosters creativity.
- Student creativity, problem solving and the nourishing of imagination will be central to our academic programs. **UofSA** education will enable students to generate products, models, solutions, and expressions that draw from rich Indian resources throughout the ages.
- **UofSA** curricula will be developed based on case studies dealing with real world problems that engage students in a creative process aimed at generating a variety of solutions.
- **UofSA** education, at all levels, will focus on student passions and distinct learning styles, maximizing flexibility in learning modalities, pace, and content.
- **UofSA** will reconfigure the structure of the academic programs through technology and global resources.
- Pluralism will be at the center of **UofSA** educational experience as a source of creativity. Peter Berger, the prominent sociologist, has concluded that what most characterizes our age is not secularism, but pluralism. Creativity is often generated by the exchange of ideas and the intersection of diverse ideas within and between people.
- Leaders need to be creative thinkers, and **UofSA** will invest in facilitating and fostering creativity as a core quality of educational leadership.
 - a. There are no other institutions offering study programs similar to the ones being proposed by **UofSA**. This is a first-of-its-kind university offering courses in Asian Indian fine arts, focused on dance and music.
 - b. As per the 2010 census, California has 528,176 Asian Indians and the Bay area has 337,000 Asian Indians. Asian Indians are the largest population who attained Bachelor degrees or higher (71.1% of the Asian Indian population in US).
 - c. **UofSA** will conduct open houses and orientation sessions among young adults in the community with high concentrations of Asian Indian populations.
 - d. **UofSA** is a first-of-its-kind university offering graduate level programs in the United States.

Organization and Management

ANAND KUCHIBHOTLA – President/CEO

Anand Kuchibhotla, President, is a visionary, inspiring, renowned, and well accomplished individual in the American Indian community. After having several senior management positions in the corporate world of Fortune 500 companies, he turned to become a social entrepreneur. He founded Silicon Andhra in 2001, a non-profit organization with goals to create cultural identity for the next generation youth, mainly living in the USA. Anand intends to create opportunities for next generation youth to understand their roots and contribute for the betterment of the world. He led several initiatives that are having long lasting societal impact for generations to come. He made significant impact in the communities in the USA and India through different socio-cultural and academic activities. Today Silicon Andhra activities span across the continents and its academic footprint has more than 10,000 students. Anand is recognized and honored for his leadership and creativity by several organizations.

RAJU CHAMARTHI – Provost/Chief Academic Officer

Raju Chamarthi is passionate about Indian fine arts and languages. He has been working with the next generation students of Indian origin for 10+ years to promote Indian culture and language.

He is the President and Dean of SiliconAndhra ManaBad, a non-profit initiative to teach Telugu language to students aged 4 years and above. This initiative started in April 2007 with 150 students and 20 volunteers in California. Under Raju's leadership these ManaBadi classes expanded to 35 states in the US and 12 countries, with 9000+ students and 1500+ volunteers. Today the SiliconAndhra ManaBadi is well known globally and is considered to be the "Ivy League" school for Telugu learning.

Raju has worked in several Silicon Valley Technology companies for 20+ years, but is now focused full-time on University of Silicon Andhra academic activities.

Deena Babu Kondubhatla – Vice President, Finance and Operations/CFO

Deena Babu Kondubhatla, Vice President, Finance and Operations is a full-time executive of the University with responsibilities including technology management, financial resource planning, and operations. He represents the University of Silicon Andhra as its Accreditation Liaison Officer, working with the WASC Senior College and University Commission on the Accreditation Process.

He has been associated with SiliconAndhra for 12+ years. During this period, he focused on several critical initiatives and on compliance with federal and state regulations and taxes.

He is a strong technologist with 20+ years of experience with successful Silicon Valley companies.

Dilip Kondiparti – Vice President of Development

Dilip Kondiparti, Vice President of Development, is mainly responsible for the development of UofSA.

He is a strong Leader, strategist, evangelist, and high performing project management executive with expertise in handling multiple projects across multiple organizational domains. He has a proven track record of successfully delivering projects deployment, data security, and designing and implementation IT solutions. He has excellent leadership skills with creative problem-solving ability. His past experience includes working as the Foreign Student Advisor for New York Institute of Technology and delivering long-term projects at Stanford University.

Board of Regents

The University also benefits from an accomplished Board of Regents and Academic Advisory Council.

The UofSA Board of Regents – This board consists of accomplished American Indian professionals from the key fields of education, the arts, media, and business.

- 1. Dr. Hanimireddy Lakireddy, Board Chair** is a well-known cardiologist, philanthropist and one of the most successful Indians living in the U.S. For more than four decades Dr. Hanimireddy has been very actively helping underprivileged students both in India and the U.S. Several of these students have successfully completed their Ph.D programs. He has set up educational institutions covering Elementary to Master degree programs in arts, science and engineering to provide quality education in rural villages in India. Dr. Reddy built educational centers and dorms for female students at his alma-mater, the Medical School in Warangal, India. Dr. Reddy awards scholarships to students in Merced High School, Merced College, and University of California at Merced. He donated \$1.2M to UC Merced to strengthen the medical program. The auditorium at UC Merced is named after Dr. Reddy. He is a major donor for the Theater of Merced which supports several community activities in and around Merced. Dr. Reddy came to America 45 years ago to pursue higher education. He received training in Internal Medicine in New York City, and training in Cardiology at Yale University in Connecticut. He has been practicing Cardiology for 35 years. He is honored with the Fellowship at the American College of Cardiology. Dr. Reddy has been involved with teaching graduate students and research scholars at UC Merced and UC Davis. He is providing his services as Professor of Medicine at UC Davis. Dr. Reddy has served on the Board of Trustees at UC Merced for more than 12 years.
- 2. Anand Kuchibhotla, President/CEO**, is a visionary, inspiring, renowned, and well accomplished individual in the American Indian community. After having several senior management positions in the corporate world of Fortune 500 companies, he turned to become a social entrepreneur. He founded Silicon Andhra in 2001, a non-profit organization with goals to create cultural identity for the next generation youth, mainly living in the USA. Anand intends to create opportunities for next generation youth to understand their roots and contribute for the betterment of the world. He led several initiatives that are having long lasting societal impact for generations to come. He made significant impact in the communities in the USA and India through different socio-cultural and academic activities. Today Silicon Andhra activities span across the continents and its academic footprint has more than 10,000 students. Anand is recognized and honored for his leadership and creativity by several organizations.
- 3. Dr. Amy Catlin-Jairazbhoy** received her Ph.D. from Brown University and her Master's from Yale University. Her research, writing, teaching, curatorial activities, and multi-media publications often have an applied focus, aimed at community development of minority traditions, especially in diasporic settings. She served as curator and presented the first concert and lecture tour outside India with a group of African-Indian Sidi performers from Gujarat, in September 2002, traveling with them in England and Wales. Her recent publications include *Sidi Sufis: African Indian Mystics of Gujarat* (Apsara Media 2002: 79-minute CD), the volume co-edited with Indian Ocean historian Edward Alpers, *Sidis and Scholars: Essays on African Indians* (New Delhi: Rainbow Publications, 2003), the DVD *The Sidi Malunga Project* (2004), the DVD *From Africa to India: Sidi Music in the Indian Ocean Diaspora* (with Nazir Ali Jairazbhoy, 2003), and the DVD *Music for a Goddess* (2008). Catlin-Jairazbhoy currently serves as an adjunct professor at UCLA.
- 4. Dr. Elizabeth Griego** retired in July 2013 as vice president of student life/professor of higher education at the University of the Pacific after working in higher education for 41 years. Throughout her career, she partnered with faculty to build community, foster learning, develop student leadership, design high impact practices, and mentor students, faculty, and staff. For the last several years, she has consulted with over 20 universities on preparation for accreditation, program review, strategic planning, student affairs evaluation, and executive coaching.

As a member of the professional staff for the Western Association of Schools and Colleges for six years, she supported a portfolio of 42 diverse institutions in all stages in the accreditation process; provided guidance to evaluation teams; developed and facilitated training workshops for evaluators and institutions; chaired the annual WASC conference; and managed the research and evaluation functions of the WASC Commission.

Dr. Griego has served as president and on the leadership boards of NASPA - Student Affairs in Higher Education, as well as president and leadership positions in the California Association of Institutional Research. She is an accredited Baldrige Quality Improvement Examiner and site visitor. Under her leadership, Samuel Merritt University was awarded the California State Governor's Baldrige Award for Excellence in 1999. She is an active researcher, consultant, and presenter at higher education conferences with over 60 professional presentations and over a dozen journal articles and book chapters. Dr. Griego has served on several community

boards of directors and committees, on the board of trustees for Claremont Lincoln University, and as president/moderator of her church. Her awards and honors include leadership awards from every institution she has served, NASPA, and CAIR.

Her bachelor's degree is from the University of Nebraska in speech and hearing pathology; master's from the Ohio State University in education; and PhD in higher education administration from the University of California, Berkeley, where she was given the Outstanding Doctoral Dissertation Award.

5. **Dr. Nalini Rao** is an art historian and archaeologist, with expertise in South and Southeast Asian Art. She holds a Ph.D. in Art History from University of California, Los Angeles, and a doctorate in Ancient History and Archaeology from the University of Mysore, India. Dr. Rao is presently an Associate Professor of Art History at the Soka University of America in Los Angeles. She is the Chair of Dr. S.R. Rao Memorial Foundation for Indian Archaeology, Art, and Culture, a non-profit organization, Bengaluru, India. She has published a number of books, including *The Art of Sravanabelagola, Belur, Boundaries and Transformations: Masterworks of Indian and South East Asian Sculptures, Royal Imagery and Networks of Power at Vijayanagara: A Study of Kingship in South India, Sindhu-Sarasvati Civilization: New Perspectives, Lothal: A Glorious Civilization, The Hindu Monastery: A Study in the Context of Art and Religion in South Asia*, and *Educational Facets of Indian Culture*.
6. **Dr. Pappu Venugopala Rao** is a renowned and respected personality in the fields of music and dance. He has been conferred the titles of "Sangita Samrat" and "Sangita Sastra Visarada" as well as "Natya Kala Sagara" and "Natya Kala Visharada". Dr Pappu Venugopala Rao holds three masters in Telugu, Sanskrit, English, a PhD in Sanskrit and Telugu and D.Litt in Indology. He worked with the *American Institute of Indian Studies* from 1978-2010 and retired as Associate Director General. Dr Pappu Venugopala Rao has delivered about 50 lecture demonstrations on various topics on Music & Kuchipudi Dance with Vempati Chinna Satyam in India and abroad. As Chair Content committee of Indian Music Experience, he guided the music content of IME Bangalore. As Secretary of the Music Academy Madras since 2008, he has translated five volumes of Sangita Sampradaya Pradarshini. He is the Editor of the Music Academy Journal and has crafted syllabi for the Advance School of Carnatic Music. He is a member of Sangit Natak Akademi. He has been the Academic Council Member of Kalakshetra and Visiting Professor, guiding the syllabus structure and formation of the new courses. He is the Advisory Board member of Nartanam quarterly journal on Indian Classical Dances and Sruti Monthly magazine of Dance and Music. He has authored and co-authored a number of books and has many titles to his credit for his contributions to music, dance, literature and spiritualism.
7. **Dr. Swarup Medasani** is Chief Technology Officer at Uurmi Systems, Hyderabad, India. He was a Senior Research Staff Scientist at the Information Sciences Laboratory in HRL, California for 12 years. He was a post doctoral fellow at the University of Colorado and a visiting scholar/lecturer at the University of Missouri.

Dr. Medasani has received a number of awards and honours and has also published various papers/books and has registered multiple patents. Dr. Medasani mentored more than 25 interns (MS and PhDs) from universities across the USA including Stanford, CalTech, University of CA Berkeley, USC, UCLA, Univ. Of Maryland, UCSB, UIUC, Courant Institute, IIT Hyderabad, IIIT-Hyderabad, VIT, PSG, and others.

Dr. Medasani has over 20 years research and development experience in bio-inspired systems, computer vision, machine learning and pattern recognition. He has 50+ patents to his name.

8. **Neeraj Bhatia, CPA** is an accomplished accounting professional with 30+ years expertise in international and domestic tax planning and compliance for startups and multinational entities. He specializes in International tax, audit and review, accounting, compliance and reporting, immigration services, and corporate compliance with offices in California, New York and New Delhi, India. Current engagements in the U.S. and India include cross border tax planning and transactions, M&A, corporate structuring, and complex tax audits and representation, including recent overseas disclosure programs.. His clientele includes startups, multinational companies, government organizations, public sector banks, and auto dealerships. Neeraj Bhatia has presented extensively on U.S. and India tax issues. Neeraj is a Certified Public Accountant in California, Colorado, and New

York, Chartered Accountant from India, holds an LL.M in International Taxation from the U.S, Costs and Works (Management) Accountant and graduated with a Bachelor Honors degree in Commerce from India. During his academic years, Neeraj won several awards and scholarships. His expertise extends to community activities as well as the non-profit sector. He is Vice President and Director of the Indo American Chamber of Commerce, which promotes the economic development of the Indo American Community in the U.S.

9. **Dr. Shekar Viswanathan, MBA., P.E.,** is a professor of applied engineering at National University. He is a leader, educator, researcher and administrator with more than thirty years of industrial and academic experience encompassing environmental and engineering education, consulting, research and development, and technology development. Career experience includes working with academic institutions, and international corporations managing operations and sales and marketing. Dr. Viswanathan has provided leadership that exemplifies directness, openness to new ideas, and commitment to the success of others. He has published over 100 articles and secured numerous grants.

The UofSA Academic Advisory Council (AAC) – This body will have accomplished academicians from the fields of fine arts, literature and linguistics, and will advise the Executive Committee and Board of Regents in all matters related to the curriculum and instruction.

1. **Dr. Pappu Venugopala Rao, D. Litt., Chair AAC** is a renowned and respected personality in the fields of music and dance. He has been conferred the titles of "Sangita Samrat" and "Sangita Sastra Visarada" as well as "Natya Kala Sagara" and "Natya Kala Visharada". Dr Pappu Venugopala Rao holds three masters in Telugu, Sanskrit, English, a PhD in Sanskrit and Telugu and D.Litt in Indology. He worked with the American Institute of Indian Studies from 1978-2010 and retired as Associate Director General. Dr Pappu Venugopala Rao has delivered about 50 lecture demonstrations on various topics on Music & Kuchipudi Dance with Vempati Chinna Satyam in India and abroad. As Chair Content committee of Indian Music Experience, he guided the music content of IME Bangalore. As Secretary of the Music Academy Madras since 2008, he has translated five volumes of Sangita Sampradaya Pradarshini. He is the Editor of the Music Academy Journal and has crafted syllabi for the Advance School of Carnatic Music. He is a member of Sangit Natak Akademi. He has been the Academic Council Member of Kalakshetra and Visiting Professor, guiding the syllabus structure and formation of the new courses. He is the Advisory Board member of Nartanam quarterly journal on Indian Classical Dances and Sruti Monthly magazine of Dance and Music. He has authored and co-authored a number of books and has many titles to his credit for his contributions to music, dance, literature and spiritualism.

2. **Prof. C.V. Chandrasekhar,** one of India's senior Bharatanatyam dancers, was trained at the internationally renowned Kalakshetra in Chennai under the tutelage and mentorship of Smt. Rukmani Devi Arundale. He has imbibed from his mentor the best of Indian art, culture and aesthetics. He served the universities of Banaras and Baroda and retired as the Head and Dean of the Faculty of Performing Arts of M S University of Baroda. Prof. Chandrasekhar is a multi faceted personality, being a dancer, choreographer, researcher, musician, academician, composer and highly acclaimed teacher of Bharatanatyam. He has been performing for the past five decades in India and all over the globe and is invited by many dancers the world over to teach and choreograph. Chandrasekhar has a number of music and dance compositions to his credit and his dance dramas have been very highly acclaimed for their individuality and innovative approach. He has many prestigious awards to his credit of which the notable ones are Central Sangeet Natak Akademi Award, the academy awards of the States of Uttar Pradesh and Gujarat and Tamil Nadu, Nrithya Choodamani from Krishna Gana Sabha, Chennai and the University Grants Commission's National Lecturer ship, Tagore professor at the University of Madras, appointed member executive board, Central Sangeet Natak Akademi. Nadabrahmam award from the Narada Gana Sabha, Nritya Ratnakara from Bhairavi Fine Arts, Cleveland, Nritya Kala Ratna from Mysore, Bharatha Kala Saagara from Sri Bharatalaya, Nrithyodaya award, and the prestigious Sangeeta Kala Acharya award from the Madras Music Academy. The prestigious Kalidas samman was bestowed on him by the Madhya Pradesh Government. He has been awarded the Padma Bhushan by the Government of India. Recently he was awarded 'Ratna Sadasya' by the Sangeet Natak Akademi.

3. **Dr. B. Balasubrahmaniyan, (Balu)** is a Carnatic music performer, educator, and researcher. He began his music lessons from his father, Sri. D. Balraj, and subsequently studied under several teachers including Sangita Kala Acharya Sri. B. Krishnamurthy, Sangita Kalanidhi T. Brinda, and Sangita Kalanidhi T. Viswanathan. Balu received all

his educational degrees BA, MA, M.Phil and PhD in Music from the University of Madras. His PhD dissertation focuses on "Reprints of Nandanar Caritram," a nineteenth century Tamil opera by Gopalakrishna Bharati. He is a recipient of several awards and scholarships including the Ford Foundation, Government of India and Maharajapuram Viswanatha Iyer Trust for advanced training in Karnatak music. Since 1985 he has been giving concerts in India and abroad. He has received the "Tamil Isaip Paanar" title from Thanthai Periyar Tamil Isai Mandram, Chennai, "Yuva Kala Bharathi" award from Bharat Kalachar, Chennai, "Fetna Annual Award" in 2008, Orlando, Florida, USA and "Kala Seva Mani" title from the Cleveland Tyagaraja Aradhana Festival. He set tune for the 2nd century epic Cilappadikaram for its Bharata Natyam presentation for the famous dancer and choreographer Narthaki Nataraj. Currently Balu is a faculty member in South Indian Music at Wesleyan University, Middletown, CT.

Faculty

SCHOOL OF DANCE - Department of KUCHIPUDI DANCE

1. **Kalasri Dr. P. Rama Devi** has Ph.D. in Kuchipudi dance from Potti Sreeramulu Telugu University. She was Principal of Sri Sai Nataraja Academy of Kuchipudi Dance, Secunderabad. Recipient of Senior Fellowship from Department of Culture, New Delhi.
2. **Dr. Yashoda Thakore** has Ph.D. in Kuchipudi dance from University of Hyderabad. Her research focused on "The interrelationship between Yoga and Indian Classical Dance with special emphasis on Kuchipudi". She is a faculty member at the University of Hyderabad.
3. **Dr. Sumitra Velury** has Ph.D. in Kuchipudi dance from Potti Sriramulu Telugu University. Her research focused on "Origin and Development of Kuchipudi dance with special reference to Bhamakalapam".
4. **Dr. Anupama Kylash** has Ph.D. in Kuchipudi dance from University of Hyderabad. Dr. Anupama Kylash trained in Kuchipudi under Dr. Uma Rama Rao, and is a senior disciple of Padmabhushan Swapnasundari in Vilasini Natyam. She has been actively performing Kuchipudi for over 20 years and Vilasini Natyam for over 12 years. She has authored a book titled *Nayikas in Kshetravya Padams* which was published by the prestigious Writers Workshop Kolkata. She has authored a second book titled, *The Nayikas of Annamacharya – an Interpretation for Dance based on her doctoral thesis*.
5. **Devi Chandra** is a Kuchipudi artist who has an accentuating academic as well as professional record. Devi continues her research along with performances and teaching, she combines artistic presentation with an academic bend. With this combination, she explores the intricacies of Kuchipudi, experiment with the body extensions, by relating it to the theoretical constructs and travel along the ascend as a learning journey. Devi is professionally trained in Kuchipudi under the guidance and tutelage of Prof. Jonnalagadda Anuradha for more than 13 years. She has two MA degrees, an M.Phil, and is currently completing her Ph.D.
6. **Dr. Yamini Yasoda** is an exponent of Kuchipudi dance. She has trained in Kuchipudi dance under eminent gurus at Kuchipudi during the period from 1994-2005 for 11 years from the early age of 11 years to 22 years. She was trained in Kalapas under Dr. Chinta Ramanadham; in Yakshaganas under Padmasri Vedantam Styanarayana Sarma and Pasumarthy Rattaiah Sarma; and solo dances and Nrityarupakas under Vedantam Rattaiah Sarma. Yamini has worked extensively on presenting the nuances of theatrical tradition of Kuchipudi – Kalapas, Yakshaganas, Nrityarupakas and also solo dances. She has a Ph.D. in Dance from the University of Hyderabad. Dr. Yasoda's latest publication *Characters and Aharya of Kuchipudi Nrityarupakas – an analytical study*, appears in *The International Research Specialist*.

SCHOOL OF DANCE - Department of BHARATANATYAM

1. **Dr. Karuna Vijayendra** has a Ph.D. in Inter Disciplinary Field Dance History from Kannada University, Hampi.
2. **Dr. Anuradha Ramesh** is a senior disciple of Acharya Choodamani Smt. Roja Kannan. She received Masters degree in Bharatanatyam from Sastra University. She is a visiting faculty at RASA's theater for Holistic Development in Chennai. She is also the Director of Dance Programs at Nalanda Way, a non-profit organization in Chennai. She has several years of teaching experience in Bharatanatyam and Indian Culture related courses. She has conducted several workshops focusing on Dance, Theater and Culture. She is a teacher, performer and choreographer. She has been performing for the last 25 years at several dance festivals across India and US.

SCHOOL OF MUSIC - Department of CARNATIC MUSIC

1. **Dr. Seshulatha Kosuru** is a leading Carnatic singer from Andhra Pradesh. She has tuned and released many Carnatic and devotional albums and has also tuned many dance ballets. She holds a Ph.D. in music from Potti Sreeramulu Telugu University, Hyderabad. She is a graded artist of Hyderabad radio station in both classical and light music. She is a lecturer in Department of Music, Telugu University since 1989.
2. **Dr. R.S. Jayalakshmi** has a Ph.D in Music from the University of Madras and also was a faculty of Music at the same university for over 30 years. Currently she is an Academy Council Member at the Tamil Nadu Music and Fine Arts University and also a faculty at the Advanced School of Carnatic Music at The Music Academy.

3. **Dr. Sriram Parasuram** is one of India's leading musicians. He was awarded the prestigious Firestone fellowship to study Western Classical violin in the U.S. and he completed his Master of Music Degree in Western Violin Performance from the University of Akron, Ohio, U.S.A. He also did his Ph.D. in World Music /Ethnomusicology from Wesleyan University, CT, U.S.A. He also serves as a teaching faculty member of the Advanced College of Carnatic Music of The Music Academy, Madras and visiting faculty at KALAKSHETRA.
4. **Dr. T.K.Saroja** has Ph.D. in Music from Sri Padmavathi Mahila Viswa Vidyalayam, Tirupathi. She is working as a Lecturer in International Institute of Information Technology, and has research interest in Indian Classical Music with focus on South Indian Music.
5. **Dr. Padma Sugavanam** is a carnatic vocalist with an interdisciplinary Ph.D (Music and Sanskrit) with a thesis titled "Kohala in the Samskrta Textual tradition" from the University of Madras and a gold-medalist in her Master's degree in Indian Music. She has won several honors and awards, and the 'Most Outstanding Vocalist' of her category in the Madras Music Academy (Chennai) in 2014.
6. **Dr. Shyamala Vinod** is a musicologist, an academican of music, and a certified voxologist and voice trainer. Her teaching experience spans over three decades, and many renowned reality show contestants, playback singers, and top ranking Carnatic music professionals have benefitted from her tutelage and training. She holds a doctorate in music, specializing in the comparative study of Arabic Classical Maqamat and South Indian Classical Ragas. She has been an advisor to many PhD candidates.
7. **Dr. Mala Swamy** is an accomplished Carnatic Vocal Musician with an 'A' Grade in the All India Radio. She holds a PhD from Mother Teresa Women's University wherein her doctoral thesis is entitled A Critical Study of the Creative Form – Niraval. She has been a guest faculty member at the University of Madras for almost a decade. She was the Coordinator of the Distance Education Department at the University of Madras. Dr. Swamy has worked as Product/ Concept Manager of Swathi Soft Solutions and has a large number of DVDs and Audio CD Productions of Carnatic Music (both concerts and instructional DVDs).

SCHOOL OF LINGUISTICS -Department of SANSKRIT

1. **Dr. Vasanta Lakshmi** has a Ph.D. in Sanskrit from Osmania University. She worked as Faculty member at Sanskrit Academy at Osmania University and Jnana Sri Arshavidya Gurukulam in Hyderabad. She has published several books in Sanskrit and received "the Best Teacher" award from the Govt. of Andhra Pradesh state.
2. **Dr. Bhandaram Vani** has a Ph.D and M.Phil. in Sanskrit from Osmania University. Dr. Vani has more than 35 years of experience in the field of Academics and Research, and has number of publications to her credit. She presented papers in several conferences and seminars.
3. **Dr. Narsing Rao** has a Ph.D. from Osmania University and is proficient in Sanskrit, Hindi, Telugu, and English. He has over 34 years of teaching experience. Dr. Rao has produced more than 744 videos.
4. **Dr. K. Varalakshmi** has an M.Phil and Ph.D. from Osmania University. Her professional experience include more than 12 years of experience as a Deputy Director of Sanskrit Academy, Osmania University. Dr. Varalakshmi has published ten books and over 17 research articles. She has also served as an external Ph.D. examiner.

SCHOOL OF LINGUISTICS - Department of TELUGU

1. **Dr. Mrunalini Chunduri** has a Ph.D. and M.Phil in Telugu language from Osmania University. Dr. Mrunalini was a member of the Board of Studies at University of Hyderabad, Dravidian University and Dr. B.R. Ambedkar Open University. She guided 16 Ph.D. students and 34 M.Phil degree students. She published 20 books. She has several recognitions in the areas of Academics and Research. She travelled around the world extensively to present papers on Telugu literature in conferences.
2. **Dr. G. Lakshami Narayana** has an M.Phil and Ph.D. in Sanskrit and Telugu. Dr. Narayana is a gold medalist and besides teaching at UofSA, also guest lectures at other universities.
3. **Dr. Addanki Srinivas** has a Ph.D. in Telugu from the Andhra University. He has published more than 40 books and presented at hundreds of conferences and seminars. He has held teaching positions at University of Hyderabad and IIIT-Hyderabad.

Programs of Instruction

The University of Silicon Andhra is proud to offer the following programs of instruction:

Master of Arts in Carnatic Music (30 credit units)
Master of Arts in Kuchipudi Dance (30 credit units)

Diploma in Carnatic Music (15 credit units)
Diploma in Kuchipudi Dance (15 credit units)
Diploma in Bharatanatyam (15 credit units)
Diploma in Sanskrit (15 credit units)
Diploma in Telugu (15 credit units)

Certificate in Carnatic Music (9 credit units)
Certificate in Kuchipudi Dance (9 credit units)
Certificate in Bharatanatyam (9 credit units)
Certificate in Sanskrit (9 credit units)
Certificate in Telugu (9 credit units)

Method of Instruction Explained:

All courses are taught in an online environment. The advantage of offering courses online is that students can be located anywhere in the world and still can learn seamlessly. Also the university can recruit well-qualified and well-renowned faculty anywhere in the world, particularly from India that is the birthplace of classical dances and music.

The approximate length of time that may elapse between the institution's receipt of student lessons or projects and the mailing of its response or evaluation will typically not exceed five to seven days. In many cases the response will be much quicker. The evaluation of a student Masters level thesis may take longer, but should not exceed two to three weeks.

Language of Instruction

The official language of instruction at the University of Silicon Andhra is English. Students will be recruited in English. All documents will be in English as well. The language related courses in the School of Linguistics will be delivered using the corresponding language.

The University of Silicon Andhra has contracted with sufficient duly qualified faculty to teach in each program offered. Currently there are 20 (twenty) instructors qualified to provide instruction in the programs offered by the University.

Approval Disclosure Statement

The University of Silicon Andhra is a private institution and is approved and licensed to operate by the Bureau for Private Postsecondary Education P.O. Box 980818 West Sacramento, CA 95798; pursuant to the California Private Postsecondary Education Act of 2009 (California Education Code Section 94800).

The Bureau's approval means that the institution and its operation complies with the minimum standards established under the law for occupational instruction by private post secondary educational institutions, and does not imply any endorsement or recommendation by the State or by the Bureau. Institutional approval must be re-approved every five years and is subject to continuing review.

All instruction is online. The Method of Instruction is set forth in this catalog as well as in each course syllabus.

California statute requires that a student, upon completion of a course of study, be awarded an appropriate diploma or certificate verifying the completion.

Prospective enrollees are encouraged to visit the website of the school and discuss personal educational and occupational goals with school personnel prior to enrolling or signing enrollment agreements.

Academic Policy

Credit Hour Requirements

Minimum 3 hour of in-class participation, minimum 6 hours of readings/assignments/watching instructional videos, etc., outside class per week (for a 3 unit course. Please note that these are the minimum credit hours required to complete the course).

Diversity and Inclusion

UofSA is intended to be inclusive of multiple viewpoints that reflect and honor the voices of people with a variety of individual and cultural differences, including but not limited to differences related to gender, age, sexual orientation, religion/spirituality, physical/mental ability, socioeconomic status, and race/ethnicity. The instructor will honor and respect multiple viewpoints expressed within class discussions and included in a scholarly manner in course assignments. This course specifically incorporates individual and cultural differences by including readings, practices and/or discussions that illuminate eastern, western, and women's perspectives on spirituality and consciousness.

Accommodation for Disability

If you need accommodations for a disability, please speak to the instructor before the course begins, or by the end of the first class. In order to receive accommodations for a disability in any course, a student must have already made previous arrangements through the Office of the Student Services. Students must contact the Student Services and have verification of disability on file prior to asking for special accommodations by the instructor.

Academic Integrity, Ethical Behavior, and Academic Dishonesty

Academic integrity and ethical behavior refer to the ethical standards and policies that govern how students work and interact in the academic environment at the University. These standards and policies attempt to do more than define what is dishonest or unethical; they also attempt to provide a foundation for the mutual trust and individual responsibility necessary in a healthy academic community.

Faculty members, students, and staff have the responsibility of upholding the principles of academic integrity and ethical behavior. Faculty and staff members should create an environment in which honesty and ethical behavior is encouraged, dishonesty and ethically inappropriate behavior is discouraged, and integrity is openly discussed. Faculty members should follow the principles of academic integrity and ethical behavior in their own work and conduct. Students are obligated not only to follow these principles, but also to take an active role in encouraging other students to respect them. If students suspect a violation of academic integrity and ethically inappropriate behavior, they should make their suspicion known to a faculty member or the Student Services. Students reporting dishonesty and ethically inappropriate behavior must be prepared to give evidence in hearing before the Standing Ethics Committee (SEC), which consists of one faculty member, one student, and one staff member.

Many faculty members ask students to work collaboratively with others on written projects, oral presentations, revisions, performances or other course work. The guidelines for collaborative work differ substantially from course to course, but in most cases part or all of a collaborative project must be completed independently. Faculty members

should make clear, in writing, their expectations for collaborative work. Students should make sure they understand what is expected of them; they are responsible for knowing when collaboration is permitted, and when not. Handing in a paper, report, or take home exam written entirely by a member of one's collaborative group, except when given explicit permission to do by the instructor of the course, is an act of academic dishonesty.

Almost all the types of academic dishonesty and ethically inappropriate behavior described below (this list does not cover all possible violations) have to do with working with others (online, on campus) or using the work of others. This is not to suggest that working with others or using their work is wrong. Indeed, the heart of the academic enterprise, learning itself, is based on using the ideas of others to stimulate and develop your own. In this sense, all academic work is collaboration, and therefore academic integrity focuses on those acts that demean or invalidate fruitful collaboration.

Types of Academic Dishonesty and Ethically Inappropriate Behavior

Cheating. Using or attempting to use unauthorized materials in any academic exercise or having someone else do the work for you. Examples of cheating include looking at another's student's paper during a test date or submitting homework borrowed from another student.

Fabrication. Inventing or falsifying information. Examples of fabrication include inventing data for an experiment you did not do or did not do correctly or making reference to sources you did not use in a research paper.

Facilitating academic dishonesty. Helping someone else to commit an act of academic dishonesty. This includes giving someone a paper or homework to copy from or allowing someone to cheat from your test paper.

Plagiarism. Using the words or ideas of another writer without attribution, so that they seem as if they are their own. Plagiarism ranges from copying someone else's work word for word, to rewriting someone else's work with only minor word changes (mosaic plagiarism), to summarizing work without acknowledging the source. These sources might be written, they might be electronic (such as computer files or the internet) or they may be audio disks, musical scores, or film and video materials. Any material written by another that is incorporated into a paper must be properly acknowledged using APA style.

Carelessness. When does carelessness become dishonesty? Students sometimes make minor mistakes in completing academic assignments. Mistyping one of many endnotes in a long paper, for example, may in most cases be considered a careless mistake, rather than an act of deliberately dishonesty. When students make multiple mistakes in acknowledging sources, however, these mistakes cannot be considered simply careless. Students who copy long passages from a book or a Web source, for example, make deliberate choice to do so. Such students have taken a short cut; instead of explaining the source of the ideas, they have simply stolen ideas from others. In such cases, carelessness is a form of dishonesty. Students are responsible for knowing the Students Honor Code and what constitutes plagiarism and may not use ignorance of the code as an excuse for dishonesty.

Multiple Submissions. Submitting work you have done in previous classes as if it were new and original work. Although instructors may occasionally be willing to let you use previous work as the basis of new work, they expect you to do the new work for each class.

Abuse of academic materials. Harming, appropriating or disabling academic resources so that others cannot use them. This includes cutting tables and illustrations out of books to use in paper, stealing books or articles and deleting or damaging computer files intended for others' use.

Deception and misrepresentation. Lying about or misinterpreting your work, academic records or credentials. Examples of deception and misinterpretations include forging signatures, forging letters of recommendation and falsifying credentials in an application. Of particular concern, given the current popularity of collaborative projects, is taking credit for group work to which you did not contribute significantly or meet your obligations. In a collaborative project, however, each member of the group is responsible for being familiar and involved with the entire project. Be sure to get clear instructions on your individual and collective responsibilities from each faculty member for each course.

Electronic dishonesty. Using network access inappropriately, in a way that affects a class or other students' academic work. Examples of electronic dishonesty include using Someone else's authorized computer account to send and receive messages, breaking into someone else's files, knowingly spreading a computer virus or obtaining a computer account under false pretenses.

Email Etiquette including the University's Virtual Campus. Email is used to extend education beyond the classroom providing a common communication tool for students, faculty, and staff. The system provides an internal link for the community as well as a link to regional, national, and global communication through the internet. This etiquette includes any postings to the University's virtual campus. Messages stored and/or transmitted by email must not contain material that may reasonably be considered offensive. Offensive material includes, but is not limited to, any comments, jokes or images that would offend someone on the basis of the University's four transpersonal values: mindfulness, discernment, compassion, and appreciation of differences. Anonymous emails are prohibited.

Multiple/Dual Relationship Policy. A student is no to date or become romantically or sexually involved with a faculty member, current instructor.

Cases of student academic dishonesty/ethically inappropriate behavior reported by faculty members are settled through the process outlined below. Faculty members may not impose a grade penalty for academic dishonesty/ethically inappropriate behavior except through the process outlined below.

The process is designed 1) to provide prompt resolution of cases, 2) to help the student understand both the charge and the penalty, and 3) to allow the student to discuss what happened and/or contest the charge or the proposed penalty. At all stages of the process, the focus should be on education, and open, frank discussion should be encouraged. This settlement process gives faculty members and students a chance to discuss why academic integrity and ethical behavior is so important to the community.

In the process of investigating the charge, the instructor may discuss her or his suspicions with the student. In cases of cheating on exams, it may be appropriate to confront the student during the exam or immediately after; however, even in cases when the student admits to the violation verbally, a formal conference to review and sign the written settlement form should be arranged. In confronting students with charges of academic dishonesty or ethically inappropriate behavior, instructors may choose to have a colleague present to act as an observer.

Penalties for Academic Dishonesty/Ethically Inappropriate Behavior

While the degree of penalty varies according to the judgment of the instructor, a first offense is usually penalized in three ways:

1. The Resolution Form, which when signed, is filed in the Director of Student Services office ;
2. The student is assigned a grade of No Pass (NP) on the relevant assignment and may be required to do additional assignments.
3. The student may be assigned a grade of NP in the course. If the grade is NP in a required course, the student will need to enroll in the course again in a different semester.

If a more severe penalty is called for, the instructor may request a hearing of the Standing Ethics Committee (SEC).

Academic dishonesty outside of a particular class (forged signatures and fabricated resumes, for example) or inappropriate behavior outside of class (ethically inappropriate behavior at a practicum or internship site, for example) may also lead to penalties. Students will be asked to sign the Resolution Form. Either the accused student or the faculty/staff/student making the charge may request a hearing before the SEC.

A second violation of the Student Honor Code leads automatically to a disciplinary hearing before the SEC, and may result in suspension or dismissal.

Remediation Policy

The purpose of our mediation policy is to identify and address a student's problematic behaviors, incompetence, and/or ethical violations that occur during the course of their graduate education.

Identifying issues for remediation early on can assist in the development of students and prevent more serious problems later on. Also, remediation plans are designed to help students avoid Academic Probation.

When a problem has been identified, the student's advisor will develop a written remediation plan, in consultation with the student and other University staff and faculty. To appeal the faculty's decision, the student may follow the appeal procedures outlined in the Academic Catalog. When a remediation plan has been developed, the student's advisor will schedule a follow-up meeting with the student to evaluate the student's adjustment to the review process, and recommend potential sources of guidance and assistance when necessary. If the student does not exhibit appropriate remediation, the student may be referred for Academic Probation.

Appropriate Behavior

All those who inhabit or visit UofSA University are to be treated with courtesy, dignity, consideration, and welcome. Disagreement in this context is to be expected and is part of our development. Abuse, verbal or physical, is not acceptable.

Every student in every class has an equal right to participate whether they are in the cohort or not. Increasingly, classes will be shared with students from other cohorts or contexts. As time goes by the cohort identity will include the entire University including faculty and staff, and eventually, hopefully, a more global perspective. The cohort facilitates cooperation and not in-group exclusion.

Every instructor is entitled to courtesy and a genuine effort on the part of the students to make their contribution as faculty a success for all involved. At the close of each course (and usually in the middle) there is an opportunity to make judgments on effectiveness and needed improvements. There is a shared responsibility to create the best possible atmosphere for all participants, even if challenged.

Alcohol and Controlled Substances Policy

It is the policy of UofSA University to maintain a drug free workplace and campus. The unlawful distribution, possession, and/or use of controlled substances or the unlawful possession, use, or distribution of alcohol is prohibited on the University campus or in the workplace. The workplace and campus are presumed to include all University premises where the activities of the University are conducted. Violation of this policy may result in disciplinary sanctions up to and including termination of employment or expulsion of students. Violations may also be referred to the appropriate authorities for prosecution. This policy will be reviewed at least biannually by the President to determine its effectiveness, and needed changes to the program will be implemented.

Students, who unlawfully distribute, possess or use controlled substances or alcohol in the workplace, on the campus, or as part of any University activity may be subject to discipline up to and including expulsion.

Rehabilitation

Successful completion of an appropriate rehabilitation program (including participation in aftercare) may be considered as evidence of eligibility for continued or future employment or for reinstatement of student status.

Getting Help

Anyone who is concerned about substance use, abuse, and rehabilitation is strongly encouraged to contact their physician or the Community Center for Health and Wellness (CCHW), which can provide referrals to the appropriate

resources (community or private agencies) that provide complete, confidential substance abuse counseling.

Legal Sanctions

The unlawful manufacture, distribution, dispensation, possession, and/or use of controlled substances or alcohol are regulated by a number of federal, state, and local laws. The laws impose legal sanctions for both misdemeanor and felony convictions. Criminal penalties for convictions can range from fines and probation to denial or revocations of federal benefits (such as student loans) to imprisonment and forfeiture of personal and real property.

To report a situation of non-emergency nature, use the general Milpitas police number: 408-586-2400, from 8:00am to 6:00pm Monday through Friday, or call the local emergency number if it is an emergency.

Also, any suspicious activity or criminal incident should be reported to the Facilities office. The Facilities Manager will ensure that the proper authorities are notified and that Management Committee is made aware of the incident. Access to the University facilities is limited to authorized personnel, students, and guests. Facilities are generally locked when not in use. Building keys are issued to authorized parties by the Facilities Manager.

Compliance

It is the policy of the University with all applicable federal and state laws and regulations governing the operation of an institution of higher education and the administration of federal financial aid. In addition to the specific implementation of regulations described herein, this includes but is not limited to: Title VI of the Civil Rights Act of 1964, as amended; Title IX of the Educational Amendments of 1972; Executive Order 11246, as amended; Section 504 of the Rehabilitation Act of 1973; the Age Discrimination Act of 1975; The Pregnancy Discrimination Act of 1978; the Americans with Disabilities Act; the Immigration Act of 1990, as amended; the Family Medical Leave Act of 1993; the Digital Millennium Copyright Act; and applicable laws of the United States and the State of California.

The Federal Family Educational Rights and Privacy Act of 1974

The Federal Family Educational Rights and Privacy Act of 1974 define the University's responsibility to protect the privacy of parents and students. Specifically the statute governs: (1) access to educational records maintained by the University, and (2) the release of such records. In brief, the statute provides that the educational university must provide student access to official educational records directly related to the student and an opportunity for a hearing to challenge such records on the grounds that they are inaccurate, misleading, or otherwise inappropriate.

The right to a hearing under the act does not include any right to challenge the appropriateness of a grade as determined by the instructor. The act generally requires that written consent of the student be received before releasing personally identifiable data about the student from records to other than specifically designated officers of the UofSA University.

Schools are authorized under the act to release public information concerning students. Such information includes the students' name, address, telephone listing, email address, date and place of birth, major field of study, participation in officially recognized activities and sports, weight and height of members of athletic teams, dates of attendance, degrees and awards received, and most recent previous educational agency or institution attended by the student.

The above designated information is subject to release unless the educational institution has received prior written request from the student specifying directory information should not be released.

The Registrar's office implements this federal legislation, and will not release information if confidentiality is requested in writing.

Student Grievance Process:

Prior to submitting a formal grievance, the student shall: consult the instructor whose action is being appealed. This consultation generally must take place within 14 calendar days of the start of classes after the grading period in question. The instructor is expected to meet in person or online with the student and respond to his/her grievance in writing within 10 calendar days.

If the student and the instructor are unable to reach agreement, or if the instructor is unwilling or unable to meet with the student, the student shall meet with the chair of the instructor's department. If the instructor involved is the Department Chair or if there is no Department Chair, the student shall meet with the Chief Academic Officer involved. The Chief Academic Officer will meet with the student and with the instructor and recommend a solution to both the instructor and the student in writing within 10 calendar days.

All timelines for this process are suggested and may be extended for just cause.

A student seeking clarification or guidance regarding filing an academic grievance should contact the Student Services for assistance 1-(844) 872-8680 or studentservices@universityofsiliconandhra.org.

If a complaint cannot be resolved after exhausting the institution's grievance procedure, the student may file a complaint with the Bureau of Private Postsecondary Education. Unresolved complaints may be directed to the address below:

The Bureau for Private Postsecondary Education
Physical Address: 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833
Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818
Phone Number: (916) 431-6959
Toll Free: (888) 370-7589, Fax Number: (916) 263-1897, www.bppe.ca.gov

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling toll-free (888) 370-7589 or by completing a complaint form, which can be obtained on the bureau's internet web site (www.bppe.ca.gov).

Non-discrimination

It is the University's policy to extend equal opportunities to all members of the faculty, staff, student body, and to applicants for admission or employment, without regard to race, religion, color, sex, handicap, national origin, or sexual orientation.

Sexual Harassment and Assault

The University affirms its commitment to an educational and work environment free of sexual harassment. While there exists an atmosphere for freedom of expression, it must always be in conjunction with responsibility to observe the rights of one another. In such a setting there is no place for conduct that diminishes, uses, or abuses another person.

Sexual harassment is defined as unwanted sexual advances of a visual, verbal, or physical nature. The following is a partial list:

- Offering employment benefits or grades in exchange for sexual favors
- Making or threatening reprisals after a negative response to sexual advances

- Verbal sexual advances or propositions
- Physical conduct: unwarranted touching, assault, impeding or blocking movements

Reporting Incidents

Incidents of sexual harassment experienced by any student, staff, or faculty member should be promptly reported as follows:

- Students report incidents to the Director of Students Services
- Staff report incidents to their supervisor or management
- Core faculty, adjunct faculty and faculty mentors report incidents to the Dean of Faculty
- In a case where the complainant may involve the supervisor or advisor the Office of Human Resources should be contacted

Disciplinary Action

If at the conclusion of a formal process a complaint is found to be valid, the offender will be subject to disciplinary action, which may include suspension, dismissal, or other penalty consistent with the degree of seriousness of the sexual harassment so ascertained.

Appropriate counseling will be made available to all parties involved, if desired.

When an incident is found to have occurred, regardless of the degree of severity of the harassment, reasonable action will be taken to stop the harassment from recurring.

If the complaint is judged to be invalid and malicious in intent, the accuser may be subject to disciplinary action, which may include suspension, dismissal, or other penalty. Appropriate counseling for the false accuser may be made available or suggested.

Questions or Complaints

Any questions a student may have regarding this catalog that have not been satisfactorily answered by the institution may be directed to:

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Library and Learning Resources

The University of Silicon Andhra is an online institution. As such it has no physical library onsite. The University of Silicon Andhra has no direct lending library for these courses and programs it instructs.

However, the faculty will provide students the list of required and recommended learning resources in the course syllabi and the students have to purchase the books at the online stores shown below.

This is how the process works:

- When the student enrolls for a particular course they will be given a list of the learning materials and the sources (contact person name, address, contact details and website) where they can procure these materials on their own.
- University of Silicon Andhra will establish a connection with Karnatic Music Book Centre (KMBC) as our primary learning materials supplier.
- Each student will have an opportunity to open an account with our primary learning material supplier- Karnatic Music Book Centre (KMBC) on their website (<http://www.carnaticbooks.com>)
- Students will log into their respective accounts and order the books. If they have any questions they can call the bookstore owners who will fulfill any special order for the students. Also the faculty will be available to guide them for any additional support.
- The University will also provide a list of other resources to supply the learning materials and these include the following:

Carnatic Music Program Learning Material:

Karnatic Music Book Centre (KMBC):
<http://www.carnaticbooks.com/>

CBH Publications:
http://cbhpublications.co.in/carnatic_music_books

Music Research Papers:
<http://musicresearch.in/index.php>

The Music Academy, Chennai:
<https://issuu.com/themusicacademy>

Kuchipudi Dance Program Learning Material:

Karnatic Music Book Centre (KMBC):
<http://www.carnaticbooks.com/>

Amazon Online store:
www.amazon.com

Google Books:
<https://books.google.com/>

Narthaki:
<http://www.narthaki.com/>

Cultural Centre of India:
<http://www.culturalcentreofindia.com/Books.html>

Bharatanatyam Program Learning Material:

Karnatic Music Book Centre (KMBC):

<http://www.carnaticbooks.com/>

Amazon Online store:

www.amazon.in

Google Books:

<https://books.google.com/>

Narthaki:

<http://www.narthaki.com/>

Cultural Centre of India:

<http://www.culturalcentreofindia.com/Books.html>

Learning Management System

The University of Silicon Andhra's web-based Learning Management System (LMS) is CANVAS from Instructure. This LMS is widely in use in the United States including at the UC Berkeley, San Jose State University, and so on. The LMS is Learning Tools Interoperable (LTI) compliant and includes two functional components- Asynchronous mode and Synchronous mode. Students have to read the course material on their own as per the course content plan that will be shared with them at the beginning of each course. While they are learning on their own, they will have to attend the Virtual Online Classroom that is live, online class sessions during which they can interact with their instructor and other students. For synchronous sessions, UofSA uses BigBlueButton, an audio/video/whiteboard/chat system which is integrated with CANVAS.

1. **Asynchronous session:** The Asynchronous portion of the program includes structured course materials that are prepared for each course ahead of time by the course instructors. The technical term, asynchronous, is used for these materials, because they allow you to complete the content by students themselves. The course material for each of the classes acts as a guide for the live sessions, and is expected to be reviewed independently. The course content is presented through lecture videos, power point presentations, diagrams, audio and video files. The students can contact the instructors via email for any clarifications while they are learning independently.

Students will be given assignments after they complete the course content on the LMS to incorporate and learn the techniques. These assignments can be in the form of a theory paper or a video file or an audio file to be prepared by the student. For theory papers, students have to submit the assignment either online or by scanning and uploading it onto the LMS for the instructor to review. If the assignment requires a video then the student creates the video on their own using any acceptable video filming equipment that can be in the acceptable technical formats described in the assignment (most commonly accepted video formats are: flv, asf, qt, mov, avi, mpg, m4v, mp4.) and upload it using a software like ExpressUploader into the LMS for instructor to review. Similarly if the assignment requires an audio file then the student creates the audio file in any acceptable recording equipment that can be in the acceptable technical formats (most commonly used audio formats are MP3, m4a, WAV) and uploads them into the LMS.

These assignments have to be submitted before they attend the Synchronous "Virtual Online Classroom" session so the instructors will have time to review and grade them beforehand.

2. **Synchronous session:** Every student is required to attend a weekly live session for each of their classes. Sometimes the technical term, synchronous, is also used for these sessions, referring to the fact that all students are online and interacting at the same time. The sessions are held in the "Virtual Online Classroom" where typically a group of students and an appropriate faculty member call into a conference line as well as have an active camera on themselves during the session. These sessions will provide an opportunity to review the high points of that week's asynchronous course material, to have the questions answered and the instructor to be able to evaluate student knowledge.

To accommodate students based in different world time zones, the University may have multiple synchronous sessions in a week.

Master of Arts Programs: For the Master of Arts program every week there will be one Synchronous “Virtual Online Classroom” session of 90 minutes duration per course during which the group of students and the instructor will meet online to review the high points of that week’s course material and to have the questions answered.

Diploma Programs: For Diploma programs every week there will be one Synchronous “Virtual Online Classroom” session of 90 minutes duration per course during which the group of students and the instructor will meet online to review the high points of that week’s course material and to have the questions answered.

Certificate Programs: For Certificate programs every week there will be one Synchronous “Virtual Online Classroom” session of 90 minutes duration per course during which the group of students and the instructor will meet online to review the high points of that week’s course material and to have the questions answered.

In order for students to have the capacity to create a video or audio file, they will need any equipment capable of producing these as long as the format is as specified in the assignments.

Accreditation

Neither the University of Silicon Andhra nor any of its courses are accredited by an accrediting agency recognized by the U.S. Department of Education. A degree program that is unaccredited or a degree from an unaccredited institution is not recognized for some employment positions, including, but not limited to, positions with the State of California. A student enrolled in an unaccredited institution is not eligible for federal financial aid.

University of Silicon Andhra has applied for Eligibility from the WASC Senior College and University Commission (WSCUC). WSCUC has reviewed the application and determined that the Academy is eligible to proceed with an application for Candidacy and Initial Accreditation. A determination of Eligibility is not a formal status with the WASC Senior College and University Commission, nor does it ensure eventual accreditation. It is a preliminary finding that the institution is potentially accreditable and can proceed within five years of its Eligibility determination to be reviewed for Candidacy or Initial Accreditation status with the Commission. Questions about Eligibility may be directed to the institution or to WSCUC at wascsr@wascsenior.org or (510) 748-9001.

Housing

The University of Silicon Andhra is a fully online, distance learning institution. It does not have any dormitory facilities or housing arrangements because none are necessary. We therefore assume no responsibility to find or assist a student in finding housing. Any housing is the sole responsibility of the student.

A variety of housing is available reasonably near the institution’s main facility in Milpitas, California. There are an abundance of hotels and motels. Residential housing apartments are available in the immediate area. A one-bedroom unit averages \$1,500 per month; a two-bedroom unit averages \$2,000 per month.

Student Services

Academic counseling services are available upon request to all enrolled students. Contact the Chief Academic Officer with any requests for assistance.

Facilities and Equipment

The programs of instruction provided by the University of Silicon Andhra (UofSA) are online. Instruction will take place over the Internet. There are currently no branch or satellite locations. The UofSA is located at University of Silicon Andhra, Dr. Hanimireddy Lakireddy Bhavan, 1521 California Circle, Milpitas, CA 95035. The school premises are located on the first floor of an office building along one of the main thoroughfares of Milpitas, an incorporated city just east, northeast of San Jose in the South Bay of San Francisco, California. Plenty of nearby parking will be available for students. There are a variety of retail establishments, businesses, and office space nearby.

The available equipment at the school consists of typical instructional aids such as online learning management software like Canvas or Blackboard, Microsoft office software, collaboration software like Skype or Webex, computer desktops, laptops with microphones, speakers and a server with Internet access and access to the online learning management system, printer, scanner, fax machine, projector, telephone, file cabinets, and computer desks. All of the furnishings and equipment are owned by the school.

Students will be required to separately purchase workbooks for courses as referenced in the enrollment agreement. Students will have learning resources available to them by purchasing required workbooks at the online stores mentioned above.

All workbooks are clearly shown in each course syllabus provided in this catalog.

The University office will have a computer desktop, laptop with microphone, speakers and a server with Internet access and access to the online learning management system, printer, scanner, fax machine, projector, telephone, file cabinets, and computer desks.

The faculty/instructors will be located remotely and will have a computer with access to the LMS with the web conference software and other software and hardware as listed below. So this office will primarily be an administrative office and the equipment listed will suffice since all the courses will be web-based.

The technical specifications of the infrastructure required for the student are listed below.

Technical Requirements from the Student (Laptop or Desktop):

Software Requirements

- PC Web browser: WebRTC Compliant Browser (Latest Chrome, Firefox browser)
- Macintosh WebRTC Compliant Browser (Latest Chrome, Firefox, Safari browser)
- MS Office 2007 and above
- Flash Player (current version)
- QuickTime Player (current version)
- Acrobat Reader (current version)
- Web conference software client /add-in like Webex or Adobe connect. This will be provided in the LMS.
 - A basic audio recording tool that allows student to record their audio song and save the recording in MP3 format. Such a tool will be offered in the LMS. Alternatively, there is similar software like Audacity or a Digital Audio Workstation (DAW).

Hardware Requirements: PC Users

- Windows 10 or 7

- Intel Pentium 4 or higher
- 16 GB RAM or higher
- 100 GB hard drive space or higher
- Sound card
- Webcam (internal or external)

Hardware Requirements: Mac Users

- OS X Yosemite or Higher
- Intel Mac
- 16 GB RAM or higher
- 100 GB hard drive space or higher

Hardware Requirements: All users

- A printer is recommended, so that you can print out course materials and assignments
- A scanner is recommended for scanning the completed assignments
- Speakers or headphones for your computer
- A built-in microphone or an external microphone plugged directly into your computer (via built in ports or an external audio interface).
- A Video camera

Programs of Instruction: Course Descriptions

School of Music

Department of Carnatic Music

1. Master of Arts in Carnatic Music

Master of Arts in Carnatic Music provide a comprehensive and incremental approach to the theoretical language of music, supported by finer nuance to practical performance. Theoretical musical knowledge enhances and supports the student's practical studies. At the end of this program students are well equipped in all aspects that are important in the study of Carnatic music to take on higher educational and creative opportunities.

Duration: Two-year program. (2 semesters per year)

Required Units: Total of 30 credit units.

Required Courses: 10 core mandatory

ADMISSION PREREQUISITE:

- A Bachelor's degree from an approved or accredited institution is required
- Practical music experience of at least 6 years, which will be determined by University Faculty screening or assessment.

Core Courses:

GCM 501- Musicology-1: (Unit Value - 3 credit units)

GCM 502- Ragam- Tanam-Pallavi: (Unit Value -3 credit units)

GCM 503- Improvisational Aspects of Compositions and Devotional music: (Unit Value - 3 credit units)

GCM 504: Allied Ragas and Vivadi Raga Compositions, Raga Malika, Varnams. (Unit Value - 3 Credit Units)

GCM 505: Compositions of Tyagaraja. (Unit Value - 3 Credit Units)

GCM 506: Musicology-2. (Unit Value - 3 Credit Units)

GCM 507: Compositions of Muthuswamy Dikshitar and Syama Sastry. (Unit Value - 3 Credit Units)

GCM 508: Concert (Performance). (Unit Value - 3 Credit Units)

GCM 510: Thesis. (Unit Value - 3 Credit Units)

GCM 515: Voxology (Unit Value - 3 Credit Units)

EVALUATION:

The evaluation has 4 components- Final exams, Mid-term exams, assignments, and a thesis. Students will be awarded a degree in Master of Arts in Carnatic Music, on their successful completion of all the required courses, with a **GPA of 3.0 or higher** based on the evaluation weightages across the various methods/metrics.

GCM 501: Musicology 1

Course description:

This course offers the detailed learning of theoretical and practical applications in understanding Carnatic music. The different theoretical aspects in this course enable the student to understand the musicology around which the Carnatic music revolves. All the topics involved in the course are of great importance to the understanding of

Carnatic music. Students are given information regarding all such aspects that are very important in the study of Carnatic music. This study ensures confidence and a sense of progress for students.

GCM 502: Ragam-Tanam-Pallavi

Course description:

Also known as RTP, is one of the most important concepts in Carnatic music. RTPs are complex in nature and require deep knowledge and expertise. The complexity as an RTP progresses marks its quality. The singing of RTP demands artist's professional caliber, their acumen and versatility put together. There are several records of Pallavi contests in the history of music from 1750 onwards, the Pre-Trinity period. History acknowledges all such events down the generations. The complexity of this item takes many months to learn and perform. Hence it is being studied as a special paper.

GCM 503: Improvisational (Manodharma) aspects of compositions (kritis) and Devotional music

Course description:

Manodharma, the improvising skill, is the most distinguished aspect of Carnatic music. It includes raga elaboration, neraval, kalpanaswaras which demands greater creative abilities. The name Manodharma itself suggests its meaning. A composition along with all its manodharma aspects occupies a major role in the presentation of concerts. This course enables learners to understand their melodic, lyrical and rhythmic capabilities. Notations of compositions and recordings of experts will play a major role in understanding various music styles.

GCM 504: Allied ragas and vivadi raga compositions, Raga malika, Varnams

Course description:

Allied ragas are those ragas that appear similar but differ in their characteristics. One needs a thorough knowledge to identify and present such ragas.

A study of dissonant notes (vivadi) and their importance in music is studied as a special topic. These ragas demand good proficiency in their presentation.

Compositions in these ragas ensure confidence and progress in obtaining mastery in presenting.

Ragamalika is a unique composition that consists of collections of different ragas. A practitioner is supposed to know the technicalities, aesthetic values of ragas and their colors. Hence it is studied with importance. Ragamalikas are invariably presented in present day music concerts.

Varnams are special compositions that have great practical use in Carnatic music. Study of these compositions provides a very good foundation for any student. These facilitate the improvement of Manodharma aspects of our music.

GCM 505: Compositions of Tyagaraja

Course description:

Tyagaraja is one among the musical trinity of South India. His contribution to south Indian music is invaluable. His compositions demand a special study in the higher academic levels. His character, devotion, prowess, simplicity, and philosophy stand as an example for future composers. The study of his compositions as a special course enables the learner to gain thorough knowledge of many important aspects in Carnatic music.

GCM 506: Musicology-2

Course description:

This course offers the detailed learning of theoretical and practical application in understanding Carnatic music. The different theoretical aspects in this course enable the student to understand the musicology around which the Carnatic music revolves. All the topics involved in the course are of great importance in the understanding of Carnatic music. The students are given good information regarding all such aspects that are very important in the study of Carnatic music. This study ensures confidence and a sense of progress in the students.

GCM 507: Compositions of Muthuswamy Dikshitar and Syama Sastry

Course description:

Muthuswamy Dikshitar and Syama Sastry are among the musical trinity of South India. Their contribution to south Indian music is remarkable. Their compositions demand a special study at higher academic levels. Their character, devotion, prowess, simplicity, and philosophy stand as an example for future composers. The study of their compositions as a special course enables the students to gain a thorough knowledge of many important aspects in Carnatic music. Their compositions occupy a prominent place in concerts.

GCM 508: Concert (Performance)

Course description:

This is a very interesting course where the students get an opportunity to perform along with the accompanying instruments in a concert mode. The students will be given a one-hour duration in which they have to plan a good concert, and practice and present it well. This will challenge them to prove themselves as a good performer. This course enhances their interest and provides scope for their musical performance improvement.

GCM 510: Thesis

Course description:

The course enables the application of the subject matter. The student is encouraged to choose an area of interest and study it thoroughly before embarking on writing the required thesis. Literally every aspect of Carnatic music comes to the fore, enhancing objectivity. The area of interest becomes even more interesting when studied from such diversified points of view. The student then narrows the topic for a higher degree of focus. The broader study will serve as a bulwark for a more focused work.

GCM 515: Voxology

Course description:

This course offers the students with the understanding of the concept of voxology and provides the detailed learning of the various factors affecting the voice and vocal production. The course provides guidelines for the right vocal technique. The students of this course will develop a sound understanding of the functioning the voice, understand the factors influencing the voice, adopt the right measures and methods towards the maintenance of a healthy vocal system and a facilitative technique.

School of Music

Department of Carnatic Music

2. Diploma in Carnatic Music

The Diploma program seeks to instill detailed learning of both practical and theoretical application to understand the musicology around which the Carnatic music revolves. This course enables the students to understand classical music with all its essentialities.

Duration: One Year (2 semesters per year)

Required Units: 15 credit units.

Required Courses: Total of 5 courses

For completion of the program students need to take all of the 5 courses.

1. **DCM 301:** Advanced Theory – 1. (Unit value - 3 credit units)
2. **DCM 302:** Advanced Theory – 2. (Unit value - 3 credit units)
3. **DCM 303:** Manodharma sangitam (Creative ability). (Unit value - 3 credit units)
4. **DCM 304:** Musical Compositions. (Unit value - 3 credit units)
5. **DCM 305:** Ghana raga Pancharatnas. (Unit value - 3 credit units)

ADMISSION PREREQUISITES:

- A high school diploma or GED is required
- Practical music experience of at least 4 years, which will be determined by University Faculty screening or assessment.

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:

- Final exam at the end of each course
- Mid Term exam at the mid point of the course
 - Students have to complete the mid term in each course before taking the final exam
- Assignments:
 - Students have to complete assignments in each course before taking the final exam
- Quizzes:
 - Students have to complete quizzes in each course before taking the final exam

Students will be awarded the diploma after they earn an overall combined GPA of 2.0 based on the evaluation weightages across the various methods/metrics.

DCM 301: Advanced Theory-1

Course description:

This course offers the detailed learning of theoretical and practical application in understanding Carnatic music. The different theoretical aspects in this course enable the learners to understand the musicology around which the Carnatic music revolves. The learners are given information regarding various aspects that are very important in the study of Carnatic music. This study ensures confidence and progress in the students.

DCM 302: Advanced Theory-2

Course description:

This course offers the detailed learning of theoretical and practical application in understanding Carnatic music. The different theoretical aspects in this course enable the learners to understand the musicology around which the Carnatic music revolves. The learners are given information regarding various aspects that are very important in the study of Carnatic music. This study ensures confidence and progress in the students.

DCM 303: Manodharmasangitam (Creative ability)

Course description:

This course offers the detailed learning of creative aspects of musical elaboration (raga alapana), improvisation (tanam, neraval and swarakalpana) in Carnatic music that plays a very crucial role in the performing of this art. The learners get a chance to enhance their improvisation skills both melodic and rhythmical. This course enables the students to understand classical music with its essentialities.

DCM 304: Musical Compositions

Course description:

This course offers a variety of musical compositions composed by various composers in different languages. This will enable a student to study spiritual, religious, philosophical content in musical compositions. It also makes the students understand the richness and variety in Carnatic music.

DCM 305: Ghana raga Pancharatnas

Course description:

This course offers a detailed learning of the Five Ghana raga Pancharatnakirtanas composed by Saint Tyagaraja who is one among the Musical Trinity of Carnatic music. These krithis(compositions)are considered very important for every musician to learn. Unlike other compositions these Pancharatnas have some special characteristics, which made them unique. There are three parts in every composition called Pallavi, Anupallavi, and Charanam along with lengthy notes (swaras) and lyrics (swarasahityas).

School of Music

Department of Carnatic Music

3. Certificate in Carnatic Music

The main objective of the Certificate Program is to initiate students to the sublime art form, the Indian Carnatic Music. This program is designed to cover the fundamentals of music both in theoretical and practical ways, that create and develop the love and interest for Carnatic Music.

Duration: One Year (2 semesters per year)

Required Units: 9 credit units.

Required Courses: Total of 3 core mandatory courses

CORE COURSES:

- ❖ **CCM 101:** Basic and Textual Theory. (Unit value – 3 credit units)
- ❖ **CCM 102:** Musical Compositions- 1. (Unit value – 3 credit units)
- ❖ **CCM 103:** Musical Compositions- 2. (Unit value – 3 credit units)

ADMISSION PREREQUISITE:

- A high school diploma or GED is required
- Practical music experience of atleast 3 years, which will be determined by University Faculty screening or assessment.

EVALUATION:

A student enrolled in the certificate program is evaluated using the following methods/metrics:

- Course Exam at the end of each course:
 - Some courses will have oral rendition demonstration and one will have a written exam
- Assignments:
 - Students have to complete assignments in each course before taking the course exam

- Quizzes:
 - Students have to complete quizzes in each course before taking the course exam

Students will be awarded a Certificate in Carnatic Music on their successful completion of all the required courses, with an overall combined GPA of 2.0, based on the evaluation weightages across the various methods/metrics.

CCM 101: Basic and Textual Theory

Course description:

This course offers the basic learning of theoretical and practical applications in understanding Carnatic music. The basics are important to learners to understand and work with the technical terms involved. Students are given the meaning of technical terms that are of practical importance. This study ensures student confidence and the ability to progress.

CCM 102: Musical compositions-1

Course description:

This course offers the basic learning of some aspects including fundamental exercises that are important to students in providing a good foundation in Carnatic music. Students are given a thorough training in different compositions which ensures the confidence to progress in Carnatic music.

CCM 103: Musical compositions -2

Course description:

This course offers the learning of practical aspects that help students to gain knowledge regarding the variety in Carnatic music. Students are given a thorough training that ensures the confidence to further their study.

School of Dance

Department of Kuchipudi Dance

1. Master of Arts Program in Kuchipudi Dance

Program Description:

In this age of scientific advancement, with its stress in the field of industry, jobs and commercial enterprises, intricacies of administration, it would be good to get entertainment often with the enlightening, exhilarating and sobering art of dance.

Dance is the source for eternal bliss, consciousness and the treasure of physical and spiritual knowledge. It gives entertainment and pleasure for varied sections of people according to their comprehending and understanding ability, whether they are scholars or ignorant ones, great or small, rich or poor. The rules of the art were a revelation, and to the artist, each creation carried with it the bliss of spiritual experience. In Hindu religion, every action became a ritual and work was both prayer and an inspiration. Yet, at the same time, through analytical study, technique and significant principles, disciplines were seriously evaluated and codified. All facets of art were catalogued, discussed and clearly enumerated.

This course is designed on the basis of the techniques of one of the Asian Indian classical dance forms called KUCHIPUDI DANCE and it hails from a southern state in India called Andhra Pradesh.

The main objective of the program is to initiate the student to Indian classical dance, its values, techniques, origin, development and its variations. This course also aims to instruct toward the gaining of expertise and proficiency in performing this art form at its highest level.

Program Objective:

Master of Arts in dance program, integrates studies in performance, analysis and research. It initiates students to the Indian classical dance Kuchipudi, its origin, values, variations, development and techniques. The program aims to perpetually promote passion and interest pertaining to the theory and practical aspects of the dance form Kuchipudi. It is designed to impart extensive training and assessment for the students. The program seeks to delve into the intricacies of Kuchipudi dance, Indian culture and traditions, and also extends comparison with other Indian Classical dance forms. The program culminates into a transcendental experience that rejuvenates the body and mind into this sublime world of dance.

Duration: Two-year program. (2 semesters per year)

Required Units: Total of 30 credit units.

Required Courses: 7 core mandatory and 3 electives.

ADMISSION PREREQUISITE:

- A Bachelor's degree from an approved or accredited institution is required
- Practical dance experience of at least 6 years, which will be determined by University Faculty screening or assessment.

Core Subjects:

1. GKD 501: Indian Classical Dances – 3 credit units
2. GKD 502: Kinesthetics and Psychic component of Indian dance with Special Reference to Kuchipudi – 3 credit units
3. GKD 503: Complexities and Execution of Rhythm – 3 credit units
4. GKD 504: Contribution of Litterateurs to Kuchipudi– 3 credit units
5. GKD 505: Textual Traditions of Dance in India– 3 credit units
6. GKD 506: Masters Thesis 1 – 3 credit units
7. GKD 507: Masters Thesis 2 – 3 credit units

Electives:

1. GKD 601: Music for Dance – 3 credit units
2. GKD 602: Yoga– 3 credit units
3. GKD 603: Aaharyaabhinaya (Expression through costume and stage décor) – 3 credit units
4. GKD 604: Introduction to Telugu Language– 3 credit units
5. GKD 605: Practice of Kuchipudi Dance as a Solo and Theatre form – 3 credit units

EVALUATION:

The evaluation has 3 components- Final exams, Mid-term exams, and assignments. Students will be awarded a degree in Master of Arts in Kuchipudi dance, on their successful completion of all the required courses, with a GPA of 3.0 or higher based on the evaluation weightages across the various methods/metrics.

GKD 501: Indian Classical Dances

Course Description:

This is a core course at the graduate level. Independent India saw the formation of numerous states, and so the rich native culture in each of these states formed the basis for the development of nine classical dance forms which reflect the social, cultural, economic, religious, political and geographic conditions of each state. These forms are studied from all the various perspectives.

GKD 502: Kinesthetics and Psychic component of Indian Dance with Special Reference to Kuchipudi.

Course Description:

This is a core course at the graduate level.

The kinesthetic of Indian dance is vast and intricate. The movement of each part of the human body is described to the minutest detail in the Sanskrit classical text, Natyasastra, believed to be from the 2nd Century BCE. This being the physical aspect, the psychic states of heroes, heroines and every other character to be portrayed is studied from the text. Abhinaya, or expression in its different forms, is elucidated expansively. The treatise also leads the presentation to a state of ecstasy called Rasanishpatti by prescribing the steps to reach it.

Yoga, known to be the best preparation for any activity, is a part of this course not only to enable physical flexibility but also to understand the psyche of the character without allowing the psyche of the dancer to color this understanding and hence the presentation. Yoga as the dancer needs it is a part of this course.

GKD 503: Complexities and Execution of Rhythm

Course Description:

This is a core course at the graduate level. A pre-requisite would be training in the fundamental footwork patterns and technique of Kuchipudi.

This course, elucidates the complexities in the cyclic rhythm of the Indian music system. The rhythm system of Indian classical music is considered one of the most complex ones in the world. The same is used for Indian classical dance. Kuchipudi in particular adopts the rhythm system of Carnatic music. On close observation one perceives the mood created by each pattern. The adoption of these patterns is mostly based on this requirement. Nevertheless, footwork patterns of Kuchipudi are intricate and call for equally intricate rhythmic patterns. Execution of these intricately woven patterns by way of nattuvangam (keeping of rhythm for dance by rendering the patterns and striking the cymbals) is an inherent part of the course.

GKD 504: Contribution of Litterateurs to Kuchipudi

Course Description:

This is a core course at the graduate level. A good pre-requisite would be basic knowledge of Carnatic music. The word is an inherent part of Indian dance. Literature (more so poetry) forms the canvas for dance in India. Innumerable poets in different languages have contributed immensely to the world of literature, music and dance. Kuchipudi in particular has made myriad compositions a part of its repertoire. Few of these poets are also composers of music, referred to as Vaggeyakaras. The style of writing and the historical, cultural background of the composers and the adaptability of their writings to Kuchipudi are studied.

GKD 505: Textual Traditions of Dance in India

Course Description:

This is a core course at the graduate level. Classical texts dated from the 2nd century BCE to the 16th century and later periods discuss in detail every aspect of a dance performance. Few of them treat dance solely as a part of theatre while others categorize it as an independent art form. The course studies these treatises to get a holistic understanding of dance prevalent in the period of the author and the continuity of the same to the present day. Even though there existed treatises on dance even before Bharata's Natyasastra, the non-availability of the same requires that terminology used by Bharata be the reference to understand the fragments of information from the treatises before Natyasastra and the treatises after. Natyasastra has been a source of inspiration for numerous authors and thinkers. In fact authors have even expanded on the ideas propounded by him giving rise to a treasure of texts and possibilities. Students get a vivid understanding of five of many such texts.

GKD 506: Master's Thesis 1

Course Description:

A core course at the graduate level. A co-requisite is knowledge of methodology of research. A short intensive research is carried out on a chosen topic.

The course enables the application of the subject matter learned. The student is encouraged to choose an area of interest with access and study it thoroughly before embarking on writing the required thesis. Literally every perspective comes to the fore, enhancing objectivity. The area of interest becomes even more interesting when studied from such diversified points of view. The student then narrows down the topic for a higher degree of focus. The broader study initially made acts as a bulwark for a more channelized work.

GKD 507: Master's Thesis 2

Course Description:

A core course at the graduate level. A co-requisite is knowledge of methodology of research. A short intensive research is carried out on a chosen topic.

Thesis 1 course is prerequisite for this course. The students are required to write a paper on the topic chosen as part of their Thesis 1 course.

ELECTIVE COURSES

GKD 601: Music for Dance

Course Description:

This is an elective course at the graduate level.

This course will cover melodic structures suitable to different rhythmic metres, basic concepts of dance music: Sruthi, Ragam & Mood, Laya & Kaalam. Focus on Major and frequently used Ragas, Jathi Structure, Patterns and different Talas. The course will cover the ragas used for different moods in Yakshagana and Nritya Nataka, often used ragas for different genre in Kuchipudi solos like Sabdam, Daruvus and Padams.

GKD 602: Yoga: Theory and Practice

Course Description:

This is an elective course at the graduate level.

Patanjali's Yoga sutras and Svatmarama's Hatha yoga pradeepika form the core of the course. Patanjali, the visionary, codified yogic aspects in literature through the ages in his monumental treatise, Yoga Rahasya. Rahasya meaning secret, the text of 196 sanskrit aphorisms reveals steps to identify and remove mental blocks and haziness in life. Each verse or aphorism is pregnant with meaning, justifying the title Yoga Rahasya. For Patanjali, clarity of the mind without any pre-set notion is pure joy. Complete focus of mind leads one to that state of clarity that can be achieved solely through practice with Conscious breathing.

Interestingly, Patanjali does not talk about the physical aspect. Asanas or physical postures are mentioned in Hatha Yoga Pradeepika of Svatmarama. The untenable bond between body and mind through breath is established in the student through practical experience.

GKD 603: The Importance of Aaharyaabhinaya (Costume and stage décor) in Kuchipudi

Course Description:

This is an elective course at the graduate level. Knowledge and exposure to Kuchipudi dance style is a pre-requisite.

Contrary to the general belief that costume and make-up in Kuchipudi exist only to beautify oneself, every ornament has a symbolism. The make-up is to facilitate total delineation from the person he or she is and enter the character to be portrayed.

GKD 604: Introduction to Telugu Language

Course Description:

An elective course for the graduate level. Telugu language, referred to as the Italian of the East, is a language used extensively in literature for music and dance because of the word divisions that facilitate correct communication and apt musical compositions.

GKD 605: Practice of Kuchipudi Dance as a Solo and Theatre Form

Course Description:

This is an elective course at the graduate level. A pre-requisite is basic training in the Kuchipudi dance form. The students experience and comprehend the dynamics of the dance form by practicing it. The students are required to perform at least one solo dance piece that includes the footwork patterns, body technique and expressive components.

School of Dance
Department of Kuchipudi Dance

2. Diploma Program in Kuchipudi Dance

Program syllabus Components:

Program Description:

The Diploma program seeks to instill both practical and theoretical knowledge in Kuchipudi dance repertoire. Students will learn complex movement phrases in different rhythmic measures, to gain expertise and proficiency to perform challenging aspects in Kuchipudi dance.

Duration: One year (2 semesters per year)

Required Units: 15 credit units.

Required Courses: Total of 5 courses (4 core mandatory and 1 electives)

ADMISSION PREREQUISITE:

- A high school diploma or GED is required
- Practical dance experience of at least 4 years, which will be determined by University Faculty screening or assessment.

Core Courses for Diploma program:

1. DKD 301: History, Origin & development of Kuchipudi dance- 3 credit units
2. DKD 302: Theatre art forms of Kuchipudi Dance- 3 credit units
3. DKD 303: Practical aspects of Kuchipudi Dance- 3 credit units
4. DKD 304: An overview of Dance Treatise: NrittaRatnavali, NatyaSastra and AbhinayaDarpanam- 3 credit units

Electives Courses of Diploma program:

1. DKD 401: Dance as a Therapy – 3 credit units
2. DKD 402: Indigenous Dance Forms related to Kuchipudi - 3 credit units

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:

- Final exam at the end of each course
- Mid Term exam at the mid point of the course
 - Students have to complete the mid term in each course before taking the final exam
- Assignments:
 - Students have to complete assignments in each course before taking the course exam
- Quizzes:
 - Students have to complete quizzes in each course before taking the course exam

Students will be awarded the diploma after they earn an overall combined GPA of 2.0 based on the evaluation weightages across the various methods/metrics.

DKD 301: History, Origin & Development of Kuchipudi Dance Form

COURSE DESCRIPTION:

This course deal with the entire history of Kuchipudi dance. It explains how the art of dance developed in Andhra Pradesh, historical evidence, various stages in the synthesis of today's Kuchipudi dance. This course is an exclusive paper on Kuchipudi dance tradition.

DKD 302: Theatrical Art Forms of Kuchipudi Dance Tradition

COURSE DESCRIPTION:

This course offers a complete understanding of the YAKSHAGANAS (LIKE SANSKRIT DRAMAS), KALAPAS (An argument between 2 or 3 characters), VEEDHI NATAKAS (stories from epics are enacted in open places or junctions of villages) and PAGATI VESHASMS (various characters are performed by one person during day time) that are performed in Kuchipudi drama tradition. The course also covers other aspects like literature, music, costumes and different characters that are discussed in Yakshaganas & Kalapass.

DKD 303: Practical aspects of Kuchipudi Dance

COURSE DESCRIPTION:

This course offers a complete understanding about the practical items in Kuchipudi dance tradition. In this course solo items like Keertana, Padavarnam, Thillana, Tyagarajapancharatnakeertana, padamandjvali are demonstrated for practice.

DKD 304: An Overview of Dance Treatise- Nritta Ratnavali, Natyasastra & Abhinaya Darpanam

COURSE DESCRIPTION:

This course offers a complete understanding about the main dance treatise like NatyaSastra, NrttaRatnavali and AbhinayaDarpanam. It also gives a comparison of topics between these treatises. It gives the knowledge about the usages of gestures (to show the relations, birds, precious gems, planets, eye & head movements in depicting the expressions to release the rasa. It is important for a dancer to understand these various components to make his/her performance more accessible and laudable.

ELECTIVES:

DKD 401: Dance as a Therapy

COURSE DESCRIPTION:

This course offers student a lucid picture of Dance as a therapeutic subject. Great strides have been made in the field of medicine to overcome deformities. The deformities can be corrected to some extent through dance gestures as physical exercises. Dance learning improves the level of concentration as during the process of learning dance, dancer has to concentrate on various fields like Abhinaya, Rhythm, music, postures, expressions etc. One can also come over many psychological problems with the help of Dance performances. Dance involves mind a lot. Hence it makes a person gentle, humble and understanding. It also increases communication levels.

DKD 402: Indigenous Dance Forms related to Kuchipudi

COURSE DESCRIPTION:

This course introduces various indigenous dance forms and related art forms like different Kathas-story telling, various Paḡaṡiveśālu performed by Kuchipudi and other Bhāḡavatulu. The course also include Folk dances based on different regions, castes, tribes and professions etc. followed by Ārādhana dances where in both men and women also do participate in worshipping the god. This paper also deals with the devadasi dance form and the most important and mile stone of the southern Indian Dances like the Yakṡagānam, kalāpas, the Bhāḡavata Mela Nāṡakas of Melatṡur.

School of Dance

Department of Kuchipudi Dance

3. Certificate Program in Kuchipudi Dance

PROGRAM syllabus COMPONENTS:

The main objective of the Certificate Program is to initiate students to the sublime art form, the Indian classical dance Kuchipudi. This program will cover the fundamentals of dance, both in theoretical and practical ways, that create and develop awareness and appreciation for the Kuchipudi dance form.

Duration: One Year (2 semesters per year)

Required Units: 9 credit units.

Required Courses: Total of 3 courses (2 core mandatory and 1 elective totaling up to 3 credit units).

ADMISSION PREREQUISITE:

- A high school diploma or GED is required
- Practical dance experience of atleast 2 years, which will be determined by University Faculty screening or assessment.

Core Courses:

1. CKD 101: Glimpses of Indian Dance Treatises on *Nritya and Natya* (Unit Value - 3 credit units)
2. CKD 102: Practical Dance Number: This consists of The Adavus, (the fundamental foot work patterns), The *Jatis* (The Footwork patterns based on Rhythm and One number of Classical item i.e. *Vinayaka Kowthvam.*) (Unit Value - 3 credit units)

Elective Courses:

1. CKD 201: The evolution and various forms of Indian Dance. (Unit Value - 3 credit units)
2. CKD 202: The spiritual aspects of Indian Dance (Unit Value - 3 credit units)
3. CKD 203: Study of the Relationship between Nature and Dance (Unit Value – 3 credit units)

EVALUATION:

A student enrolled in the certificate program is evaluated using the following methods/metrics:

- Course Exam:
 - Some courses will have a written exam and a practical performance demonstration at the end of each course.
- Assignments:
 - Students have to complete assignments in each course before taking the course exam
- Quizzes:
 - Students have to complete quizzes in each course before taking the course exam

Students will be awarded a Certificate in Kuchipudi on their successful completion of all the required courses, with an overall combined GPA of 2.0, based on the evaluation weightages across the various methods/metrics.

CKD 101: Glimpses of Indian Dance Treatises on *Nritya and Natya*

COURSE DESCRIPTION:

In this course the student will be given an introduction to the two great works on Indian Dance and the principles explained are of universal application. They are the *Natya sastra* of sage Bharata and *Abhinaya Darpana* of Nandikeswara.

The *Natya Sastra* is a monumental work on Drama, Music, Aesthetics, Rhetoric, dancing. All these elements were dealt in thirty-six chapters. In dance, the art of communication is called Abhinaya (expression). There are four mediums of expression. They are the Angika(Physical), Vachika(verbal), Aharya(external), Satvika(internal). All these expressions, their description and usages, and presentation in dance are taught to the students.

The second treatise is *Abhinaya Darpana* of *Nandikeswara* that deals with the entire system of bodily expression. The movements of the head, neck, eyes, cheeks, hands, waist, foot and so on. Study of all these expressions will help the student to dance perfectly.

CKD 102: Practical Dance Number

COURSE DESCRIPTION:

This is an introductory program on the practical aspect of the art form. A student will be taught the fundamental aspects of Dance in practice, how to tune the body for graceful movements. The prerequisites to start performing are the *Namaskara vidhi*, i.e. offering the salutations and seeking the blessings of the almighty, the teachers and Scholars, followed by the body stretching and then the foot work patterns. The footwork patterns are done in a progressive manner according to the rhythm. The footwork patterns are set in such a way that the student understands the rhythm patterns too.

In Dance, the Hand gestures play a major role in expression. The Hand Gestures are of three types. All the three types, i.e. with single hand, double hand, and the gestures used while dancing, are taught to the students.

In the last month of the course, as the students are trained with the fundamental footwork patterns and other things, he /she will learn to dance to a classical number.

CKD 201: The evolution of various forms of Indian Dance

COURSE DESCRIPTION:

This is an introductory program on the Genesis of the art form and how it gradually attained the status of a Classical Dance form. The genesis of any art form throughout the world is similar to some extent. A student is expected to study the human urge for entertainment and creative talent from the nomadic stage. The Place of Dance is an interesting element in the evolution of human civilization. In India the Dance flourished in many styles like Tribal Dance, the folk, the Ritual, Traditional and The Classical dances, and so on. The history of Indian art is very vast and an eye opener to aesthetics.

CKD 202: The Spiritual aspects of Indian Dance

COURSE DESCRIPTION:

Dance is a spiritual experience for the ideal Dancer and ideal audience. It is a means through which a dancer's self, integrated with the universal dance of all the constant cosmic activity, liberates her from all the shackles of this earth. The treatise on dance *natya sastra* was written by a sage. In this course the students will study the nine kinds of devotion according to the Indian context, about the famous lyricists who wrote numerous compositions in praise of god and others who contributed to Indian dance to a large extent. The dance troops viz. *Bhagavatamelams* are known for their constant performances describing the divinity in the Indian dance with highest emotions. A student understands the spirituality of Indian Dance and becomes a divine spiritual being. The study of *Yoga* helps an individual to know thy self. The student will study the spiritual dance forms like the *Garbha and Raasaleela of Gujarat, Kaikottikali of Kerala, and Kollattam of Andhra Pradesh*.

Throughout the world's chronicles, the Dance is embodying rhythmic movement, designed to express individual or group emotions, and has been Identified both with sacred and secular activities.

CKD 203: Study of the Relation between Nature and Dance

COURSE DESCRIPTION:

In this course the student will be given an introduction to the relation between Nature and Dance. Dance has rhythm, Music, Movements, Expression, imitation and creativity.

A Nature lover and observer can easily understand the relation between these two. There is rhythm in the flow of a waterfall, rhythm in the peacock's dance, movement of a snake, the movements of an ostrich, and so many to list.

Dance is an imitation of all these creatures and the movements are called gaits. All these are drawn from nature. The symbols, sounds that occur in nature, are cultural and fundamental to human kind.

A detailed study of nature is described in Dance treatise in the name on Gaits, and human nature in Pravritti and so on. All of these will be taught to the students.

School of Dance
Department of Bharatanatyam

4. Diploma Program in Bharatanatyam

Program syllabus Components:

Program Description:

The Diploma program seeks to instill both practical and theoretical knowledge in Bharatanatyam dance repertoire. Students will learn complex movement phrases in different rhythmic measures, to gain expertise and proficiency to perform challenging aspects in Bharatanatyam.

Duration: One year (2 semesters per year)

Required Units: 15 credit units.

Required Courses: Total of 5 courses (4 core mandatory and 1 electives)

ADMISSION PREREQUISITE:

- A high school diploma or GED is required
- Practical dance experience of at least 4 years, which will be determined by University Faculty screening or assessment.

Core Courses for Diploma program:

1. DBN 301: History, Origin & development of Sadir to Bharatanatyam - 3 credit units
2. DBN 302: Nayaka and Nayika - 3 credit units
3. DBN 303: Practical Dance- 3 credit units
4. DBN 304: Bhakthi movement and it's influence on Bharatanatyam - 3 credit units

Electives Courses of Diploma program:

1. DBN 401: Folk Dance forms of Tamilnadu – 3 credit units
2. DBN 402: An overview of the Dasarupakas, Nirupanas and Bhagavatamelas - 3 credit units

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:

- Final exam at the end of each course
- Mid Term exam at the mid point of the course
 - Students have to complete the mid term in each course before taking the final exam
- Assignments:
 - Students have to complete assignments in each course before taking the course exam
- Quizzes:
 - Students have to complete quizzes in each course before taking the course exam

Students will be awarded the diploma after they earn an overall combined GPA of 2.0 based on the evaluation weightages across the various methods/metrics.

DBN 301: History, Origin & Development of Sadir to Bharatanatyam

COURSE DESCRIPTION:

This course deals with the recent history of Bharatanatyam and its evolution from Sadir to its present form. The history of the dance form from the period of the Thanjavur Quartet, the role of the devadasis, the nattuvanars leading to the various banis/styles to the modern day form will be discussed.

DBN 302: Nayaka and Nayika

COURSE DESCRIPTION:

This course offers an insight on the various kinds of heroes and heroines as described in the treatises. For a better understanding, the concepts of Bhava and Rasa would be introduced. The characteristics of the hero/heroine based on their age, maturity and behavior will be studied. These will be based on treatises such as the Natyasastra and Rasamanjari.

DBN 303: Practical Dance

COURSE DESCRIPTION:

This course deals with the execution of the compositions in Bharatanatyam. In this course compositions like jathiswaram, shabdham, Keertanam and Padam are taught. It also teaches the students to notate the adavus and compositions learnt.

DBN 304: Bhakthi movement and its influence on Bharatanatyam

COURSE DESCRIPTION:

In this course the student will be given an introduction to the development of Bharatanatyam from the Bhakthi movement. Bhakthi movement refers to the devotional fervor that emerged in Southern India around the 5th century AD. This movement had a major impact on the art forms and can be heralded as a period of great transformation in the dance form that we now call Bharatanatyam. The bhakthi movement had a great impact on the social and cultural fabric of the society. The patronage given to the art forms by the various dynasties that ruled South India during the period left an indelible mark on the social landscape. This course aims to look into these aspects in the realm of the classical dance form - Bharatanatyam.

ELECTIVES:

DBN 401: Folk Dance forms of Tamilnadu

COURSE DESCRIPTION:

There are several rustic folk dance forms that are practiced all over India. This course would provide an introduction to the rich folk dance traditions of Tamilnadu. The folk dance forms like kummi, kollatam, kavadi and karagam are practiced in the state even today. The purpose of this course would be to help the student understand the various traditional folk dance forms, the occasions when they are performed, the customs and rituals associated with it.

DBN 402: An overview of Dasarupakas, Nirupanas and Bhagavatamelas

COURSE DESCRIPTION:

This course provides an overview of the ten types of drama, the 18 items in the repertoire called the Nirupanas in the Maratha period and the dance drama tradition of Bhagavatamela. Understanding the traditional Indian Theatrical forms will give an added dimension to the learning of Bharatnatyam.

School of Dance

Department of Bharatanatyam

5. Certificate Program in Bharatanatyam

PROGRAM syllabus COMPONENTS:

The main objective of the Certificate Program is to initiate students to the sublime art form, the Indian classical dance Bharatanatyam. This program will cover the fundamentals of dance, both in theoretical and practical ways, that create and develop awareness and appreciation for the Bharatanatyam dance form.

Duration: One Year (2 semesters per year)

Required Units: 9 credit units.

Required Courses: Total of 3 courses (2 core mandatory and 1 elective).

ADMISSION PREREQUISITE:

- A high school diploma or GED is required
- Practical dance experience of atleast 2 years, which will be determined by University Faculty screening or assessment.

Core Courses:

1. CBN 101: Introduction to Indian Dance Treatises in the context of Bharatanatyam (Unit Value - 3 credit units)
2. CBN 102: Practical Dance (Unit Value - 3 credit units)

Elective Courses:

1. CBN 201: The evolution and various forms of Indian Classical Dance forms. (Unit Value - 3 credit units)

EVALUATION:

A student enrolled in the certificate program is evaluated using the following methods/metrics:

- Course Exam:
 - Some courses will have a written exam and a practical performance demonstration at the end of each course.
- Assignments:
 - Students have to complete assignments in each course before taking the course exam
- Quizzes:
 - Students have to complete quizzes in each course before taking the course exam

Students will be awarded a Certificate in Bharatanatyam on their successful completion of all the required courses, with an overall combined GPA of 2.0, based on the evaluation weightages across the various methods/metrics.

CBN 101: Introduction to Indian Dance Treatises in the context of Bharatanatyam

COURSE DESCRIPTION:

In this course the student will be given an introduction to the two great works on Indian Dance and the principles explained are of universal application. They are the Natya sastra of sage Bharata and Abhinaya Darpana of Nandikeswara.

The Natya Sastra is a monumental work on Drama, Music, Aesthetics, Rhetoric and Dance. All these elements are dealt in thirty six chapters. In dance, the art of communication is called Abhinaya (expression). There are four mediums of expression. They are the Angika (physical), Vachika (verbal), Aharya (external), Satvika (internal). All these expressions, their description and usages, and presentation in dance are taught to the students.

The second treatise is Abhinaya Darpana of Nandikeswara that deals with the entire system of bodily expression. The movements of the head, neck, hands and feet will be dealt with.

A glimpse into the evolution of Bharatanatyam and the various other forms of Indian Classical dance would be given. The student would also learn the various items in the repertoire of a Bharatanatyam performance which would enable her/him to understand and appreciate a Bharatanatyam performance.

CBN 102: Practical Dance

COURSE DESCRIPTION:

This course aims at introduction to the practical aspect of Bharatanatyam. The first step to the practical aspect of Bharatanatyam is the Namaskaram, i.e. offering salutations and seeking the blessings of the almighty, the teachers and Scholars. This is followed by rhythmic footwork patterns in increasing level of complexity. The intricacies and variations in rhythmic patterns and in the footwork are taught.

Hand gestures play a major role in expression. Hand Gestures are of two types- single hand gestures and double hand gestures. The hand gestures and effective expression through their usage is taught to the students. When the student gains a certain level of competency over the footwork and hand gestures, he/she is taught a few items in Bharatanatyam, which can be performed.

CBN 201: The evolution of various forms of Indian Classical Dance forms

COURSE DESCRIPTION:

This is an introductory program on the beginning of the art form and how it gradually attained the status of a Classical Dance form. The evolution of any art form throughout the world is similar to some extent. In this elective, an introduction would be given to the various forms of classical dances and its attributes. It would also help the students to delve into the differences and the similarities between them.

School of Linguistics
Department of Sanskrit

1. Diploma Program in Sanskrit

Program syllabus Components:

Program Description:

The main objective of this diploma program is to lead students further into the depths of Sanskrit language and to give them the taste of joy in the works of great poets. This course will focus on the three sections of literature i.e. poetry, prose and drama. They will be encouraged to converse in Sanskrit. This would greatly multiply their cognition and sensitivities. The sophistication in Sanskrit grammar leaves the student overawed and thirsting for more. More study of Sanskrit only leads to more connection and integration with society.

Duration: One year (2 semesters per year)

Required Units: 15 credit units.

Required Courses: Total of 5 courses (4 core mandatory and 1 electives)

ADMISSION PREREQUISITE:

- A high school diploma or GED is required
- Certificate in Sanskrit Language from UofSA or,

A score of 75% or above in the Assessment Examination for Diploma Course conducted by UofSA.

Core Courses for Diploma program:

1. DSL 301: Mēghaduta of Kālidasa – 3 Texts - 3 credit units.
2. DSL 302: Introduction to Bāṇa and Bhavabhūti - 3 credit units
3. DSL 303: Introduction to Māgha - 3 credit units
4. DSL 304: Introduction to Thrivikramabhata and Playwright Kālidasa -3 credit units

Electives Courses of Diploma program:

1. DSL 401: Introduction to Poetics of Sanskrit - 3 credit units
2. DSL 402: Introduction to Sanskrit Grammar - 3 credit units

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:

- Final exam at the end of each course
- Mid Term exam at the mid point of the course
 - Students have to complete the mid term in each course before taking the final exam

- Assignments:
 - Students have to complete assignments in each course before taking the course exam
- Quizzes:
 - Students have to complete quizzes in each course before taking the course exam

Students will be awarded the diploma in Sanskrit after they earn an overall combined GPA of 2.0 based on the evaluation weightages across the various methods/metrics.

DSL 301: Mēghaduta of Kālidasa

COURSE DESCRIPTION:

This course presents Mēghadūta of Kālidāsa that won the universal admiration. Mēghadūtais categorized as Sandēśakāvya. A yakṣa exiled in Rāmagiri away from his beloved wife felt a longing on seeing a cloud on the first day of rainy season. He sends a message to his wife through the cloud. He asked the cloud to take a particular course to reach Alaka the city of yakṣas. The poet describes places lying in the route. In the second part are described the city of Alaka the condition of yakṣa's wife and the message. This course contains forty eight selected verses from Mēghadūta.

DSL 302: Introduction to Bāṇa and Bhavabhūti

COURSE DESCRIPTION:

This course presents Sukanāsōpadēśa a selection from Kādambarī of Bāṇa And the work of a great dramatist who was next to Kālidāsa in popularity, Uttarāmacaritam of Bhavabhūti that depicts the story of uttarakandaof ramayana.

Bāṇa is one of the earliest prose writers. He was patronized by Harṣavardhana, who ruled Sthāṇvīśvara, between 606 and 648 AD.

Sukanāsōpadēśa is a counsel tendered by minister Sukanāsa to prince Candrāpīḍa. It depicts the bad effect thrown by wealth on youth. This course contains a selection from Bhāsakathāsāra, an abridgement of Kādambarī of Bāṇa.

Bhavabhūti's original name was Srīkaṇṭha and he got the title Bhavabhūti out of devotion of Lord Shiva. A protégé of king Yaśōvarman, Bhavabhūti existed in 8th century A.D. His language is simple but heart-stirring at occasions. He was the earliest dramatist to give prominence to pathos in his drama. The third and fourth acts where pathos reached its pinnacle are incorporated in this course.

DSL 303: Introduction to Māgha

COURSE DESCRIPTION:

This course acquaints the students with yet another major poem, Siśupālavadhā of Māgha, which is also one of the pañcakāvya. Māgha's date was fixed about 700 A.D. based on references made by rhetoricians of him and his work.

Siśupālavadhā is a poem of 20 cantos depicting slaying of Siśupāla by Lord Krishna. Māgha's style is florid and expression is powerful. First canto of the poem edited to suit the students is introduced in this course.

DSL 304: Introduction to Thrivikramabhata and Playwright Kālidasa

COURSE DESCRIPTION:

This course introduces to the students a campūkāvya and Abhijñānaśākuntalam of Kalidasa which all Sanskrit lovers long to study.

Prose and verse are given equal importance. Prose is used for narrations and poetry for effective and compact statements. An admixture of prose and poetry is called campūkāvya. The earliest campūkāvya available now is Nalacampū of Trivikramabhāṭṭa. It was written by him in a sequel with a poet who challenged his father who was absent in the place. It was left incomplete on the arrival of his father. The author imitates Bāṇa successfully.

Nalacampū is a text of 7 Uchvasas that depicts the story of Nala and Damayanti. This course contains a part of Nalacampū edited to suit the students.

Abhijñānaśākuntalam is the crown jewel of the three plays composed by Kalidasa. It is a drama of seven acts depicting love of King Duṣyanta and a hermit girl Sakuntalā. Theme of the play was drawn from Sakuntalōpākhyānam of Mahābhāratam. By introducing the ring of Duṣyanta and the curse of Durvāsa, Kalidasa has given the play an altogether different direction. Since the loss of the ring given to the heroin by the hero as a token of remembrance (abhijñāna) plays a leading part in the play, It comes to be called Abhijñānaśākuntalam. This course contains 1 – 4 acts of the drama.

ELECTIVES:

DSL 401: Introduction to Poetics of Sanskrit

COURSE DESCRIPTION:

This course includes the work of a famous rhetorician, Kuvalayānanda of Appayadīkṣita. A versatile and prolific writer, Appayadīkṣita was credited with the authorship of over one hundred works and contributed atleast three works on poetics. His second work Kuvalayānandais an elementary treatise on poetics. It generally adopts the definition and example of the Candrālōka of Jayadēva. In KuvalayānandaAppayadīkṣita added his own comments and cited examples from other authors also. This course contains fifteen selected figures of speech from Kuvalayānanda. However, the Kārikā part is selected for this course.

DSL 402: Introduction to Sanskrit Grammar

COURSE DESCRIPTION:

This course initiates the students into the science of grammar with Laghusiddhāntakaumudī. composed by Varadarāja. Among supplements of the Vedas, the science of grammar occupies an important position. While it is a part of literature in other languages, it is an independent subject of study in Sanskrit. Aṣṭādhyāyī composed by Pāṇini excelled or other grammars of that period. Bhaṭṭōjīdīkṣita wrote Vaiyākaraṇasiddhāntakaumudī taking canons from Ashtadhyayi. It was abridged in the madhyasiddhāntakaumudī, and then in Laghusiddhāntakaumudī by Varadarāja, a pupil of Bhaṭṭōjīdīkṣita. This course contains pañcasandhīs of Laghusiddhāntakaumudī.

School of Linguistics
Department of Sanskrit

2. Certificate Program in Sanskrit

PROGRAM DESCRIPTION:

The main objective of this Certificate Program is to lead students through the learning of Sanskrit, the ancient language of the world. This course builds on the fundamental elements of the language covered in the Prerequisite Course. Some of them are declensions and conjugations along with selections from treatises of esteemed poets to create basic knowledge of the Sanskrit language. The program is designed keeping in view the phenomenal advantages of learning Sanskrit. Of these are included the increase in cognitive skills and analysis. Aesthetics is of course at the core of Sanskrit language to arouse the sentient side of the student.

Duration: One Year (2 semesters per year)

Required Units: 9 credit units.

Required Courses: Total of 3 courses (2 core mandatory and 1 elective).

ADMISSION PREREQUISITE:

- A high school diploma or GED is required
- A score of 75% or above in the Assessment Examination for Certificate Course conducted by UofSA.

Core Courses:

1. CSL 101: Elementary Grammar – I and Introduction to Kalidasa and Narayana - 3 credit units.
2. CSL 102: Elementary Grammar – II and Introduction to Bharavi and Daṇḍin - 3 credit units

Elective Courses:

1. CSL 201: Introduction to Bhasa- 3 credit units
2. CSL 202: Introduction to Harshadeva - 3 credit units

EVALUATION:

A student enrolled in the Certificate program is evaluated using the following methods/metrics:

- Written Exam at the end of each course
- Assignments:
 - Students have to complete 2 assignments in each course before taking the course exam
- Quizzes:
 - Students have to complete 2 quizzes in each course before taking the course exam

Students will be awarded a Certificate in Sanskrit on the successful completion of all the required courses, with an overall combined GPA of 2.0, based on the evaluation weightages across the various methods/metrics.

CSL 101: Elementary Grammar - I and Introduction to Kalidasa and Narayana

COURSE DESCRIPTION:

In this course the student will be introduced to yet more basics of grammar and to two well known texts in Sanskrit literature. Those are Kumārasambhavam of Kālidāsa and Hitōpadēśaḥ of Nārāyaṇa.

This course contains another phase of declensions viz., halanta (consonant- terminated words). It can be said about halanta śabdās that those are mainly derived from roots with several suffixes such as Śatṛ, Vatup, Matup, etc added to them. Hence they majorly appear to be Dharmavācaka, words depicting quality or action. The suffixes being many in number, there is an array of halanta śabdās in all three genders. This course consists of masculine gender of consonant-terminated declensions and all genders of pronouns yat, and etad.

Tiñantas are the verbs, which take form from dhātus or the root words. They take shape in six tenses and four moods. These consist of first, second and third persons (puruṣas), each of which has the singular, dual and plurals. The Conjugational suffix is the deciding factor to group the verbs into the 10 vikaraṇas(groups). By learning a few verbs from each group students will be able to use any verb in all tenses and moods. This course contains four groups i.e. div, su, tud, rudh conjugations.

Sandhis are combinations of vowels and consonants in different permutations and combinations. This part of grammar facilitates a natural flow in language. As an example, the often used visarjanīya/ visarga in Sanskrit is a challenge to articulate. When used with a Sandhi, the pronunciation of the same becomes easier because of the combination with the following vowel or consonant. Combinations of consonants are dealt with in this course.

Samāsās(compounds) are an essential part of Sanskrit language. There are four kinds of samāsās viz. avyayībhāva, tatpuruṣa, dvandva, and bahuvrīhi. tatpuruṣa has further divisions viz. karmadhāraya, dvigu. It is very important for Sanskrit-learners to have thorough knowledge of compounds. In this students are introduced to Compounds tatpuruṣaḥ, karmadhārayaḥ, avyayībhāva.

Kumārasambhava of Kālidāsa is renowned as one of the famous pañcakāvya, five great poems. Kalidasa, according to the Indian scholars existed in the 1st Century B.C.E. Kumārasambhava is a great poem of eight cantos. It is believed that the poem, though meant to depict the birth of kumara, Lord kumara swami was for some unknown reason stopped in the middle with the consummation of the divine couple, Lord Shiva and Parvathi. The portion selected, a conversation of Lord Shiva and Parvathi reveals the dialogue facet of Kalidasa's poetry.

Hitōpadēśaḥ of Nārāyaṇa , a didactic fable is well-appreciated by scholars of all languages. Narayana adopted the theme and most of the stories of Panchatantra of Vishnu Pañcatantram of Viṣṇuśarmā . Hitōpadēśaḥ consists of four sections, each containing many stories narrated by the characters who majorly are animals and birds. The portion selected for this course is Mitralābhāḥ, the first section of Hitōpadēśaḥ edited to the convenience of students. A student that studies Hitōpadēśaḥ can learn not only the language, but also ethics that are essential for one to lead a harmonious life.

a) i. Declensions ending with consonants.

Masculine gender

jalamuk, vaṇīk, rāt, marut, suhr̥t, yuvan, rājan, guṇin, vēdhas, vidvas, pumān, liṭ.

Pronouns

yat, ētat, (in all three genders)

ii. Conjugations

div, su, tud, rudh

iii. Combinations

ścutva, ṣṭutva, jaṣṭva, anunāsika

iv. Compounds

tatpuruṣaḥ, karmadhārayaḥ, avyayībhāvaḥ

b) Kumārasambhavam of Kālidāsa 5th canto.

c) Mitralābhāḥ from Hitōpadēśaḥ of Nārāyaṇa.

CSL 102: Elementary Grammar – II and Introduction to Bharavi and Daṇḍin

COURSE DESCRIPTION:

In this course students are given an introduction to basics of grammar and two texts highly esteemed by all Sanskrit scholars, Kirātārjunīyam of Bhāravi and daśakumāracaritam of daṇḍin..

As in the previous course, grammar is first understood from a slightly advanced stage. The same procedure is followed to teach grammar here. Included in this course are feminine and neuter genders of declensions ending in consonants and pronouns idam and adas in all three genders. By learning a few verbs from each group students will be able to use any verb in all tenses and moods. This course contains tanu, krī, cur groups of conjugations.

Sandhis or combinations which bring about ease in the language are dealt with as in the previous course. This course consists of combinations of Visarga

Samāsās(compounds), as understood before are an essential part of Sanskrit language. As it is very important for Sanskrit-learners to have a thorough knowledge of compounds, this course has students introduced to Compounds Dvandva, Bahuvrīhi, and Dvigu.

Kirātārjunīyam of Bhāravi is a major poem of eighteen cantos describing the getting of pāśupatiāstra by Arjuna. Bhāravi existed in VI century A.D patronized by Simhavishnu Pallava king of Kanchi. His style is full of spirit and his language is pregnant with sense. In this course students are introduced to an account of Duryōdhana's ruling of Kuru kingdom by a spy, vanēcara to Yudhiṣṭira

Daśakumāracaritam of Daṇḍin is a prose work with vast popularity among the Sanskrit scholars. It describes the story of ten gallant young men headed by prince Rajavahana in three sections. Daṇḍin's ornate style is interesting to students. An experience of Rajavahana is incorporated in this course.

a) i. Declensions ending in consonants

Feminine gender

kṣudh, kakup, gīh, div, bhāḥ, āśis,

Neuter gender

mahat, ahan, manas, havis, vapus.

Pronouns

Idam, Adas (in all three genders)

ii. Conjugations

tanu, krī, cur

iii. Combination

Visarga

iv. Compounds

Dvandva, Bahuvrīhi, Dvigu

b) Kirātārjunīyam of Bhāravi

I canto 1 – 26 verses.

c) Daśakumāracaritam of Daṇḍin 5th ucchvāsaḥ

CSL 201: Introduction to Bhāsa

COURSE DESCRIPTION:

This course acquaints the students with Pratijñāyugandharāyaṇam the play of an ancient poet Bhāsa who was regarded as a great dramatist by Kalidasa. Till recently Bhāsa was a mere name as all his plays, though many in number were lost. In 1911 manuscripts of thirteen of his plays were brought in to light by a scholar, withstanding great controversy from various groups of scholars. Most of the thirteen plays were based on themes drawn from epics like Ramayana and Mahabharata, while some depicted contemporary occurrences. Bhāsa, who was referred to by Kalidasa was dated to 2nd century B.C.E. Theme of Pratijñāyugandharāyaṇa was drawn from Br̥hatkathā of Guṇāḍhya. It depicts the vow taken by Yaugandharāyaṇa, minister of King Udayana to set him free from the captivity of Pradyōta father of Vāsavadattā.

CSL 202: Introduction to Harshadeva

COURSE DESCRIPTION:

This course gives introduction to yet another play based on the story of King Udayana. It is Ratnāvalī of King Harṣavardhana /Harṣadēva. He was a king who ruled Sthānviśvara between 606 and 648 A.D. he was himself a man of letters and patronized Bāṇa, Mayūra and others. Ratnāvalī, a play of four acts, deals with the love of Sāgarikā the princess of Siṃhaladvīpa and King Udayana of Kauśāmbī. The play is modeled after Mālavikāgnimitram of Kālidāsa. As per Dasarupaka, Ratnavali is categorized as a Natika. The hero, Udayana is a Dheeralalita nayaka. The characteristics of a Natika and a Dheeralalita Nayaka are explicitly seen in this play.

School of Linguistics
Department of Telugu

3. Diploma Program in Telugu

Program syllabus Components:

Program Description:

This program is aimed at enhancing the knowledge of the student where the student is familiar with different genres of Telugu literature. The Program envisages enriching the knowledge of the student in 6 parallel streams of literature.

1. Prabhanda literature (romantic classical literature)
2. Aesthetics the Rasa Theory
3. Telugu Novel

4. Folk Literature
5. Lyrical Poetry and
6. Classical Prose

The Program endeavors to inculcate an understanding of aesthetics and its various forms which further enhances the students love for literature.

Duration: One year (2 semesters per year)

Required Units: 15 credit units.

Required Courses: Total of 5 courses (4 core mandatory and 1 electives)

ADMISSION PREREQUISITE:

- A high school diploma or GED is required
- Certificate in Telugu from UofSA, or

A score of 75% or above in the Assessment Examination for Diploma Course conducted by UofSA.

Core Courses for Diploma program:

1. DTL 301: Introduction to Prabandham – 3 Texts - 3 credit units.
2. DTL 302: Introduction to Aesthetics – Rasalankaras - 3 credit units
3. DTL 303: Introduction to Telugu Novel – 3 Novels - 3 credit units
4. DTL 304: Introduction to Folk Literature - 3 credit units

Electives Courses of Diploma program:

1. DTL 401: Padakavitha - 3 credit units
2. DTL 402: Classical Prose Literature - 3 credit units

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:

- Final exam at the end of each course
- Mid Term exam at the mid point of the course
 - Students have to complete the mid term in each course before taking the final exam
- Assignments:
 - Students have to complete assignments in each course before taking the course exam
- Quizzes:
 - Students have to complete quizzes in each course before taking the course exam

Students will be awarded the diploma in Telugu after they earn an overall combined GPA of 2.0 based on the evaluation weightages across the various methods/metrics.

DTL 301: Introduction to Prabandham – 3 Texts

COURSE DESCRIPTION:

This course introduces one of the greatest genres of Telugu Literature, i.e., the Prabandha. This variation of kavya is rich in its language, texture and imaginative descriptions and showcases the intricacies of the language. It exhibits that even when a story is ordinary, it is the manner of writing that makes the text immensely palatable and impressive.

DTL 302: Introduction to Aesthetics – Rasalankaras

COURSE DESCRIPTION:

This course introduces the theory of Rasa which is essential in the understanding of a classical text. Every student of literature must study various aspects of aesthetics to understand and appreciate literature. One of the most dominant components essential for such understanding is the Theory of Rasa.

DTL 303: Introduction to Telugu Novel – 3 Novels

COURSE DESCRIPTION:

This course introduces some important aspects of Modern Telugu Literature such as the development of novel which brought modernity in subject, form and perspective to Telugu Literature. At the same time, it gives glimpses into the alternative literature, i.e., Oral Literature of the masses.

DTL 304: Introduction to Folk Literature

COURSE DESCRIPTION:

A Very important aspect of Telugu literature is its Folklore with multiple dimensions. The study of Folk Literature which is mostly by anonymous writers has a wide range of concepts from Ballads to Lullabys; from Epics to regional Folk and dialectic folk traditions. Any study of literature which does not include Folk literature will be incomplete.

ELECTIVES:

DTL 401: Padakavitha

COURSE DESCRIPTION:

Padakavita, the lyrical poetry is a major component of Telugu literature which has influenced music, dance and literature of the neighboring States. Padakavita as a genre has enriched Telugu literature for more than 600 years and has influenced the structure of Carnatic Music and at least, two to three forms of different classical forms of dances in the Peninsular India.

DTL 402: Classical Prose Literature

COURSE DESCRIPTION:

This course gives a glimpse into the lesser known aspects of classical literature to complete the repertoire of the earlier ages. Prose and Poetry hold equally dominant positions in Literature. Right from Nannaya till the modern age all classical poets have employed proportionate prose appropriate to their works.

School of Linguistics
Department of Telugu

4. Certificate Program in Telugu

PROGRAM DESCRIPTION:

Certificate Program is designed to familiarize students with various aspects of Telugu literature, i.e. Prose, Poetry, Grammar, Prosody and different genres of poetry. The Program helps students understand the evolution of Telugu literature from the time of Trinity to modern era. The Program establishes firm footing in elements of prosody and poetics.

Duration: One Year (2 semesters per year)

Required Units: 9 credit units.

Required Courses: Total of 3 courses (2 core mandatory and 1 elective).

ADMISSION PREREQUISITE:

- A high school diploma or GED is required
- A score of 75% or above in the Assessment Examination for Certificate Course conducted by UofSA.

Core Courses:

1. CTL 101: Introduction to Classical Poetry, Prosody and Grammar - 3 credit units.
2. CTL 102: Introduction to Kavyas – Selections from 3 Texts - 3 credit units

Elective Courses:

1. CTL 201: Introduction to Satakam - 3 credit units
2. CTL 202: Modern Telugu Poetry - 3 credit units

EVALUATION:

A student enrolled in the Certificate program is evaluated using the following methods/metrics:

- Written Exam at the end of each course
- Assignments:
 - Students have to complete 2 assignments in each course before taking the course exam
- Quizzes:
 - Students have to complete 2 quizzes in each course before taking the course exam

Students will be awarded a Certificate in Telugu on the successful completion of all the required courses, with an overall combined GPA of 2.0, based on the evaluation weightages across the various methods/metrics.

CTL 101: Introduction to Classical Poetry, Prosody & Grammar

COURSE DESCRIPTION:

This course offers a preliminary understanding of classical poetry in different genres such as Itihasa and purana. The student will be introduced to different poets of very high caliber and the poems will be indicative of the intricacies

involved in the creation of a poetic text. Both the dramatic and the poetic aspects of classical Telugu poetry will be introduced in this course.

CTL 102: Introduction to Kavyas – Selections from 3 Texts

COURSE DESCRIPTION:

This course will introduce the kavya, a genre which has the highest number of works written in Classical Telugu literature. Srinatha, hailed as the first and greatest of Kavya literature and Molla, the first woman to attempt Classical kavya are introduced in this course. The study of Kavya is aimed at understanding various elements of aesthetics like Rasa, Alankara, Dhvani, Sayya, Reeti, Gunas and Doshas. This course is also aimed at enhancing the ability to understand the rhythmic aspect of different prosodic styles.

CTL 201: Introduction to Satakam

COURSE DESCRIPTION:

The Satakas are an integral part of the value-based teaching of Telugu ethos which tend to make character and exhibit the beauty of a poem. The course deals with various types of Satakas such as the Bhakti Satakams, Sringara Satakams, Neeti Satakams, Vairagya Satakams etc. The course is aimed at understanding each poem as an independent entity known as Muktakas.

It also deals with the concept of Satakam as not so much as a numerical concept. A Satakam may have more than a hundred poems, sometimes running into thousands.

CTL 202: Modern Telugu Poetry

COURSE DESCRIPTION:

This course offers a glimpse into the modern form of Kavya, Vachana Kavita with 3 stalwarts of that genre – Sri Sri, Arudra and Dasarathi. The change of language from classical to colloquial is studied under this course. How a poet can effectively communicate in poetry choosing modern topics presently relevant to the society is elucidated. The Course also makes a student understand that every student can weave a poem, provided there is effective communication even without a grasp of prosody.

Admission

The UofSA admissions requirement is very basic: a high school diploma or GED is required for admission for any certificate or diploma program. Graduation from an approved or accredited institution with a Bachelor's degree is the minimum entry requirement for admission to a Masters program.

English is the language of instruction. All learning materials are in English. The language courses in the School of Linguistics will be taught in the respective language. Consequently, in very rare cases, if evidence acquired during the admission process suggests that a student may have difficulty learning with the English language, the prospective student will be required to document passage of a Test of English as a Foreign Language (TOEFL). A minimum score on the Internet based test will be 75. On the paper-based test a minimum score of 550 will be required. The University of Silicon Andhra does not provide English language instruction or visa services.

There are no articulation agreements between the University of Silicon Andhra and any other educational institution.

Student applicants will also have to pass a brief online readiness examination assure both the University and the potential student that they are indeed capable of benefiting from online education.

Ability to Benefit Test:

In certain other even more rare situations, if a prospective student does not present evidence of having graduated from high school or possessing a GED document, or if evidence gathered during the admissions process suggests in any way that the prospective student may be marginal in terms of benefiting from the instruction provided, the prospective student will be required to present documentation of passing a generally recognized Ability to Benefit Test (ABT) administered through a third party. Such tests will have to be prescribed or recognized by the U.S. Department of Education as required by CEC Section 94904 of the California Education Code. The University of Silicon Andhra will require the taking and documented passing of a Wonderlic Ability to Benefit Test. A composite score required for admission to a diploma or certificate level program will be no less than 269. The composite score is the average of the Verbal Skills and the Quantitative Skills sections of the Ability to Benefit Test. For admission to a Masters level program the required minimum score will be no less than 363. If the U.S. Department of Education specifies a score sufficient to benefit from instruction, that score will apply.

All documentation of a passing score for either type of test will be retained in the student record.

Admissions Policy and Requirements

Masters Programs:

- Bachelor's degree from an approved or accredited institution is required
- Practical experience of at least 6 years
- An optional assessment test
- A 30-minute video call with one of the faculty to assess applicant's prior practical experience
- Proficiency in English (Read, Write and Speak)

Diploma Programs:

- High School Diploma or GED is required
- Practical experience of 2-4 years
- A 30-minute video call with one of the faculty to assess applicant's prior practical experience
- Proficiency in English (Read, Write and Speak)

Certificate Programs:

- High School Diploma or GED is required
- Practical experience of 1-3 years
- A 30-minute video call with one of the faculty to assess applicant's prior practical experience
- Proficiency in English (Read, Write and Speak)

Prior Experiential Learning

The University of Silicon Andhra does not accept or credit student applicants with any credit for experiential learning.

Acceptance of Units Earned at Another Institution

The University of Silicon Andhra will not accept any units of credit in transfer from another institution.

General Education Requirements

UofSA does not offer Bachelor's degree programs. Therefore, no general education is required to be provided by UofSA or accepted in transfer. UofSA will offer Master's degrees, in which case a prospective student will have to present evidence in the form of transcripts from an approved or accredited institution that their Bachelor's degree program provided them with at least thirty semester units or the equivalent in general education course work.

Graduation Requirements

Requirements for the completion of each course offered are shown in the foregoing course syllabi. But essentially those requirements are that the students satisfactorily demonstrate acquisition of the knowledge and methods taught in each course. Test results and practical demonstration of techniques may apply. The scores or GPA requirements for graduation are explained in the course syllabi. A student will have to earn a grade point average of at least 3.0 at the graduate level in a Master's program in order to demonstrate satisfactory performance.

Before a student may graduate all fees and charges owed to the University will have to be satisfied.

University Calendar and Holidays

The University of Silicon Andhra will be open for business at the administrative headquarters location in Milipitas, California during normal workdays between 9:00 AM and 5:00 PM. Of course it will provide instructional services worldwide at prescheduled times according to various time zones.

The University will observe traditional U.S. holidays. The U.S. holidays are as follows:

President's Day
Memorial Day
Independence Day
Labor Day
Veteran's Day
Thanksgiving

Absentee and Tardiness Policy

The University of Silicon Andhra is a fully online, distance learning institution. However, it is still the case that absences and tardiness with school assignments will adversely affect a student's academic performance and may even result in expulsion from the University.

The University has a general policy regarding absenteeism and tardiness. If a student is absent from scheduled classes and misses assignments, or is excessively tardy for group instruction such that ten percent or more of the instruction is affected, the student will receive an academic warning and will be placed on probation. Probation will last to the end of any course of instruction. If the student continues to exhibit a disregard for being absent or tardy with assignments or participation, such that five percent or more of the instruction during a probationary period is affected, the University will have little choice but to withdraw the student from further participation. The refund policy will apply in such circumstances.

Once a student is withdrawn from instruction by the school, the student cannot reapply for a period of six months. The student will have to reapply and pay all usual fees and charges.

Instructors will determine any make-up requirements for students who have been absent, tardy or who have received a warning and been placed on probationary status

Employment Upon Graduation

Students are never promised specific employment. Many if not most students become self-employed practitioners in the field or simply generally benefit from the instruction offered. Some students may go on to obtain graduate level degrees in the field of Indian Fine Arts. Other students may simply proceed to obtain employment as a teacher or professor. No form of licensure is required.

Student Grievance Process:

Prior to submitting a formal grievance, the student shall: consult the instructor whose action is being appealed. This consultation generally must take place within 14 calendar days of the start of classes after the grading period in question. The instructor is expected to meet in person or online with the student and respond to his/her grievance in writing within 10 calendar days.

If the student and the instructor are unable to reach agreement, or if the instructor is unwilling or unable to meet with the student, the student shall meet with the chair of the instructor's department. If the instructor involved is the Department Chair or if there is no Department Chair, the student shall meet with the Chief Academic Officer involved. The Chief Academic Officer will meet with the student and with the instructor and recommend a solution to both the instructor and the student in writing within 10 calendar days.

All timelines for this process are suggested and may be extended for just cause.

A student seeking clarification or guidance regarding filing an academic grievance should contact the Student Services for assistance 1-(844) 872-8680 or studentservices@universityofsiliconandhra.org.

If a complaint cannot be resolved after exhausting the institution's grievance procedure, the student may file a complaint with the Bureau of Private Postsecondary Education. Unresolved complaints may be directed to the address below:

The Bureau for Private Postsecondary Education
Physical Address: 2535 Capitol Oaks Drive, Suite 400, Sacramento, CA 95833
Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818
Phone Number: (916) 431-6959
Toll Free: (888) 370-7589, Fax Number: (916) 263-1897, www.bppe.ca.gov

A student or any member of the public may file a complaint about this institution with the Bureau for Private Postsecondary Education by calling toll-free (888) 370-7589 or by completing a complaint form, which can be obtained on the bureau's internet web site (www.bppe.ca.gov).

Student Tuition Recovery Fund (STRF) Fees

You must pay the state-imposed assessment for the Student Tuition Recovery Fund (STRF) if all of the following applies to you:

1. You are a student in an educational program, who is a California resident, or are enrolled in a residency program, and prepay all or part of your tuition either by cash, guaranteed student loans, or personal loans, and
2. Your total charges are not paid by any third-party payer such as an employer, government program or other payer unless you have a separate agreement to repay the third party.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if either of the following applies:

1. You are not a California resident, or are not enrolled in a residency program, or
2. Your total charges are paid by a third party, such as an employer, government program or other payer, and you

have no separate agreement to repay the third party."

The State of California created the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic losses suffered by students in educational programs who are California residents, or are enrolled in a residency programs attending certain schools regulated by the Bureau for Private Postsecondary and Vocational Education.

You may be eligible for STRF if you are a California resident or are enrolled in a residency program, prepaid tuition, paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The school closed before the course of instruction was completed.
2. The school's failure to pay refunds or charges on behalf of a student to a third party for license fees or any other purpose, or to provide equipment or materials for which a charge was collected within 180 days before the closure of the school.
3. The school's failure to pay or reimburse loan proceeds under a federally guaranteed student loan program as required by law or to pay or reimburse proceeds received by the school prior to closure in excess of tuition and other costs.
4. There was a material failure to comply with the Act or this Division within 30 days before the school closed or, if the material failure began earlier than 30 days prior to closure, the period determined by the Bureau.
5. An inability after diligent efforts to prosecute, prove, and collect on a judgment against the institution for a violation of the Act. However, no claim can be paid to any student without a Social Security number or a taxpayer identification number.

Students' Right to Cancel

Any student has the right to cancel the enrollment agreement and obtain a refund of charges paid through attendance at the first class session, or the seventh day after enrollment, whichever is later.

Cancellation shall occur when you give written notice of cancellation to: University of Silicon Andhra, c/o Mr. Raju Chamarthi, CAO, University of Silicon Andhra, Dr. Hanimireddy Lakireddy Bhavan, 1521 California Circle, Milpitas, CA 95035. If you cancel the Agreement, the school will refund any money that you paid, less any non-refundable charges and deduction for equipment not timely returned in good condition (if indeed any equipment was received, which is unlikely), within forty-five days after your Notice of Cancellation is received.

Total Student Charges and Fees

Application Fee	\$25.00 This fee is Non-Refundable.
Registration Fee	\$75.00 This fee is Non-Refundable for the program.
STRF Fee	Currently \$ 0 of institutional charges. This fee is Non-Refundable. This fee is included in the tuition for each program.

Returned Checks Fee	\$35.00 This fee is Non-Refundable.
Penalty Fee for Late Payment	\$20.00 applicable only to those students on a payment plan, and if a payment is five or more days late. This fee is Non-Refundable.
Wire Transfer Fee (international students only)	\$40.00 Students will be responsible for wire transfer fee charges by a bank. This fee is Non-Refundable.
Textbooks, or Materials Charges	A tuition charge does not cover learning materials and workbooks. It is the students' responsibility to purchase these materials. The estimated cost is \$300 for Certificate Programs; \$600 for Diploma Programs; and \$900 for the Masters Programs. There is no refund since students have to purchase on their own.

Tuition and Total Program Charges

In addition to the fees above, the total estimated tuition charges for the programs offered are as follows:

Program	Tuition	Total Charges
Master of Arts in Carnatic Music	\$9,000.00	\$9,900.00
Diploma in Carnatic Music	\$5,400.00	\$6,000.00
Certificate in Carnatic Music	\$2,700.00	\$3,000.00
Master of Arts in Kuchipudi Dance	\$9,000.00	\$9,900.00
Diploma in Kuchipudi Dance	\$5,400.00	\$6,000.00
Certificate in Kuchipudi Dance	\$2,700.00	\$3,000.00
Diploma in Bharatanatyam	\$5,400.00	\$6,000.00
Certificate in Bharatanatyam	\$2,700.00	\$3,000.00

You are responsible for these amounts. If you get a student loan, you are responsible for repaying the loan amount plus any interest, less the amount of any determined refund.

A degree from an unaccredited institution, such as the University of Silicon Andhra, is not recognized for some employment positions, including, but not limited to, positions with the State of California. A student enrolled in an

unaccredited institution is not eligible for federal financial aid programs. The University of Silicon Andhra does not participate in federal or state financial aid programs.

The University of Silicon Andhra does admit students from other countries, however there are no visa services provided because the instruction is online. The institution will vouch for student status, however enrollment in an online institution does not require a student to leave their country of origin, and enrollment in an online institution therefore does not require a student visa.

Students with a delinquent account with past due balances will be placed on financial probation and will not be eligible for future registration privileges, diplomas, certificates, degrees, transcripts, and other academic information until the account is settled.

At the time of registration, a non-refundable deposit of \$100 (if applicable), is required that will apply to the chart below. This may be paid by check or money order made payable to the University of Silicon Andhra or by credit card at the time of registration.

Notice

You may assert against the holder of the promissory note you signed in order to finance the cost of the educational program all of the claims and defenses that you could assert against this institution, up to the amount you have already paid under the promissory note.

Refund Policy

The institutional refund policy for students who have completed 60 percent or less of the course of instruction, and who have not cancelled as explained above, shall be a pro-rata refund.

You are obligated to pay only for educational services received and for unreturned equipment or materials. The refund shall be the amount you paid for instruction multiplied by a fraction, the numerator of which is the number of hours of instruction which you have not received but for which you have paid, and the denominator of which is the total number of hours of instruction for which you have paid.

Any student who notifies the University of Silicon Andhra of cancellation or program withdrawal in writing has the right to cancel this enrollment agreement and obtain a refund of charges paid through attendance at the first class session or the seventh day after enrollment, whichever is later; less the non-refundable fees identified above.

All students must provide written notification of withdrawal, cancellation or request for refund.

Students who have completed 60% or less of a course are entitled to a refund based on the refund formula below. After 60% of the course has been completed the course is non-refundable.

Refunds must be requested in writing to the University of Silicon Andhra, attention: Mr. Raju Chamarthi, CAO, and the refund will be calculated upon the receipt date or upon withdrawal of the student by the school as referenced above.

Any refund to a student will be refunded minus the non-refundable Registration fee of \$75.00, and any other non-refundable fees, within 45 days of notification in writing or constructive withdrawal made by the school.

All course fees are due upon enrollment unless course tuition is paid as part of a payment plan.

Refunds are calculated as follows (and are only for students who have completed less than 60% of the total instruction hours): The institution's refund policy for students who have completed 60% or less of the course of instruction shall be a pro-rata refund calculated by hour of instruction minus the non-refundable Registration fee, or any other non-refundable fees.

FORMULA: (1) deduct the non-refundable application/registration fee or any other non-refundable fee from the total tuition charge; (2) divide this figure by the number of hours in the program; (3) the quotient is the hourly charge for the program; (4) the amount owed by the student for the purposes of calculating a refund is derived by multiplying the total hours attended by the hourly charge for instruction calculated in [3], plus the amount of the application/registration or other non-refundable fee specified in [1]; and (5) the refund shall be any amount in excess of the figure derived from [4] that was paid by the student to the institution.

HYPOTHETICAL EXAMPLE: A student registers for a 36-hour course at a cost of \$800. Upon the student notifying the school in writing of a withdrawal after attending 12 hours, a refund is calculated as follows: Total tuition of \$800 minus \$100 in non-refundable fees equals \$700. \$700 divided by 36 hours of instruction equals \$19.44/hr. The student owes 12 hours completed x \$19.44= \$233.28 + \$100 in non-refundable fees, totaling \$333.28. The \$800 tuition fee minus \$333.28 = a refund of \$466.72.

Federal or State Loans

If a student has received federal student financial aid funds, the student is entitled to a refund of moneys not paid from federal student financial aid programs funds. If the student is eligible for a loan guaranteed by the federal or state government and the student defaults on the loan, both of the following may occur:

1. The federal or state government or a loan guarantee agency may take action against the student, including applying any income tax refund to which the person is entitled to reduce the balance owed on the loan.
2. The student may not be eligible for any other federal student financial aid at another institution or other government assistance until the loan is repaid.

Withdrawal

You have the right to withdraw from a course of instruction at any time. A notice of withdrawal must be made in writing to the address of the school shown on the first page of this Agreement. When a student officially withdraws from the course, any refund of tuition will be governed by the following policy calculated from the first official day of classes. Only non-refundable fees will be assessed or deducted from the amount to be refunded to the student. There will, however, be no refund for late payment of fees.

Please be advised that a constructive withdrawal of a student may also be made by the school. Such a withdrawal will be determined to have occurred, if in the estimation of the school and instructor, and in the absence of an approved leave of absence or other short-term absence, the student fails to participate in course assignments or other instruction for a period of 30 days.

If a student wishes to withdraw from the institution or a course of instruction, the student must contact the University of Silicon Andhra, attention: Mr. Raju Chamarthi, CAO, at University Of Silicon Andhra, Dr. Hanimireddy Lakireddy Bhavan, 1521 California Circle, Milpitas, CA 95035. Refunds will be processed by the University of Silicon Andhra when a student has resolved all financial obligations against their school debts, and their student account reflects a credit balance. Refunds are processed within 45 (forty-five) days after the student's account reflects a credit balance.

Notice Concerning Bankruptcy

The University of Silicon Andhra does not have a pending petition in bankruptcy, is not operating as a debtor in possession, has not filed a petition within the preceding five years, and has not had a petition in bankruptcy filed against it within the preceding five years that resulted in reorganization under Chapter 11 of the United States Bankruptcy Code (11 U.S.C. Sec. 1101 et seq.)

Notice Concerning Transferability of Credits and Credentials Earned at our Institution

The transferability of credits you earn at the University of Silicon Andhra is at the complete discretion of an institution to which you may seek to transfer. Acceptance of the Master of Arts in Carnatic Music or Kuchipudi Dance, the diploma in Carnatic Music or Kuchipudi Dance or Bharatanatyam, or Certificate in Carnatic Music or Kuchipudi Dance or Bharatanatyam you earn in these programs is also at the complete discretion of the institution to which you may seek to transfer. If the Master of Arts in Carnatic Music or Kuchipudi Dance, the diploma in Carnatic Music or Kuchipudi Dance or Bharatanatyam, or Certificate in Carnatic Music or Kuchipudi Dance or Bharatanatyam that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. For this reason, you should make certain that your attendance at this institution will meet your educational goals. This may include contacting an institution to which you may seek to transfer after attending the University of Silicon Andhra to determine if your Master of Arts in Carnatic Music or Kuchipudi Dance, the diploma in Carnatic Music or Kuchipudi Dance or Bharatanatyam, or Certificate in Carnatic Music or Kuchipudi Dance or Bharatanatyam will transfer.

Distance Education Refund Provisions

An institution offering a distance educational program where the instruction is not offered in real time must transmit the first lesson and any materials to any student within seven days after the institution accepts the student for admission. The student has the right to cancel the agreement and receive a full refund as described above before the first lesson and materials are received. Cancellation is effective on the date written notice of cancellation is sent. If the institution sent the first lesson and materials before an effective cancellation notice was received, the institution shall make a refund within 45 days after the student's return of the materials.

An institution must transmit all of the lessons and other materials to the student if the student has fully paid for the educational program, and after having received the first lesson and initial materials, requests in writing that all of the material be sent. If the institution transmits the balance of the material as the student requests, the institution must remain obligated to provide the other educational services it agreed to provide, such as responses to student inquiries, student and faculty interaction, and evaluation and comment on lessons submitted by the student, but shall not be obligated to pay any refund after all of the lessons and material are transmitted.

Student Records

University of Silicon Andhra will maintain a file for each student who enrolls in the institution whether or not the student completes the educational service. The file will contain all of the following pertinent student records:

- (1) Written records and transcripts of any formal education or training, testing, or experience that are relevant to the student's qualifications for admission to the institution or the institution's award of credit or acceptance of transfer credits including the following:
 - (A) Verification of high school completion or equivalency or other documentation establishing the student's ability to do college level work, such as successful completion of an ability-to-benefit test;
 - (B) Records documenting units of credit earned at other institutions that have been accepted and applied by the institution as transfer credits toward the student's completion of an educational program;
 - (C) Grades or findings from any examination of academic ability or educational achievement used for admission or college placement purposes;
 - (D) All of the documents evidencing a student's prior experiential learning upon which the institution and the faculty base the award of any credit;
- (2) Personal information regarding a student's age, gender, and ethnicity if that information has been voluntarily supplied by the student;
- (3) Copies of all documents signed by the student, including contracts, instruments of indebtedness, and documents relating to financial aid;
- (4) Records of the dates of enrollment and, if applicable, withdrawal from the institution, leaves of absence, and graduation; and
- (5) In addition, a transcript showing all of the following:

- (A) The courses or other educational programs that were completed, or were attempted but not completed, and the dates of completion or withdrawal;
- (B) Credit awarded for prior experiential learning, including the course title for which credit was awarded and the amount of credit;
- (C) Credit for courses earned at other institutions;
- (D) Credit based on any examination of academic ability or educational achievement used for admission or college placement purposes;
- (E) The name, address, website address, and telephone number of the institution.
- (6) For independent study courses, course syllabi or learning contracts signed by the faculty and administrators who approved the course;
- (8) A copy of documents relating to student financial aid that are required to be maintained by law or by a loan guarantee agency;
- (9) A document showing the total amount of money received from or on behalf of the student and the date or dates on which the money was received;
- (10) A document specifying the amount of a refund, including the amount refunded for tuition and the amount for other itemized charges, the method of calculating the refund, the date the refund was made, and the name and address of the person or entity to which the refund was sent;
- (11) Copies of any official advisory notices or warnings regarding the student's progress; and
- (12) Complaints received from the student.

Maintenance of Student Records

University of Silicon Andhra will maintain all required records. The records will be maintained in this state. In addition to permanently retaining a transcript as required by section 94900(b) of the Code, the college will maintain for a period of 5 years the pertinent student records described in the California Code of Regulations Section 71920 from the student's date of completion or withdrawal.

The University of Silicon Andhra will maintain records relating to federal financial aid programs as provided by federal law, should students later be enabled to obtain that aid.

A record is considered current for three years following a student's completion or withdrawal. A record may be stored on microfilm, microfiche, computer disk, or any other method of record storage only if all of the following apply:

- (1) The record may be stored without loss of information or legibility for the period within which the record is required to be maintained by the Act;
- (2) For a record that is current, the institution maintains functioning devices that can immediately reproduce exact, legible printed copies of stored records. The devices shall be maintained in reasonably close proximity to the stored records at the institution's primary administrative location in California. For a record that is no longer current, the institution shall be able to reproduce exact, legible printed copies within two (2) business days.

The University of Silicon Andhra has personnel scheduled to be present at all times during normal business hours who know how to operate the devices and can explain the operation of the devices to any person authorized by the Act to inspect and copy records; and

Any person authorized to inspect and copy records shall be given immediate access to the document reproduction devices for the purpose of inspecting and copying stored records and shall, upon request, reimburse the institution for the reasonable cost of using the institution's equipment and material to make copies at a rate not to exceed ten cents (\$0.10) per page.

University of Silicon Andhra will maintain a second set of all academic and financial records required at a different location unless the original records are maintained in a manner secure from damage or loss. An acceptable manner of storage includes fire resistant cabinets. All records that the institution is required to maintain will be made

immediately available by the institution for inspection and copying during normal business hours by the Bureau and any entity authorized to conduct investigations.

If the University of Silicon Andhra closes, the institution and its owners are jointly and severally responsible to arrange at their expense for the storage and safekeeping in California of all records required to be maintained for as long as those records must be maintained. The repository of the records shall make these records immediately available for inspection and copying, without charge except as allowed under pertinent law and regulation, during normal business hours by any entity authorized by law to inspect and copy records.

Transcripts

Student transcripts will be maintained permanently. A copy of the academic transcript is available upon request by the student. University of Silicon Andhra reserves the right to withhold an official transcript, if the student's financial obligation to the institution is in arrears, or if the student is in arrears on any Federal or State student loan obligation. University of Silicon Andhra also reserves the right to limit within its discretion the number of official transcripts provided without a processing fee. Diplomas and official transcripts of records are normally available within fifteen (15) days from the receipt of a written request to the CAO or COO at the address of the school shown on the cover of this catalog.

Placement Services

The University of Silicon Andhra has decided that, at least during the initial phase of its start-up development, it will offer no placement assistance of any kind.

Once the university commences operations, it will decide, largely based on input from officers, instructors, and students, as well as its Board of Regents (Executive Committee), what specific kinds of assistance might be the most useful and practical.

The university will, therefore, at least during the initial phase of its operation and development, make no representation to the public that it offers job placement assistance.

Leave of Absence

Owing to the fact that classes have to be substantially prearranged and scheduled due to the nature of the instruction, the University of Silicon Andhra has a policy of permitting a leave of absence only in highly unusual circumstances, such as a death in the family of a student, a significant illness, or intervening military service.

A Leave of Absence must be requested in writing and addressed or delivered to the CAO at the address of the school shown on the cover of this catalog.

A Leave of Absence is granted for a period of up to six months. A student will return to repeat a course from which they left for the Leave of Absence if the leave is for a period of three months or more, depending on availability.

In such rare circumstances, the institutional refund policy may be applied.

Student Conduct

Good conduct is expected of all students. This includes following all the school rules, regulations and following the directions and instructions of the staff. Any problems are to be brought to the attention of the Instructor for the course, and, if not resolvable by the instructor, to the attention of the President/CEO, CAO or COO. Conduct that is unbecoming, rude, vulgar, profane, endangering and or behavior that has a negative reflection on the reputation and welfare of the school will result in potential dismissal of a student at the discretion of the instructor or President/CEO, CAO or COO as appropriate or necessary.

Reasons for Potential School Disciplinary Action

If a student is placed on probation it may last up to six (6) months, depending on the severity of the offense.

A student may be placed on probation, suspended or dismissed, for any of the following reasons:

- a) Theft or non-accidental damage to University property.
- b) Forgery, alteration or misuse of records or documents.
- c) Cheating, plagiarism or other academic dishonesty
- d) Physical or verbal abuse of others or any threat of force
- e) Unauthorized entry into University offices or websites, or unauthorized use of, or misuse of school property
- f) Disorderly, lewd, indecent, obscene or offensive conduct while interacting with instructors, staff or other students,
- g) Failure to comply with directions of school officials or instructors acting in performance of their duties.
- h) Obstruction or disruption of the educational process
- i) Soliciting or assisting another to do any act that would subject another to student discipline
- j) Attempting to do any of the above

Satisfactory Student Progress

Determinations of satisfactory student progress and the methods of evaluation of student performance are delineated in the extensive course syllabi in this catalog.

Updating the School Catalog

It is the policy of the University of Silicon Andhra that the school catalog shall be reviewed and updated at least on an annual basis. If changes in educational programs or services, procedures, or policies required to be included in the catalog by statute or regulation are implemented before the issuance of the annually updated catalog, those changes will be dated and reflected at the time they are made in supplements or inserts accompanying the catalog or made on a continuous basis via the Internet.

Provision of the School Catalog to Students

It is the policy of the University of Silicon Andhra that the school catalog will be made available to students prior to their signing the enrollment agreement. The catalog will be available either in hard copy or via the Internet as necessary for each student. Students will be made aware of any updates or changes to the catalog in several ways including a posted general notice at the school or on the website, a handout of an insert or addendum to the catalog, and via the Internet.