University of Silicon Andhra

Academic Catalog

11/01/2024 – 10/30/2025

University of Silicon Andhra
1521 California Circle, Milpitas, CA 95035
1-844-872-8680

https://www.uofsa.edu

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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 believes in the world as a one family (*vashudhaivakutumbakam*) and 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/Objectives

Institutional Learning Outcomes/Objectives (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/Objective 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/Objective 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/Objective 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/Objective 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/Objective 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.

Student Achievement

UofSA interprets student achievement to mean the amount of academic content a student would have demonstrated to have learned in specified amount of time. At the course level, the student's academic achievement will be measured by the quality of her/his assignments, mid-term, and final exams, the quality of her/his online discussions with the online class participants. At the program level, a student's achievement is measured by the quality of her/his thesis and successful oral defense of the Thesis. Successful completion of all the required courses, with a GPA of 3.0 or higher is another program level student achievement. Graduation rates and Time-to- Degree-Completion are other measures of student achievement. UofSA uses course level and program level rubrics to measure the level of student achievement. It uses the artifacts of evidence such as assignments, summative and formative assessments, thesis to measure the degree of student achievement. Clearly defined program learning and course learning outcomes help in this regard.

Notice to Current and Prospective Students

This document serves as a guide to many of the student programs, policies, procedures, requirements and resources of 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 (SPFS), which must be provided to you prior to signing the enrollment agreement. Please note that the University of Silicon Andhra currently 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 extends to one another the trust and respect that foster an environment for the exercise of academic freedom without fear of retribution.

NOTICE TO PROSPECTIVE DEGREE PROGRAM STUDENTS AND PREENROLLMENT DISCLOSURE

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs. University of Silicon Andhra is accredited by WASC Senior College and University Commission (WSCUC), a recognized accrediting agency by the United States Department of Education. The university is approved by the United States government to issue I-20 to its foreign students who are enrolled full-time in its on-campus Master of Science in Computer Science program and meet all other requirements for international students.

Additional Important Facts about the University

The United States is host to the second largest Diaspora of people of Asian Indian heritage on the planet. As per the 2019 American Community Survey of the US Census Bureau, there are about 4.6 million Asian Indians living in the USA, with over 529,000 living in California and over 337,000 in the Bay Area. Seventy-six percent of all Asian Indians have a bachelor's or higher degree with a median income of $127,000.00. Americans of Indian heritage 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, more educational credentials, 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, languages, sciences, and health disciplines that have been in existence for more than 2,000 years as a reflection of their family and community heritage. In the United States today, thousands of youngsters and adults regularly spend time learning about the culture, values, and the technological, scientific, and mental advances of their ancestors.

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 be a change agent in contemporary higher education milieu:

- 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. 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.

Organization and Management

ANAND KUCHIBHOTLA – President/CEO

Anand Kuchibhotla 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 ManaBadi, 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 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.

Board of Trustees

Prabhakar Kalavacherla, CPA, is the Board Chair of UofSA. He is certified as a public accountant in California and New York. PK has been associated with Silicon Andhra Foundation for a number of years. PK is KPMG LLP's National Partner in Charge of Risk Management – Audit and Independence. He also serves as the Risk Management Partner for KPMG's Americas Region and on the firm's Global Quality and Risk Management Steering Committee. In addition, PK also serves as board member for the KPMG Global Delivery Center (GDC) Mauritius and India. Prior to this role PK was Regional Professional Practice Partner for South Region (Latin America) from May 2019 to March 2021. As Regional Professional Practice Partner, he managed 17 countries in Latin America responsible for audit quality with exposure to ISQM1, professional practice matters and led a large team of professionals and initiatives has also developed deep relationships with senior leadership with Latin America member firms. PK is a member of AICPA, ICAI, and IMA.

Dr. Pappu Venugopala Rao, D.Litt., Board Chair *Emeritus*, was a renowned and respected personality in the fields of music and dance. He was conferred the titles of "Sangita Samrat" and "Sangita Sastra Visarada" as well as "Natya Kala Sagara" and "Natya Kala Visharada". Dr Pappu Venugopala Rao received three masters in Telugu, Sanskrit, English, a PhD in Sanskrit and Telugu, and a 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 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 translated five volumes of Sangita Sampradaya Pradarshini. He was the Editor of the *Music Academy* Journal and crafted syllabi for the Advance School of Carnatic Music. He was a member of Sangit Natak Akadami. He has been the Academic Council Member of Kalakshetra and Visiting Professor, guiding the syllabus structure and formation of the new courses. He authored and co-authored a number of books and had many titles to his credit for his contributions to music, dance, literature and spiritualism.

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 the 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.

Dr. Amy Catlin-Jairazbhoy received her Ph.D. from Brown University and her M.A. 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.

Dr. Dev Gnanadev, MBA, FACS founded California University of Science and Medicine, a medical university in Southern California. The university has LCME accreditation. He also served as the President of the Medical Board of California (MBC) and California Medical Association. Appointed to the California Medical Board in 2011 by Governor Brown, Dr. Gnanadev continues to serve on the board. Dr. Gnanadev worked closely with the California Congressional Delegation and President Obama's Office for the design and implementation of the Affordable Care Act.

Elizabeth Shoemaker, JD, is a corporate attorney in Redwood City who helps clients with transactional and litigation matters. Liz and her husband, Sri Kedarnath Relangi, are the proud parents of a SiliconAndhra ManaBadi student, Alicia. Liz and Kedar also operate a non-profit English medium school in the Village of Payakaraopeta in Andhra Pradesh, India that was founded by Kedar's uncle. Liz is a life-long learner and supporter of education with an interest in many cultures. Liz has a B.A. in political science from Amherst College in Massachusetts. After college she received a master's degree in international studies from the School of Global Policy & Strategy at UC San Diego, and she lived in Japan for 10 years. In Japan, Liz taught English in a high school for two years, worked for a major tech company for three years, and ran her own PC support business for five years. After returning from Japan, Liz obtained her J.D. degree from UCLA School of Law. Apart from her 10 years in Japan, Liz has lived in South America (Colombia and Argentina) and traveled extensively throughout the world, including many trips to India to visit Kedar's family in Telangana and Andhra Pradesh. She speaks Spanish and Japanese fluently, and she is learning Telugu. Due to Liz's amazing and patient Telugu teacher, Liz reads and writes Telugu better than her husband.

Maria Olide, MBA, is the Chief Operating and Financial Officer of BEAM Circular, an organization catalyzing a bio-industrial manufacturing hub in the North San Joaquin Valley. BEAM Circular is leveraging the community's power to transform agricultural waste into economic and environmental opportunities. Maria, who grew up in the Northern San Joaquin Valley, is dedicating her current work to improving the economic, environmental, and health conditions of its residents. Throughout her career, Maria has held various finance leadership roles, including serving as a partner in the management consulting practice and a manager in the audit practice at KPMG, a divisional CFO at ADP, and most recently as the CFO at Farmers Business Network, an agricultural technology company. Maria holds a BS in Business Administration from UC Berkeley and an MBA from Stanford University.

Dr. Mukkamala Appa Rao graduated from Guntur Medical college in 1970 and immigrated to the US the same year. He completed Residency/Post graduation in Radiology in Michigan in 1975. Dr. Mukkamala is Board certified in Diagnostic Radiology, Radiation Oncology, Nuclear Radiology and Pediatric Radiology. He was awarded Fellowship by American College of Radiology in 1985 and served as Chairman of Radiology at Hurley Medical Center from 1989 to 2018 and as a Clinical Professor of Radiology at Michigan State University from 1987.

Dr. Mukkamala has a strong research record including many publications in peer-reviewed publications. He authored the Introduction of Stereotactic Core Needle Biopsy of Non palpable Breast Lesions, which evolved to be the standard of care. Dr. Appa Rao served as the President of Genesee County Medical Society and Michigan State Medical Society. Served as a delegate to the American Medical Association (AMA) and on the Council on Legislation of the AMA. One of the founding members of Telugu Association of North America, he is also the Founder and President of the American Association of Physicians of Indian Origin (AAPI), one of the founding members of an NRI Medical College, Sibar Dental College, Punjab Institute of Medical Sciences in Jallandhar, India and St. Xavier Medical College in Aruba.

Presently Dr. Mukkamala is serving as a Managing Trustee of Chinmaya Vishwa Vidhyapeeth, a De Novo Deemed University in Kerala.

Neeraj Bhatia, CPA, JD, 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.

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 honors 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, University of Maryland, UCSB, UIUC, Courant Institute, IIT Hyderabad, VIT, PSG, and others. Dr. Medasani has over 20 years of research and development experience in bio-inspired systems, computer vision, machine learning and pattern recognition. He has 50+ patents to his name.

Balakrishnan Narayanan, CPA., is a senior managing partner with the auditing firm Ernest and Young.

Dr. Raghu Reddy graduated from the Osmania Medical College in 1983. He works in Stockton, CA and 2 other locations and specializes in Family Medicine. Dr. Reddy is affiliated with Dameron Hospital.

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.

Siddhartha Lakireddy, MBA, J.D., is a Principal with Berkeley-based Anchor Valley Partners (AVP) which he co-founded in

September 2012. AVP's property management arm, which Sid founded and runs, is Square One Management. Because of his extensive experience, Sid served on the Chancellor's Task Force for Student Neighbor Relations at UC Berkeley, and was head of the Berkeley Property Owner's Association for seven years and currently is in his 2nd year as President of the California Rental Housing Association representing 22,000 apartment owners across the state.

Sid self-manages all of his properties. He has extensive property management and operations experience from having3rdparty managed the largest portfolio of property in Berkeley—3,500 student housing beds, along with 200k sf of commercial and retail space. Sid received his B.S. from St. Mary's College in Moraga, a Post-Baccalaureate in Finance from Columbia University in New York, and a J.D. from Santa Clara University in Santa Clara. He is a licensed broker in the state of California and is a member of the State Bar in California.

Venu Kondle, M.D., is the Chairman, Board of Directors of Fremont-Rideout Hospital Foundation and the Chief Medical Officer for Nivano Physicians Independent Physicians Association. He raised 15 million dollars for Fremont-Rideout Hospital Foundation. Dr. Kondle is the founder and chairman of Global Health Science University.

Dr. Elizabeth Griego (Trustee Emerita) 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 in other 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, as well as NASPA, and CAIR. Dr. Griego's 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.

FACULTY

SCHOOL OF DANCE - DEPARTMENT OF KUCHIPUDI DANCE

1. **Kalasri Dr. P. Rama Devi** has a Ph.D. in Kuchipudi dance from Potti Sreeramulu Telugu University. She was Principal of Sri Sai Nataraja Academy of Kuchipudi Dance, Secunderabad and a receipient of Senior Fellowship from Department of Culture, New Delhi.
2. **Dr. Yashoda Thakore** has a Ph.D. in Kuchipudi dance from the University of Hyderabad. Her doctoral 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 Veluri** has a 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 a 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 Kshetrayya 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. **Dr. 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, experiments with the body extensions by relating it to the theoretical constructs and travel along the ascending 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 a Ph.D. Dr. Chandra's doctoral dissertation was titled "Her-story through His(s)tory: Evolution of Solo Repertoire in Kuchipudi."
6. **Dr. Yamini Yasoda** Kurati 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. Kurati's latest publication Characters and Aharya of Kuchipudi Nrityarupakas – an analytical study, appears in *The International Research Specialist*.
7. **Dr. Katyayani Kanak** has initially been trained in the Kuchipudi dance idiom under Smt. Mallika Ramprasad, disciple of Guru Sri Vempati Chinna Satyam and Guru Smt. Sobha Naidu. After obtaining a bachelor's degree in computer science engineering, she has completed her Masters in Performing Arts in dance from the Sarojini Naidu School of Arts and Communication, University of Hyderabad, during which she continued training under Smt. P.B. Krishna Bharathi. Having been awarded the Junior Research Fellowship by the UGC, and later being updated to the Senior Fellowship, she pursued her Ph. D. from the same institution under the guidance of Prof. Anuradha Jonnalagadda. She is an A graded Doordarshan artiste and as a part of the troupes of her gurus, she has performed at many a venue across the country and abroad. A co-founder of the non-profit cultural organization, Lasyakalpa Foundation since its inception in 2013, she has been collaborating with Guru D.S.V. Sastry and continues her further training in the Kuchipudi dance idiom under his tutelage to be a soloist. Together they impart training in Kuchipudi through Lasyakalpa Dance Academy, of which she is the Training Director.
8. **Chandrakanth Mamillapalli** had his initial training of Mridangam under Guru Sri. PRC Sharma. While continuing his school studies at Anantapur, he continued his practice under the guidance of Sri. Srinivasa Rayudu. His passion towards the instrument made him come back to Hyderabad and to his association with his guru Sri. Palakurthi Ramachandra Sharma. He completed his Diploma with a Distinction under guru's guidance and simultaneously completed his graduation. Later he pursued his Masters in Mridangam from Potti Sree Raamulu Telugu University, Hyderabad. Inspired by his guru's words he chose to be an IAS (Indian Art Service) officer and made this as his career. A versatile Mridangist who plays for Kutcheries, Fusions, Symphonies, Bhajans, Dance (Kuchipudi & Bharatanatyam), Recordings, etc. Chandrakanth toured all over India and played at various programs. He traveled abroad representing India at the International Drum Festival Held at Cairo, Egypt in 2016 where he accompanied P. Jayabhaskar garu for his Laya Ensemble on the Morsing and Ghatam. Chandrakanth also plays Upa Prakka Vaadyas like Ghatam & Morsing and Khanjira. He has been teaching Mridangam since 2014 to all age groups in India and abroad. Chandrakanth also does Nattuvangam for dance performances and teaches the same. He has worked as a Mridangist at the Dept. of Dance, S. N. School of Arts and Communications, University of Hyderabad, Gachibowli.
9. **Dr. Sindhuja Suryadevara** is a passionate practitioner of dance with a dedicated and disciplined approach to the art form. She initially started with Bharatanatyam but found Kuchipudi her calling and continues to understand the

subtleties of that form. She received initial training from Smt Madhavi, Smt Padma Kalyan and Sri Vedantam Raghava and, since 2005, has been under the able mentorship of Dr Yashoda Thakore. A once practicing Architect, she chose to pursue her career in performing arts. She commenced performing at a young age and has been majorly a solo performer ever since, playing roles in ballets and group performances along with her teachers' ensemble. A graded artist from Doordarshan, Sindhuja has performed internationally and nationally at events of reputation. Lauded for her grace, expressiveness and sense of rhythm, she believes in a holistic approach towards dance. She accompanies other artists on Nattuvangam as well. Sindhuja is the founder-director of Sinjini School of Arts (Regd) and trains enthusiasts in both dance and music. Sindhuja obtained a master's degree in both Kuchipudi and Carnatic vocal. Her research on "Narratives on Indian 'Classical' Dances: Analyzing Discursive Practices in the Printed Texts of 20th Century, Focusing on Kuchipudi" from the Department of Dance, University of Hyderabad with a scholarship from JRF (UGC) earned her a doctorate. She has presented papers and published papers, talks and lecture demonstrations on prestigious platforms. She contributed articles/reports on classical dance and music to a local English Daily and assisted scholars in transliteration and translation of treatises and related works.

SCHOOL OF DANCE - DEPARTMENT OF BHARATANATYAM DANCE

1. **Dr. Karuna Vijayendra** has a Ph.D. in Inter Disciplinary Field Dance History from Kannada University, Hampi.
2. **Anuradha Ramesh** is a senior disciple of Acharya Choodamani Smt. Roja Kannan. She received master's 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 is performing for the last 25 years at several dance festivals across India and US.
3. **Dr. Divyasena, S.,** a versatile and accomplished A graded artist with a passion and flair for teaching founded the Divyanjali School of Dance in the year 1994. Her initiation into Kuchipudi happened at the Kuchipudi Arts Academy which was headed by none other than the legendary Guru Dr.Vempati Chinna Satyam and in Bharatanatyam from Sri J. Sooryanarayanamoorthy. Her advanced training in Kuchipudi is now under the able guidance of Sri. Jai Kishore Mosalikanti and abhinaya was from Late Smt.Kalanidhi Narayanan. She was honored with various titles, including Yuva Kala Bharathi, Natyacharya, Nrithya Kala Bharathi, etc. Divyasena guided Divyanjali in many dance tours across the globe such as Bangkok, Singapore, Europe, Australia, Sri Lanka, USA, etc. She completed her Ph.D. in Bharatanatyam under the guidance of Dr. Ambika Kameshwar.
4. **Dr. Sujatha Mohan,** has been under the tutelage of Padma Bhushan Dr. Padma Subrahmanyam for more than four decades as a performer, teacher, choreographer and researcher. She has completed the course on theoretical and practical study of Natyasastra and Karanas. She has also studied the nuances of theory of Natyasastra under stalwarts like Dr. Kamlesh Dutta Tripathi, Dr. Pappu Venugopal, Dr. Radha Vallabh Tripathi to name a few. She has about 15 years of experience working as an assistant professor and a visiting faculty in many universities. She received the Senior Research Fellowship from the Ministry of Culture in 2012 for working on the topic "Visualising Kalidasa's Drsyakavyas through Bharata's Natyasastra". She has now received the prestigious Tagore Research Fellowship from Government of India for working on the topic "Sangita Muktavali – Textual Study and Interpretation in Performance" at the nodal institution Kalakshetra. She has guided many students for their B.A., M.A., M.Phil. and Ph.D. She is a recognized guide for the doctoral program at the School of Music and Dance at Vels University, Chennai. She has also acquired teacher's training in Yoga from the reputed Krishnamacharya Yoga Mandiram. Her areas of expertise include Bharatanatyam, Natyasastram, Karana, Temple architecture and sculptures, Theory and history of Natya, Yoga, etc.
5. **Dr. Padmaja Suresh** Acclaimed artiste of Bharatanatyam and researcher Dr. Padmaja has been trained by prominent Gurus, her mentor being the stalwart Guru K. Kalyanasundaram and father Sri Chakyar Rajan. She holds degrees in Commerce, Law, Diploma in choreography, a Masters in Philosophy and a doctorate from Mysore University. She has performed at major dance festivals widely and was honored at Rashtrapati Bhavan by Dr Kalam for her efforts to bring the lesser privileged children to dance. Padmaja has represented the ICCR besides extensive tours to educational institutions and organizations abroad. Her institution Aatmalaya academy conducts workshops also at rural India. Padmaja is in the panel of examiners and module content contributor in a few institutions. She is an avid writer on Metaphysics and Natya. Reckoned as deeply spiritual and intellectual, her books on Tantra and Natya have dealt with the esoteric study of dance. She had presented a TV serial NATYA TANTRA. She regularly participates in international conferences and was at the World Sanskrit conference, Parliament of Religions, the SNA Natya Shastra seminar and Natya kala conferences. Dr. Padmaja has won many titles and awards including Karamveer Chakra, Rex Global Fellow, Bharatakala Sreshtha, Nartana Nipuna, Singara Mani, National Women's Excellence, Subramaiah Trust award and others.

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. **Sriram Parasuram, Doctor of Literature (*Honoris Causa*)** 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 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 academician 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 many DVDs and Audio CD Productions of Carnatic Music (both concerts and instructional DVDs).

SCHOOL OF MUSIC - DEPARTMENT OF HINDUSTANI MUSIC

1. **Dr. Subhadra Desai** is a professional Vocalist of Hindustani Classical genre, and an academic engaged in Music Education and Research. She has toured and given successful solo performances in India and abroad. She is an empaneled artist with Indian Council for Cultural Relations, and an accredited A grade artist at All India Radio in the Devotional Music genre. She has had the honor of presenting solo performances before the President and Vice President of India on several occasions, and also had the privilege of performing solo at the sacred Tirupati temple and at Dwarkanath temple. Subhadra is sought after for her lecture, demonstrations and workshops on Indian Music. Dr. Desai has been a Jury member of the Full Bright Fellowship, the Centre for Cultural Resources and Training and the National Selection Committee for Republic Day Parade. Subhadra has composed and presented ancient texts in Sanskrit and Pali in classical Ragas. These include Advaita: Hymns from Vedas and Upanishads; Ashtapadis from Gita Govinda; sacred hymns on Hindu marriage from the Rigveda and Yajurveda; and Buddhist texts from Dhammapada and Sutta Nipata. Subhadra has two published books and several research papers on Indian Music and Culture, published in leading academic and cultural journals. Her books: Music in Valmiki's Ramayana (pub. Shubhi Publications, 2008) is housed in several important libraries including the Loeb Library at Harvard University. Indian Women Seers and their Songs: The Unfettered Note (pub. IGNCA and Aryan Publications, 2017). Her investigations on Samaveda vedic traditions of Vedic chanting are published as part of her research with IGNCA. Subhadra has been a faculty at the following Institutions: Ashoka University, Lady Sriram College, New Delhi, National Institute of Design, Ahmedabad, Gandharva Mahavidyalaya, New Delhi. Subhadra's contribution to Music and Indian Culture has been recognized by: Sanskriti Pratishthan, Sahitya Kala Parishad, Bhagirathi Award, Woman of the Year Award, and Korea Spring Festival, Korea.
2. **Dr. Anaya Thatte** is Indian Musicologist who has been working in the field of Music research and teaching for more than 20 years. A Law Graduate from Nagpur University acquired her M.A. and Ph.D. degrees from SNDT University Mumbai. She also holds Sangeet Alankar Degree in Vocal Music from Akhil Bharatiya Gandharva Mahavidyalaya Mandal. She has to her credit, more than 55 research papers presented and published at National and International Level conferences and journals. She has successfully guided 5 candidates for Ph.D. and 6 for M.Phil. She serves as a teaching faculty at University of Mumbai, India and was instrumental in introducing many curricular and co-curricular activities for the holistic development of students through music during her headship. She is a visiting faculty for Research Methodology at SNDT Women's University, Mumbai and many more. A recipient of Research Scholarship from Asiatic Society Mumbai, UGC-IUC Associateship IIAS Shimla, Sahapedia-Unesco Fellowship, Promising Indian Musicologist award from ITC-SRA and University of Amsterdam is also an approved B High Grade artist of All India Radio. Anaya has authored 3 books and edited one volume on the topic Indian fine arts and their knowledge system. Her areas of specialization are Music History, Research in Interdisciplinary areas, Ragangas, Music teaching and education.

SCHOOL OF LANGUAGES -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. Usha Rani Sanka** is trained in Vyakarana Shastra and Sahitya Shastra by renowned scholars. She completed MA in Sanskrit literature, in addition to PG degrees in English and Psychology. Having continued with Acharya (Vyakarana) at the National Samskrta University, Tirupati (formerly Rashtriya Sanskrit Vidyapeetha), she earned her Ph.D. in the subject of Vyakarana Shabdabodha and Natural Language Processing (NLP) from the same institution. She chose Samskrta prachara and teaching as life-time endeavor by guidance of her gurudeva. Having started teaching Samskrtam in 2003, she has worked as Samskrta lecturer in Pre university college and degree college; has coached and taught language to many people through private lessons along with online teaching. With equal proficiency in Sanskrit, Hindi, English and Telugu, Dr. Sanka has been engaged in extensive writing work, in all known languages in various media. She uses her hobbies of Music, Creative literature also for Samskrtam cause.
4. **Dr. K. Varalakshmi** has an M.Phil and Ph.D. from Osmania University. Her professional experience includes 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.
5. **Dr. Anupama Ryali** completed her doctorate in Sanskrit Sahitya on the topic "Bṛhattrayyām trivraga samālochanam," under the guidance of Prof. Rani Sada Siva Murthy, at R.S.Vidyapeetha, Tirupathi. Her post-doctoral research focused on computational linguistic analysis of Śiśupālavadha of Māgha (Pūrvārdha). Dr. Ryali worked on an international project "Enhancing Access to Primary Cultural Heritage Materials of India: Integrating images of literary sources with machine-readable texts, lexical resources, linguistic software, and the web," which was funded by the National Endowment for the Humanities (NIH). The project aimed to preserve and improve access to manuscripts of the Mahābhārata and the Bhāgavata Purāṇa, housed at the Brown University and the University of Pennsylvania. She has supervised 15 graduate theses and dissertations and has published research papers, articles of inter-disciplinary subjects in reputed and peer-reviewed national and international research journals and conference proceedings.
6. **Dr. Ramakrishna Sastry** is a traditional scholar in Sanskrit grammar, with 45 years of teaching experience, published 12 books in Sanskrit and Telugu, attended National and International seminars and conferences. He mentored and served as a guide to16 M.Phil. and 10 Ph.D. students. His specialized areas are Sanskrit grammar and Literature, Telugu Grammar and Classical Literature.

SCHOOL OF LANGUAGES - 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 has 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. Lakshmi 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. Varija Rani** has obtained her PhD degree in Comparative Literature in Telugu and Sanskrit languages from University of Hyderabad. She holds a Master's degree in Telugu, Sanskrit, Communication & and Journalism. She also holds a Post Graduate diploma in Computer Applications. Varija Rani, PhD is a gold medalist at degree level and was selected for national scholarship in Literature awarded for talented youngsters by Ministry of Culture, Government of India. She is proficient in grammar, prosody and classical literature. Dr. Varija Rani has presented several papers in national and international seminars. She carries 11 years of teaching experience at university level. To her credit four students have obtained PhD degrees and 15 more students are pursuing PhD dissertations under her guidance. She is currently working as an Assistant Professor at Osmania University, Hyderabad. She is a serving member of several administrative and academic bodies of various universities and boards. Varija Rani is a trained singer and completed her diploma in Carnatic vocal.
4. **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 IIT-Hyderabad.
5. **Dr. Ch. Lakshamana Chakravarty** did M.A., M.Phil. and Ph.D. He has mentored and served as an advisor to 1 Ph.D. student. He is a well-known literary critic in Telugu speaking states. As a critic, he published 8 books and edited 4 books. He received many awards: Maharishi Badayan Vyas Samman (Rashtrapati Award), 2010 Sahitya Vimarsa Puraskaram', by Potti Sriramulu Telugu University, for the book 'Lakshmanarekha', Kolakaluri Bhageerathi Vimarsha Puraskaram, and Sahrudaya Sahitya Vimarsha Puraskaram for the book Pratibimbam.
6. **Dr. D. Vijai Bhaskar** did his post-graduation in M.A from Andhra university and his Doctorate in Telugu at the University of Bertolt Brecht. He worked as lecturer in English for some time and got selected as Municipal Commissioner. He worked as Director of Department of Language Culture for AP State for four years and retired from service in 2020.

Dr. D. Vijai Bhaskar is a popular Telugu playwright and so far written 25 plays and 6 playlets. Many of his dramas have been translated into different Indian languages and in English also. As a poet he has written 5 volumes of poetry. His latest Navel 'Veera kalyngam' on the historical glory of Kalinga Andhra has been published recently. He has one anthology of short stories 'Municipal Kathalu' to his credit and has received many awards to his credit including the Sangeeta Natak Akadami award from the Government of India.

7. **Dr. Gaddam Mohan Rao** did his post-graduation M.Phil in Telugu and wrote a thesis on 'Chindu Bhagavatam – vastuvu, pradarshana reetula adhyayanam' under the supervision of Prof. Gadla Aruna Kumari, University of Hyderabad. Mohan Rao completed his Ph.D at Osmania University, Hyderabad and his doctoral dissertation 'Chindu kalakarula jeevana chitranam-sahityanusheelanam' was completed under the supervision of Professor Tangeda Kishen Rao former Vice Chancellor, Potti Sriramulu Telugu University, Hyderabad. Dr.Mohan Rao came from a rural and Chindu Bhagavatam artist family. He is a short story writer and novelist. His specialization is folk literature. Mohan Rao is a government textbook writer and has published 4 books as an editor. He has participated in and presented several research papers in National and International workshops and seminars. Mohan Rao's research is focused on folklore and folk literature along with Telugu literature.

SCHOOL OF COMPUTING – DEPARTMENT OF COMPUTER SCIENCE

1. **Dr. Venkat Gudivada** has a Ph.D. in Computer Science from the University of Louisiana at Lafayette. Dr. Venkat N. Gudivada is currently a professor and chair of the Computer Science Department at East Carolina University. He is in the process of moving to the University of Silicon Andhra to lead its computing programs and research. Dr. Gudivada's research interests include Natural Language Processing, Computational Linguistics, Machine Translation, Applied Machine Learning, Data Management, Information Retrieval, Question-Answering Systems, and Personalized Learning. Dr. Gudivada has over 30 years of professional experience in academia and industry, including the University of Michigan, Missouri University of Science and Technology, Ohio University, and Wall Street companies. He has published over 110 peer-reviewed research articles, which have received over 4,030 citations. In addition, Dr. Gudivada secured over $5 million in externally sponsored research. His research sponsors include NSF, NASA, DOE, the U.S. Department of Navy, U.S. Army Research Office, among others. Dr. Gudivada's professional service includes leading guest editorship for three special issues of IEEE Computer (Cognitive Computing Systems and Applications, May 2019; Big Data: Management and Applications, March 2015; Content-based Image Retrieval Systems, September 1995). Another lead guest editorship includes a special issue of IEEE Transactions on Big Data on Data Quality in Big Data: Problems and Solutions. He served on program committees for numerous conferences. Dr. Gudivada also serves as a panelist for the National Science Foundation (NSF) in evaluating proposals for research funding.
2. **Dr. Dhana Lakshmi Rao** has over twenty years of academic experience internationally, including the University of Michigan, the State University of New York at Binghamton, East Carolina University, Marshall University, the University of New South Wales Sydney, Marine Biotechnology Institute (Shimizu, Japan), and the University of the South Pacific. Dr. Rao's research interests include Data Science, Bioinformatics, Oral Biofilms, Information Retrieval and Search Engines, Data Management, and Applied Machine Learning. Dr. Rao received a Ph.D. in Microbiology from the New South Wales Sydney.
3. **Dr. Quan Do** is an Assistant Professor in the Radiology Department at Mayo Clinic (Rochester, Minnesota) and an Affiliate Professor of Computer Science at the University of Silicon Andhra. Her prior professional experience encompasses Postdoc Research Fellow at Mayo Clinic, Computer Science Lecturer and Teaching/Research Assistant at New Mexico State University, Web Manager and Software Developer at Ho Chi Minh City International School, Senior Software Engineer at Better Results, Ltd., and an IT Associate at FreeTrend Industrial, Ltd. Dr. Do's current research interests include Medical AI (deep learning and traditional machine learning for early detection and prediction of progression of diseases), Data Science (feature selection and extraction, data engineering and segmentation of medical images, data de-identification, natural language processing, big data), and Health Informatics (mHealth, geoTagging, and statistical modeling). She has published over twenty peer-reviewed articles in these areas. Dr. Do received her Ph.D. degree in Computer Science and Nursing interdisciplinary program at New Mexico State University. She received a master's degree in Health Informatics and another master's degree in Information Systems, both from Marshall University.
4. **Dr. Pratap Chillakanti** is a distinguished Professor and is a strategic advisor. Dr. Pratap Chillakanti holds two technical PhDs, one in Information Security, and one in Transdisciplinary Research and Education. He also holds an MBA from University of Chicago Booth School of business. Pratap is an Entrepreneur, Adjunct Professor, Researcher, and a Mentor. He has over 30 years of experience in both the Silicon Valley technology industry and academia. In the academic environment, Pratap had the privilege of co-teaching graduate courses in Computer Science at University of California, Berkeley along with his mentor (late) Professor C.V. Ramamoorthy, a founding father of Computer Science/Software Engineering. Pratap also taught courses through the UC Berkeley extension. In the time 2015-2017, Pratap was invited as a Visiting Professor by his alma mater in India, Jawaharlal Nehru Technological University at Kakinada (JNTUK), to introduce MOOCS for over 25+ Engineering colleges in the University system. As part of this effort, he trained the faculty in facilitating effective online teaching. Pratap's current startup, tenXengage, focuses on innovation, automation, and transformation of channel sales incentives management. In the broader realm of research, the focus is on increasing the motivation and engagement levels of people so that they achieve elevated levels of performance and succeed in whatever they do. Pratap has numerous publications in journals, books, and conferences in information security, dynamic collaboration, and transdisciplinary research and education. He is a frequent speaker at conferences. He personally supports many education initiatives, especially for the less fortunate. Pratap passionately believes in sharing his entrepreneurial success stories and challenges. He actively mentors other entrepreneurs while continuing his own aspirations to change the

world through his innovations. Pratap does enjoy personal time with his two sets of twins (two boys and two girls) playing golf, biking, hiking and just chilling out with them.

5. **Dr. Vijay Raghavan** is the Alfred and Helen Lamson Endowed Professor in Computer Science at the Center for Advanced Computer Studies and a Visiting Professor at the University of Silicon Andhra. His research interests are in information retrieval and extraction, data and web mining, multimedia retrieval, data integration, and literature-based discovery. He has published over 330 peer-reviewed research papers. These and other research contributions cumulatively accord him an h-index of 44, based on Google Scholar citations to his publications. He has served as major adviser for 35 doctoral students and has garnered over $15 million in external funding. Dr. Raghavan brings substantial technical expertise, interdisciplinary collaboration experience, and management skills to his projects. His service work at the university includes coordinating the Louis Stokes-Alliance for Minority Participation (LS-AMP) program (2001 -2021. Raghavan has served as PC Chair, PC Co-chair or PC member in countless ACM and IEEE conferences. He received the ICDM 2005 Outstanding Service Award. Raghavan was an ACM National Lecturer from 1993 to 2006. He was a member of the Advisory Committee of the NSF Computer and Information Science and Engineering directorate, from 2008-2010. He serves on the Executive Committee of the IEEE -TCII and on the Steering committees of WIC Consortium and Int'l Rough Sets society. He received WIC 2013 Outstanding Service Award. He is one of the Editors-in-Chief of Web Intelligence journal and an Associate Editor of ACM Transactions on Internet Technology. He is the founding director of the Visual and Decision Informatics (CVDI), an NSF-funded Industry University Cooperative Research Center, which completed its phase II (second 5 years) operations in February 2023, and is a co-director of the Laboratory for Internet Computing. Raghavan is an IEEE Life Senior Member and an ACM Distinguished Scientist. Dr. Raghavan received BTech in mechanical engineering degree from Indian Institute of Technology, Madras, MBA degree from McMaster University and PhD degree in computing science from the University of Alberta, respectively, in 1968, 1970 and 1978.
6. **Dr .Burujula** has over twenty years of academic experience in the fields of Mathematics and Computer Science. Currently, he is a professor in computer science and engineering. His driving interests include teaching, research, and developing research projects. His professional experience encompasses Assistant professor in Mathematics, Professor in Computer Science and Engineering, and Teaching/Research Assistant at Sri Krishnadevaraya University. He also worked as Software developer for some time at Satyam Computers Ltd. Dr. Burujula is passionate about advancing the field of computer science through innovative research and impactful teaching, and constantly seeking new challenges and collaborations to push the boundaries of what is possible. Dr. Burujula strives to create a supportive and inclusive learning environment for his students, where they can explore their interests and develop their skills. Dr. Burujula research focuses on using cutting-edge techniques in natural language processing and machine learning to solve real-world problems. Dr. Burujula received his Ph.D. degree in Computer Science from Sri Krishnadevaraya University. He received a master's degree in mathematics and another Master degree in computer science and engineering, both from Osmania University.

PROGRAMS OF INSTRUCTION

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

Master of Arts in Bharatanatyam Dance (30 credit units, SOC Code 27-2031). This program does not require internship or externship.
Master of Arts in Carnatic Music (30 credit units, SOC Code 27-2042). This program does not require internship or externship.
Master of Science in Computer Science (36 credit units, SOC Code 215-1131/15-1132). This program requires internship or externship.
Master of Arts in Hindustani Music (30 credit units, SOC Code 27-2042). This program does not require internship or externship.
Master of Arts in Kuchipudi Dance (30 credit units, SOC Code 27-2031). This program does not require internship or externship.
Master of Arts in Sanskrit (30 credit units, SOC Code 27-3043). This program does not require internship or externship.
Master of Arts in Telugu (30 credit units, SOC Code 27-3043). This program does not require internship or externship.

Diploma in Carnatic Music (15 credit units, SOC Code 27-2042). This program does not require internship or externship.
Diploma in Kuchipudi Dance (15 credit units, SOC Code 27-2031). This program does not require internship or externship.
Diploma in Bharatanatyam Dance (15 credit units, SOC Code 27-2031). This program does not require internship or externship.
Diploma in Sanskrit Language (15 credit units, SOC Code 27-3043). This program does not require internship or externship.
Diploma in Telugu Language (15 credit units, SOC Code 27-3043). This program does not require internship or externship.

Certificate in Carnatic Music (9 credit units, SOC Code 27-2042). This program does not require internship or externship.
Certificate in Kuchipudi Dance (9 credit units, SOC Code 27-2031). This program does not require internship or externship.
Certificate in Bharatanatyam Dance (9 credit units, SOC Code 27-2031). This program does not require internship or externship.
Certificate in Sanskrit Language (9 credit units, SOC Code 27-3043). This program does not require internship or externship.
Certificate in Telugu Language (9 credit units, SOC Code 27-3043). This program does not require internship or externship.

Method of Instruction Explained:

All courses, except the courses in our on-campus computer science program, are taught in an online environment and can be accessed at https://canvas.uofsa.edu

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 master's 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 Languages 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 50 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 1747 N. Market Blvd., Suite 225, Sacramento, CA 95834; pursuant to the California Private Postsecondary Education Act of 2009 (California Education Code Section 94800).

The Bureau's approval to operate means compliance with state standards as set forth in the California Private Postsecondary Act of 2009 and Division 7.5 of Title 5 of the California Code of Regulations. The Bureau's approval does not imply that the bureau endorses the programs or that the bureau approval means that the university exceeds minimum state standards.

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

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

University of Silicon Andhra is accredited by WASC Senior College and University Commission (WSCUC), 1001 Marina Village Parkway, Suite 402, Alameda, CA 94501, Phone: 510-748-9001. WSCUC is a recognized accrediting agency by the United States Department of Education.

Academic Policy

Credit Hour Requirements

Minimum 3 hours of in-class participation, minimum 6 hours of reading/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 accommodation for a disability, please speak to the instructor before the course begins, or by the end of the first class. In order to receive accommodation 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 accommodation 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 coursework. 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 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 referring 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 the 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 deliberate 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 shortcut; 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 common communication, 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 based on the University's 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 F (Fail) on the relevant assignment and may be required to do additional assignments.

3. The student may be assigned a grade of F (Fail) in the course. If the grade is F (Fail) 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 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. 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. Violation of this policy may result in suspension or withdrawal.

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.

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 the 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: 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 statue governs: (1) access to educational records maintained by the University, and (2) the release of such records. In brief, the statue 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 1 0 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 Raju Chamarthi for assistance 408-685-7258 or raju@uofsa.edu

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: 1747 N. Market Blvd. Suite 225 Sacramento, CA 95834
Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818
Phone Number: (916)574-8900
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 exi sts 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 compliant 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:

The Bureau for Private Postsecondary Education
Physical Address: 1747 N. Market Blvd. Suite 225 Sacramento, CA 95834
Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818
Phone Number: (916)574-8900
Toll Free: (888) 370-7589
Fax Number: (916) 263-1897
Website: 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).

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.

The University of Silicon Andhra relies on open educational resources (OER) to provide library resources to its students. Recent research suggests that student learning is significantly improved when the course is taught with a customized OER and results suggest that student learning outcomes were not negatively affected by the use of OER (Attachment IV.C. I Adapting and Adopting Open Educational Resources). Most of the texts and visual materials related to the Hindustani Music are available in open access databases. We describe below a few of the open educational resources:

doaj.org
Directory of Open Access Journal is a listing of all open access journals and provides direct listing of the relevant article and direct link to the journal web page. This independent database contains over 15 000 peer-reviewed open access journals covering all areas of science, technology, medicine, social sciences, arts and humanities. Open access journals from all countries and in all languages are welcome to apply for inclusion.

jstor.org
JSTOR provides access to more than 12 million academic journal articles, books, and primary sources in 75 disciplines. 7,000+ Open Access ebooks from 90 publishers, including Brill, Cornell University Press, De Gruyter, and University of California Press, are available at no cost to users.

archive.org
The Internet Archive, a non-profit organization, is a digital library that provides free access to researchers, historians, scholars, the print disabled, and the general public. The internet archive contains 28 million books and texts, 14 million audio recordings, 6 million videos, 3.5 million images, and 580,000 software programs. The users can download the books freely or borrow them for two weeks. The internet archive contains many Sanskrit texts in Sanskrit as well as their English translations.

researchgate.net
ResearchGate is the professional network for scientists and researchers. Over 20 million members from all over the world use it to share, discover, and discuss research. Many academic scholars upload their pre-print galleys content to this database.

academia.edu
academia.edu has made 22 million papers available for free. Its goal is to see that research is democratized and that everyone has access to research.

borilib.com/repository
The Bhandarkar institute has one of the largest collections of rare books and manuscripts spanning over 1,40,000 books and 28,000 manuscripts collected in a period of 90 years covering practically every aspect of Orientology. This collection covers several language and scripts such as Sanskrit, Prakrit, Indian regional languages, Classical, and European languages.

ignca.gov.in/divisions/cultural-informatics/kalasampada/

The Kalāsampadā a digital repository of content and information integrated with a user-friendly interface, has been developed to encompass and preserve the rare archival collections of the Indira Gandhi National Centre for the Arts (IGNCA), Ministry of Culture, India. The Kalasampada facilitates the scholars to access and view the materials – over 200,000 manuscripts, over one 100,000 slides, rare books, thousands of rare photographs, audio and video along with highly researched publications.

Learning Management System (LMS)

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.

> 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 act 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, mwv, 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.

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 highpoints 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

University of Silicon Andhra is accredited by the WASC Senior College and University Commission (WSCUC), 1001 Marina Village Parkway, Suite 402, Alameda, CA 94501, 510.748.9001.

Housing

The University of Silicon Andhra is primarily a distance learning institution with only one on-campus program. It does not have any dormitory or housing arrangements. 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 approximately $1,500 per month; a two-bedroom unit averages approximately $2,500 per month. Typically students try to find and live with roommates to reduce the housing costs and also to establish and participate in the exchange of academic ideas and knowledge.

The Office of Student Assistance and Relief

The Office of Student Assistance and Relief is available to support prospective students, current students, or past students of private postsecondary educational institutions in making informed decisions, understanding their rights, and navigating available services and relief options. The office may be reached by calling 848-872-8280 or by visiting https://www.uofsa.edu and completing the contact form located at the following link: https://uofsa.edu/contact-us/

Academic counseling services are available upon request to all enrolled students. Contact the Office of Student Services at studentservicesadmin@uofsa.edu with any requests for assistance.

Facilities and Equipment

The programs of instruction for our programs, except the instruction in our on-campus computer science program, are provided by the University of Silicon Andhra (UofSA) online and can be accessed at https://canvas.uofsa.edu . Instruction will take place over the Internet. There are currently no branch or satellite locations. The instruction for our on-campus computer science program are provided at UofSA's physical location. 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, Microsoft office software, collaboration software like zoom, 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 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 for our on-campus computer science program are located in the San Francisco Bay Area. The faculty/instructors for our online programs are 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. The on-campus offices will primarily be administrative offices and the equipment listed will suffice since all the courses will be web-based.

Technical Requirements from the Student (Laptop or Desktop):

Software Requirements

- Latest Chrome or Firefox browser
- MS Office 2007 and above
- A/V Player, e.g. VLC, QuickTime (current version)
- Acrobat Reader (current version)
- Web conference software client /add-in like zoom. This will be provided in the LMS.
- A basic audio recording tool that allows students 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 higher
- 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

Academic Programs

School of Music

Department of Carnatic Music

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
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

ADMISSION REQUIREMENTS:

- 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.
- An assessment test
- An optional 30-minute video call with our faculty to discuss your practical experience in the field of Carnatic Music

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 (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. This program does not require internship or externship.

KNOWN LIMITATIONS:

-The educational programs offered do not lead to a profession, occupation, trade, or career field requiring license in this state.
-This program may not lead to gainful employment in the field of study.

Course Descriptions:

GCM 501: Musicology-1

This course offers a detailed learning of theoretical and practical application in understanding Carnatic music. The study of ancient treatises and medieval treatises take the student through a chronological and holistic journey of music from the past to the present. The study of ancient treatises reveals a treasure house of information about the nature of the different art forms, their evolution and growth. Treatises like Natya Shastra, Dattilam and Sangita Ratnakara are a source of inspiration for musicologists and musicians, world over.

Further, the course covers the following aspects with respect to Carnatic music: Introduction of grama-murchana-jati concepts, which are the forerunners to present-day concepts like melakartas, ragas, janyas, arohana and avarohana; study of gamakas, the soul of Indian classical music that sets Indian classical music apart from all other genres of music; detailed study of raga lakshanas of prescribed Ragas. Through the study of raga lakshanas the special features, nuances and intricacies of these ragas are expounded; melody, rhythm, lyrics, poetry or language, prosody and other embellishments influence the aesthetics of music. A thorough study of Aesthetics of music is part of this course.

GCM 502: Ragam-Tanam-Pallavi

This course introduces the students to Ragam Tanam Pallavi (RTP), the most complex and challenging piece of practical presentation. This piece is completely based on manodharma involving all the creative elements of rendition including raga alapana, tana, pallavi (along with trikala and tisra rendition), niraval and kalpana svara.

The course enables the student to understand the nitty-gritties of the complexities involved and be able to assimilate and perform by taking a step-by-step approach to understanding RTP. The course offers tala exercises in different nadais. The course covers aspects around rendition of raga alapana. Further, the course introduces and enables students to learn and present the unique manodharma form tanam which is always associated with pallavi rendition (hence the name Ragam Tanam Pallavi). The course also deals with the improvisation aspects of Kalpana swaras in different talas and different nadais with different complicated eduppus. Lastly, the course deals with the ragamalika kalpana swara rendition.

GCM 503: Improvisational Aspects of Compositions

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 Ragas Compositions, Raga Malika, Varnams

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

GCM505: Compositions of Tyagaraja

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

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

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)

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

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

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

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 Carnatic music with all its essentialities.

Duration: One Year (2 semesters per year)
Required Hours: 255 Hours
Required Courses: Total of 5 courses
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring licensure in this state.

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

1. DCM 301: Advanced Theory – (Unit value - 3 credit units)
2. DCM 302: Advanced Theory – (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 REQUIREMENTS:

- 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.

Course Descriptions:

DCM 301: Advanced Theory-1

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

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.

DCM303:Manodharmasangitam(Creative ability)

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 melodical and rhythmical. This course enables the students to understand classical music with its essentialities.

DCM 304: Musical Compositions

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

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

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 Hours: 135 Hours
Required Courses: Total of 3 core mandatory courses
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

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 REQUIREMENTS:

- A high school diploma or GED is required
- Practical music experience of at least 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 weightage across the various methods/metrics.

Course Descriptions:

CCM 101: Basic and Textual Theory

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

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

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

School of Music
Department of Hindustani Music

Master of Arts in Hindustani Music

Master of Arts in Hindustani Music will 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 will be well equipped in all aspects that are important in the study of Hindustani 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
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

ADMISSION REQUIREMENTS:

- 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.

Courses:

GHM 501: Musicology (3 units)
GHM 502: Practical Demonstration and Discussion -I (3 units)
GHM 503: Music History (3 units)
GHM 504: Practical Demonstration and Discussion – II (3 units)
GHM 505: Concert Performance – I (3 units)
GHM 506: Applied Theory (3 units)
GHM 507: Notation Writing and Reading (3 units)
GHM 508: Practical Demonstration and Discussion – III (3 units)
GHM 509: Concert Performance – II (3 units)
GHM 510: Thesis (3 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 Hindustani 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. This program does not require internship or externship.

KNOWN LIMITATIONS:

-The educational programs offered do not lead to a profession, occupation, trade, or career field requiring license in this state.
-This program may not lead to gainful employment in the field of study.

Course Descriptions:

GHM 501: Musicology

This course offers the detailed learning of theoretical and practical applications in understanding Hindustani music. The different theoretical aspects in this course enable the student to understand the musicology around which the Hindustani

music revolves. All the topics involved in the course are of great importance to the understanding of Hindustani music. Students are given information regarding all such aspects that are very important in the study of Hindustani music. This study ensures confidence and a sense of progress for students.

GHM 502: Practical Demonstration and Discussion -I

Khayal is a major form of performance today with variety of expressions. Khayal presentations are complex in nature and require deep knowledge and expertise. The complexity in the rendition of Ashtangas as the Khayal progresses marks its quality. The singing of Khayals in variety of Raagas and Taalas demands artists' professional caliber, their acumen and versatility put together. There are several narrations of Khayal development in the history of music from 1750 onwards and the foundation of Gharanas. History acknowledges all such events down the generations. The complexity of this form takes many months to learn and perform. Hence it is being studied as special papers.

GHM 503: Music History

History of Indian Music in various ages and stages, the history of the great tradition, its core values, ethos, adaptability to different Times will be explained and discussed. Music as a culture of society, its philosophy and its relation to religion in terms of spirituality will be discussed and documented. Indian Music is the only Music in the world which has two fully developed systems (Hindustani and Carnatic) having the same foundation. Born in ancient times of Vedas, Indian Music continues with its living tradition fostered by innovations and experimentations with changing times yet maintaining its core values and identity.

GHM 504: Practical Demonstration and Discussion – II

Allied (Samaprakrutic) 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 beautifying (Raktivardhak) notes 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. Mishra Ragas are a unique composition that consists of amalgam of different ragas. A practitioner is supposed to know the technicalities, aesthetic values of Ragas and their colors. Hence it is studied with importance. Mishra Ragas are invariably presented in present day music concerts. Taranas, Trivat, Chaturang are special compositions that have great practical use in Hindustani music. Study of these compositions provides a very good foundation for any student. These facilitate the understanding aspects of our music.

GHM 505: Concert Performance – I

A concert presentation is the highest achievement of the music career. A Concert performance consists of the artist's entire artistic development, grooming and expression of the moods reflecting his/her entire personality. A student has to imbibe the very culture, ethos and language of music to express the moods of a sensitive soul. It has to be the finest display of the performing art.

GHM 506: Applied Theory

This course offers the detailed learning of theoretical and practical application in understanding Hindustani music. The different theoretical aspects in this course enable the student to understand the musicology around which Hindustani music revolves. All

the topics involved in the course are of great importance in the understanding of Hindustani music. The students are given information regarding all such aspects that are very important in the study of Hindustani music. This study ensures confidence and a sense of progress in the students.

GHM 507: Notation Writing and Reading

Notation writing of music compositions and their elaboration has acquired a great importance. Although music is supposed to be learnt by listening and practice, notation has proved its necessity as a useful tool and important means for documentation and recording. There are two major notation systems in Hindustani music. This course teaches both and their useful comparison. Notation writing and reading has now become an art. Singing by notation has many useful advantages. One can always innovate and improvise with notation script writing, reading and making music.

GHM 508: Practical Demonstration and Discussion – III

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

GHM 509: Concert Performance – II

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.

GHM 510: Thesis

The purpose of this course is to help the students complete their Thesis by conducting meaningful inquiry and research and writing a Master's Thesis. The exposure to research intent and design, methodology and technique, format, presentation, and data management and analysis now become powerful tools as you work on writing a researched master's Thesis. Master's Thesis is designed particularly to provide the platform for the student to apply research skills to demonstrate their mastery of the subject.

School of Dance
Department of Kuchipudi Dance

Master of Arts 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 cataloged, discussed and clearly enumerated.

This program 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 advance a student's knowledge, practice, and understanding of Indian classical dance, its values, techniques, origin, development and its variations. This program 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 Kuchipudi 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.
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

ADMISSION REQUIREMENTS AND CRITERIA:

- 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 Courses:

1. GKD 501: Indian Classical Dances – *3 credit units*
2. GKD 502: Movement, Meaning and Representation – study of Angika and Sattvikabhinayas with reference to Kuchipudi – 3 credit units
3. GKD 503: Complexities and Execution of Rhythm – 3 credit units
4. GKD 506: Research Methods and Thesis Proposal – 3 credit units
5. GKD 507: Thesis – 3 credit units

6. GKD 508: Practice of Kuchipudi Dance as a Solo and Theatre Form – 3 credit units

7. GKD 509: Choreography – 3 credit units

Electives (3 out of 4 courses):

1. GKD 601: Music for Dance – 3 credit units
2. GKD 602: Literary Composers and Compositions for Kuchipudi – 3 credit units
3. GKD 603: Components & Dimensions of Abhinaya – 3 credit units
4. GKD 604: Textual Traditions of Dance in India – 3 credit units

EVALUATION:
The evaluation has 4 components- Final exams, Mid-term exams, assignments, and a Thesis and Oral Defense. 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.

KNOWN LIMITATIONS:
-The educational programs offered do not lead to a profession, occupation, trade, or career field requiring license in this state.
-At present, this program may not lead to gainful employment in the field of study.

Course Descriptions:

GKD 501: Indian Classical Dances

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: Movement, Meaning and Representation – The Study of Angika and Sattvikabhinayas with reference to Kuchipudi

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

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 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 506: Research Methods and Thesis Proposal

A core course at the graduate level. A co-requisite is knowledge of methodology of research. 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: Thesis

The purpose of this course is to encourage and lead students to apply the insight gained in Qualitative and Quantitative Methods during the previous semester (GKD 506) by conducting meaningful inquiry and research and write a master's Thesis. Their exposure to research intent and design, methodology and technique, format and presentation and data management and analysis now become powerful tools as they work on writing a researched topic as a master's Thesis. Master's Thesis is designed particularly to provide the platform for the student to apply experientially the various methods of qualitative inquiry in performance studies. The approach is to draw from interpretive and critical perspectives. Additionally, students gain research experience by working with a topic for interpretation and critique.

Research Methods and Thesis Proposal (GKD 506) course is a pre-requisite for this course.

Elective courses

GKD 601: Music for Dance

This is an elective course at the graduate level. This course will cover melodic structures suitable to different rythemic 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: Literary Composers and Compositions for Kuchipudi

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 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 603: Components and Dimensions of Abhinaya

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*:* Textual Traditions of Dance in India

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

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

Diploma in Kuchipudi Dance

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 Hours: 255 Hours
Required Courses: Total of 5 courses (4 core mandatory and 1 electives)
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

ADMISSION REQUIREMENTS AND CRITERIA:

- 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:

1. DKD 301: History, Origin & development of Kuchipudi dance- 3 credit units
2. DKD 302: Theatreartforms 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:

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.

Course Descriptions:

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

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: Theatre Art Forms of Kuchipudi Dance Tradition

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

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

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

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

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

This course introduces various indigenous dance forms and related art forms like different Kathas-story telling, various Pagaṭiveśālu performed by Kuchipudi and other Bhāgavatulu. 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 D ances l ike t he Yakṣagānam, kalāpas, the Bhāgavata Mela Nāṭakas of Melaṭṭur.

School of Dance
Department of Kuchipudi Dance

Certificate in Kuchipudi Dance

Program Description:

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 Hours: 135 Hours
Required Courses: Total of 3 courses (2 core mandatory and 1 elective totaling up to 3 credit units).
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

ADMISSION REQUIREMENTS AND CRITERIA:

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

Core Courses:

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

Elective Courses:

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

Course Descriptions:

CKD 101: Glimpses of Indian Dance Treatises on Nrutya and Natya

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

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

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

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. *Bhagavatamela*ms 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

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

Master of Arts in Bharatanatyam Dance

Program Description:

This program is aimed at providing the student with a comprehensive and holistic understanding and practice of the Indian classical dance form- Bharatanatyam. Adopting a two-way approach of Practice and Theory, this program is designed to stimulate not only intellectual and scientific inquiry into the various treatises in Sanskrit and Tamil on Indian dance but also experience the actual practice of the dance form. The students will learn a complete repertoire or margam in addition to learning about the cultural and historical evolution of the art form. The main objective of the program is to advance a student's knowledge, practice, and understanding of Indian classical dance, its values, techniques, origin, development and its variations. This program also aims to instruct toward the gaining of expertise and proficiency in performing this art form at its highest level.

Duration: Two-year program. (2 semesters per year)
Required Units: Total of 30 credit units.
Required Courses: 10.
The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

ADMISSION REQUIREMENTS AND CRITERIA:

- 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
- Completion of arangetram or has learnt at least one entire margam

Six Required Core Courses:

GBN 501: Textual Traditions (3 units)
GBN 502: Practical Dance I (3 units)
GBN 503: Composers and Their Contribution to Dance and Music (3 units)
GBN 504: Practical Dance II (3 units)
GBN 505: Thesis I (3 units)
GBN 506: Thesis II (3 units)

Four out of Five Electives Courses:
GBN 601: Sathvikabhinaya (3 units)
GBN 602: Choreography (3 units)
GBN 603: Indian Architecture, Agama Sastra and Dance (3 units)
GBN 604: Rhythm and Nattuvangam (3 units)
GBN 606: Traditional Theater Art Forms (3 units)

EVALUATION:
The evaluation has the following components- Final exams, Mid-term exams, Assignments, a Thesis, and an Oral Defense. Students will be awarded a degree in Master of Arts in Bharatanatyam 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.

KNOWN LIMITATIONS:

-The educational programs offered does not lead to a profession, occupation, trade, or career field requiring licensure in this state.
-At present, this program may not lead to gainful employment in the field of study.

Course Descriptions:

GBN 501: Textual Traditions

The course covers textual traditions in dance, primarily Natya Shastra from ancient period and medieval texts on dance.

GBN 502: Practical Dance I

This course deals with the execution of the compositions in Bharatanatyam. In this course compositions like Mallāri, Allārippu – Kāṇḍa Allārippu, Natesha Kauthuvam , Jatiswaram, Śabdam. Keerthanams(Madhuramadhura , Pithan endralum) are taught, in addition to creating a synthesis of theoretical and practical knowledge.

GBN 503: Composers and their Contributions to the Dance Music

In this course the student will be given an insight into the world of Dance Music. This course enhances the beauty and importance of musical nuances in co - relation with the that is dance. In this course a careful structure of timeline, historical perspective, Philosophical endure, anthropological influence, confluence and execution of Dance music are framed and designed for the better understanding of the dance composition. The course facilitates the seeker to gain the knowledge on the dance music, Vaggeyakaras-contributors who were torch bearers of our intangible heritage.

GBN 504: Practical Aspects of Bharatanatya II

This course deals with the execution of the compositions in Bharatanatyam. In this course compositions like Varnam and Tillana are taught, in addition few educators choice cater to the synthesis of theoretical and practical knowledge.

GBN 505: Research Methods and Thesis Proposal (Thesis I)

The purpose of Research Methods is to introduce students to Qualitative and Quantitative Methods for conducting meaningful inquiry and research. An overview of research intent and design, methodology and technique, format and presentation and data management and analysis are worked on. This prepares the student to write the Master's thesis in the following semester and eventually embark on researching for a Doctoral thesis with confidence. This course is particularly designed to provide an overview of various methods of qualitative inquiry in performance studies.

GBN 506: Thesis II

The purpose of this course, master's Thesis is to encourage and lead students to apply the insight gained in Qualitative and Quantitative Methods during the previous semester (GBN 505) by conducting meaningful inquiry and research and write a master's Thesis. Their exposure to research intent and design, methodology and technique, format and presentation and data management and analysis now become powerful tools as they work on writing a researched dissertation as a master's Thesis. Master's Thesis is designed particularly to provide the platform for the student to apply experientially the various methods of qualitative inquiry in performance studies. The approach is to draw from interpretive and critical perspectives. Additionally, students gain research experience by working with a topic for interpretation and critique.

Thesis 1 (GBN 505) course is pre-requisite for this course.

ELECTIVES

GBN 601: Satvikabhinaya

The four types of abhinaya are - Angika, Vacika, Aharya and Saatvika. This course will delve into the depths of satvika

abhinaya and its execution. Concepts of Bhava and Rasa will be dealt with in detail while exploring Jaavali, Padam, Ashtapadi and abhinaya related items. The focus of this course therefore is to enhance the significance of sattvika abhinaya in a performance.

GBN 602: Choreography

Choreography is one of the most important aspects of any dance form. A holistic understanding of all aspects of the art form would be essential to excel in choreography. In this course, the students will be taken through the various stages involved in choreography and would be presenting a concept choreographed by them.

GBN 603: Indian Architecture, Agama, and Dance

This course offers students will be introduced to Vastushastra - the Architectural details Agamashasatra- Rituals performed in temples contributed for the sustenance of the Temple tradition. The Architectural monuments and temple tradition are studied in accordance with dance tradition of temple. In this course student will be equipped with information on temple traditions, agama culture and the dance tradition.

GBN 604: Rhythm and Nattuvangam

This course deals with rhythm and nattuvangam. Understanding the talam and layam structure and the ability to keep to help the dancer keep to the rhythm is an important aspect of teaching Bharatanatyam. This course focuses on introducing the student to the various patterns of rhythm in the Indian Carnatic system of music and honing their skills to provide support to the dancer.

GBN 606: Traditional Theatrical Art Forms

Natya is a theatrical structure comprising of the eleven elements of Natyasastra. In this course the student is introduced to the traditional Indian theatre art forms prevailing today which have their roots from the period of Natyashastra. India is rich in traditional theater art forms and South India has wide range of theatrical traditions. These forms have been nurtured in medieval times and are continuing intact till present day. In this course there is an attempt to look into the varieties of storytelling traditions, which are entertaining and educative, and their connection with textual sources and oral traditions.

School of Dance
Department of Bharatanatyam

Diploma in Bharatanatyam Dance

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 Hours: 255 Hours
Required Courses: Total of 5 courses (4 core mandatory and 1 electives)

This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

ADMISSION REQUIREMENTS AND CRITERIA:

- High School Student (9-12 grades) or higher
- Practical music experience of 4 years or more, which will be determined by University Faculty screening or assessment.

Core Courses:

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:

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 must complete the mid-term in each course before taking the final exam
- Assignments:
    - Students must complete assignments in each course before taking the course exam
- Quizzes:
    - Students must 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.

Course Descriptions:

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

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

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

This course deals with the execution of the compositions in Bharatanatyam. In this course compositions like jathiswaram, shabdam, 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

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

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 the understand the various traditional folk dance forms, the occasions when they are performed, the customs and rituals associated with it.

DBN402: An Overview of Dasarupakas, Nirupanas and Bhagavatamelas

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

Certificate in Bharatanatyam Dance

Program Description:

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 Hours: 135 Hours
Required Courses: Total of 3 courses (2 core mandatory and 1 elective).
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

ADMISSION REQUIREMENTS AND CRITERIA:

- A high school diploma or GED is required
- Practical dance experience of at least 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 (3 credit units)
2. CBN 102: Practical Dance (3 credit units)

Elective Courses:

1. CBN 201: The evolution and various forms of Indian Classical Dance forms. (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.

Course Descriptions:

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

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

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

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 Languages
Department of Sanskrit

Master of Arts in Sanskrit

Program Description

This program is aimed at providing the student with a comprehensive understanding of Sanskrit language and literature. The varied courses are aimed at offering expertise to the student in different genres of Sanskrit literature. The course curriculum contains some of the well-known texts in each genre thereby providing a deep understanding of each genre. It also provides the necessary critical tools with which the student gauges the prominence and excellence in each of these texts. The program also provides insights into the cultural and social conditions of the past through times unknown to the 13th century from the texts of various ages.

Duration: Two years (2 semesters per year)
Required Units: (30 credit units)
Required Courses: 10 Core Courses - 3 Credit Units each
This program does not require an internship or externship.

GENERAL ADMISSION REQUIREMENTS AND CRITERIA:
A Bachelor's degree from an approved or accredited institution is required
Pass an admissions screening test with a minimum 18 points (out of 25 points) and pass an interview with department chair/faculty

EVALUATION

The evaluation has the following components- Final exams, Mid-term exams, Assignments, Discussions, a Thesis, and an Oral Defense. Students will be awarded a degree in Master of Arts in Sanskrit, 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.

Core Courses:

GSL 501 Sanskrit Classical Literature and Prosody - 3 units
GSL 502 Sanskrit Grammar - 3 units
GSL 503 Purāṇic and Itihāsa Literature - 3 units
GSL 504 Prose and Champu Literature - 3 units
GSL 505 Sanskrit Drama - 3 units
GSL 506 Vedic Literature - 3 units
GSL 507 Advanced Sanskrit Grammar and Linguistics - 3 units
GSL 508 Sanskrit Poetics - 3 units
GSL 509 Research Methods & Thesis Proposal - 3 units
GSL 510 Thesis - 3 units

Course Descriptions:

GSL 501 Sanskrit Classsical Literature and Prosody

This course consists of prosody, second canto of Raghuvaṃśa of Kālidāsa, third canto of Kirātārjunīya of Bhāravi and fourteenth canto of śiśupālavadha of Māgha.

GSL 502 Sanskrit Grammar

This course covers the case system and tense system in Sanskrit grammar. Scholars define Kāraka as that which has a connection with the action conveyed by the verbs. According to some other scholars, Kāraka is the one that causes the performance of an action denoted by the verb. There are seven Vibhaktis or cases. There are six Kārakas in Sanskrit; Kartā, Karman, Karaṇa, Saṃpradāna, Apādāna and Adhikaraṇa. Vibhaktis are different from Kārakas. The senses of the cases and the nature of Kārakas are discussed in the Kārakaprakaraṇam of Siddhāntakaumudi of Bhaṭṭoji Dīkṣita. Lakārārthaprakaraṇa of Siddhāntakaumudi of Bhaṭṭoji Dīkṣita explains the meaning of different tenses and moods in the Sanskrit language.

GSL 503 Purāṇic and Itihāsa Literature

This course consists of Śrīmadbhāgavata – Govardhanoddharaṇa 10th Skandha, chapters 24-27 (No. of verses 120), Śrīmadrāmāyaṇa – Gaṅgāvataraṇa Bālakāṇḍa, 38-44 chapters (No. of verses 125), Mahābhārata – selections from Vanaparva 132-134 chapters (No. of verses 86) and History of Purāṇic and Itihāsa Literature.

GSL 504 Prose and Champu Literature

In this course, History of Mahākāvya Literature, a select portion of the 7th chapter and the complete 8th chapter of Harṣacarita of Bāṇa and Sundarakāṇḍa of Campū Rāmāyaṇa, composed by king Bhoja will be studied to understand Gadya and Campū literature. Gadya is prose. Its difference from poetry lies in its not having a meter. Some of the Vedic texts and some Śāstras were written in this form. It is believed that the composition of prose is more challenging than that of poetry. Hence Gadya Kāvyas are fewer in classical literature. The course comprises the eighth chapter of Harṣacarita, which gives an account of king Harṣa rescuing his sister Rājyasrī. Bāṇa, the author of Kādambari and Harṣacarita, was one of the earliest exponents of prose in Sanskrit literature. Harṣacarita is the story of Bāṇa's patron king, Harṣavardhana. Campū composition is a blend of prose and verse, with equal importance given to both. The prose is generally used for narrations and descriptions and verse for an effective and compact statement. King Bhoja compares this admixture of prose and verse to the combination of vocal and instrumental music. Sundarakāṇḍa of Campū Rāmāyaṇa, authored by king Bhoja is part of this course.

GSL 505 Sanskrit Drama

This course comprises of Mudrarakshasa of Vishakhadatta and Abhijnanashakuntam of Kalidasa. Mudrarakshasa of Vishakhadatta (5th century AD) is a cut and dry political drama with intrigue and intellectual arguments on duty and loyalty. This seven-act play describes the political events of the Maurya period i.e. 4th century AD. The play revolves around the schemes both the ministers. Chanakya eventually prevails by the using the signet of Rakshasa and hence the name Mudrarakshasa (captured or deceived by his official signet ring).

Abhijnanashakuntam of Kalidasa is the crown jewel of his three plays. It is a drama of seven acts that depict the love of King Duṣyanta and Sakuntalā, a hermit girl. The theme of the play was drawn from Sakuntalōpākhyānam of Mahābhāratam. By introducing the ring of Duṣyanta as a token of his memory to Sakuntalā (abhijñāna), and the curse of Durvāsa, Kalidasa gave the play completely different direction. The story pivots on Sakuntalā losing the ring (abhijñāna), and therefore is called Abhijñānaśākuntalam.

GSL 506 Vedic Literature

Rigveda, Samaveda, Yajurveda and Athrvaveda are, arguably, the greatest works of philosophy and literature in the world. They encapsulate the fundamental belief of Indian culture – that there are four principal goals to a human life, dharma (righteousness), artha (wealth), kama (desire) and moksha (liberation). Vedic literature extends beyond the four Vedas and explores this concepts in depth. Vedic literature, in its broader sense, includes Samhita Brahmanas, Aranyakas and Upanishads; the four sub-Vedas and six auxiliary branches, along with Sutra and Smruti Shrouta, Gruhya, Sulba and Kalpasutra. The course contains few hymns from Rigveda on Vishnu, Rudra, Indra and other deities of Vedic lore. Niruktam, one of the six Vedangas (auxiliaries of Vedas, gives the etymology and meanings of the words used in Vedas. Niruktam is considered one of the world's first dictionaries. It demonstrates how words emerge from roots and proves that Vedic hymns (mantras) are meaningful.

GSL 507 Advanced Sanskrit Grammar

This course covers two topics *samāsaprakaraṇam* and Linguistics. Sanskrit has inherited the power of combing two or more words into one unit treated as a single word with regard to the accent, inflexion, construction and meaning. This system in Sanskrit has developed enormously in such a way that it has no parallel in any other language. When a group of words is connected in some syntactical relation into a single form, it is called a compound. Semantic unity, flexional unity and unity of accent are three characteristics of compound words. This course will explain the grammatical rules of compound formation.

This course offers linguistics the science of the structure and development of language. In linguistics we study differences in languages between two points of time. Study of variations in languages from place to place are of great concern to linguistics for changes may be introduced into languages as speakers of one language adopt elements of another. Origin and development of languages, theories, classifications of languages, phonology, semantics, morphology etc., aspects are covered in this course.

GSL 508 Sanskrit Poetics

This course on Sanskrit Poetics will discuss chapters I-IV of the *Kāvyaprakāśa* of Mammaṭa and section I of *Dhvanyāloka* of Ānandavardhana.

GSL 509 Research Methods & Thesis Proposal

This course on MA Thesis (Thesis I – Research Methodology) focuses on the research methods and other components of the MA Thesis. The course is carefully designed to facilitate the student to enter into the world of research and methods of research. The course will also help students understand other components of an MA Thesis such as literature review, findings, discussion of results, and so on.

The impetus behind the course is to make it enjoyable for the student to understand the research process and develop their topics with confidence and ease. The course aims to produce future promising research scholars who can contribute to the field with varied convincing research. The student will work on developing her/his topic of thesis interest in consultation with experienced instructor.

GSL 510 Thesis

The purpose of this course, master's Thesis is to encourage and lead students to apply the insight gained in the GSL 509 - Research Methods and Thesis Proposal course during the previous semester by conducting meaningful inquiry and research and writing a Master's Thesis. The exposure to research intent and design, methodology and technique, format, presentation, and

data management and analysis now become powerful tools as you work on writing a researched Master's Thesis. The approach is to draw from interpretive and critical perspectives. Additionally, students gain research experience by working with a topic for interpretation, critique, and integration.

School of Languages
Department of Sanskrit

Diploma in Sanskrit Language

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 Hours: 255 Hours
Required Courses: Total of 5 courses (4 core mandatory and 1 electives)
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring licensure in this state.
Interagency Language Roundtable (ILR) Level 2 - Limited Level Proficiency

ADMISSION REQUIREMENTS AND CRITERIA:

- A high school d iploma o r GED is required
- Certificate in Sanskrit Language from UofSA or,

Core Courses:

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 Thrivikramabhatta and Playwright Kālidasa -3 credit units

Electives Courses:

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.

Course Descriptions:

DSL 301: Mēghaduta of Kālidasa

This course presents Mēghadūta of Kālidāsa that won the universal admiration. Mēghadūta is 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 sen ds 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

This course presents Sukanāsōpadēśa a selection from Kādambarī of Bāṇa and the work of a great dramatist who was next to Kālidāsa in popularity, Uttararāmacaritam of Bhavabhūti that depicts the story of uttarakanda of 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 abridgment 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 AD. 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

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

This course introduces to the students a campūkāvya and Abhijñānaśākuntalam of Kalidasa which a ll Sanskrit l overs 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 Trivikramabhaṭṭa. 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.

NalaCampu is a text of 7 Ucchvasas 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

This course includes the work of a famous rhetorician, Kuvalayānanda of Appayyadīkṣita. A versatile and prolific writer, Appayyadīkṣita was credited with the authorship of over one hundred works and contributed at least three works on poetics. His second work Kuvalayānanda is an elementary treatise on poetics. It generally adopts the definition and example of the Candrālōka of Jayadēva. Kuvalayānanda of Appayyadīkṣita 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

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 among the grammar texts 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 Languages
Department of Sanskrit

Certificate in Sanskrit Language

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 Hours: 135 Hours
Required Courses: Total of 3 courses (2 core mandatory and 1 elective).
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring licensure in this state.

Interagency Language Roundtable (ILR) Level 1 - Elementary Proficiency

ADMISSION REQUIREMENTS AND CRITERIA:

- 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 weight across the various methods/metrics.

Course Descriptions:

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

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.

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

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.

CSL 201: Introduction to Bhāsa

This course acquaints the students with Pratijñāyaugandharāyaṇam the play of an ancient poet Bhāsa who was regarded as a great dramatist by Kalidasa. Bhāsa, who was referred to by Kalidasa was dated to 2nd century BCE. Theme of Pratijñāyaugandharāyaṇa was drawn from Brihatkathā 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

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 Sthāṇvīśvara 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 Siṁhaladvīpa 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 Languages
Department of Telugu Language

Master of Arts in Telugu

Program Description:

This program is aimed at providing the student with a comprehensive understanding of Telugu language and literature. The varied courses are aimed at offering expertise to the student in different periods and genres of Telugu literature. It contains some of the finest texts in each genre thereby providing a deep understanding of each genre. It also provides the necessary critical tools with which the student gauges the prominence and excellence in each of these texts. The program also provides insights into the cultural and historical evolution of the period between 11th to 20th century vis a vis the literary texts of those ages.

Duration: Two-year program. (2 semesters per year)
Required Units: Total of 30 credit units
Courses: 10
The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

ADMISSION REQUIREMENTS AND CRITERIA:

- Candidates with any bachelor degree may be selected on the basis of performance in the Entrance Test OR
- Diploma in Telugu from University of Silicon Andhra with a bachelor degree OR
- B.A. with Telugu as language from any Indian university OR
- B.A. with Sanskrit or M.A with Sanskrit (with Telugu as mother tongue)

Core Courses:

GTL 501: Classical Poetry: 3 credit units

GTL 502: History of Telugu Literature: 3 credit units

GTL 503: Introduction to Sanskrit Literature – 3 credit units

GTL 504: Grammar & Prosody -3 credit units

GTL 505: Modern Poetry and Fiction: 3 credit units

GTL 506: Aesthetics and Modern Literary Criticism-3 credit units

GTL 507: Thesis – 3 Credit Units

Elective Courses:

GTL 601: Introduction to Linguistics - 3 credit units

GTL 602: Folk Lore - 3 credit units

GTL 603: History and Culture of the Telugus- 3 credit units

GTL 604: Introduction to Pada Literature (Lyrical)-3 credit units

GTL 605: Telugu Drama and Other Performing Arts 3 credit units

EVALUATION

The evaluation has the following components- Final exams, Mid-term exams, Assignments, a Thesis, and an Oral Defense. Students will be awarded a degree in Master of Arts in Telugu, 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.

Course Descriptions:

GTL 501 Classical Poetry

The origin of Telugu poetic tradition dates back to Nannaya's Srimadandhra Mahabharatam, a free translation (trans creation) of the original Sanskrit epic Mahabharata. The present course intends to introduce the student to this long and well-established poetic tradition of Telugu literature. Therefore, Six popular and variety of Classical text were taken to introduce the tradition of Telugu Classical Poetry from different ages. It gives a description of every significant phase in these thousand and odd years of Telugu literature, tracing the gradual evolving of Telugu language, literary forms, major poets and movements. The course deals with major texts and poets in greater details along with their stylistic views.

GTL 502 History of Telugu Literature

This Course traces the evolution of Telugu Literature from the day of its inception to the present day. Different ages, different poets, different genres and their historical background are enunciated and evaluated in this Course. It discusses major poets in detail and minor poets and texts as well so that the student gets glimpses into the complete history of the language and literature. This Course enables the student to put into perspective and context whatever he learns in all the other Courses in the form of texts.

GTL 503 Introduction to Sanskrit Literature

This Course has at its core the Introduction of Sanskrit Language and literature from its inception from Vedic literature to General literature. It gives an introduction about of panchamaha kavyas and detailed explanation Raghuvamsa first canto and Bhasa's Pratima natakam. The course deals with mahakavya, drama genres of Sanskrit literature and Grammar like Sanskrit nouns, verbs, word joinings (sandhis) and compounds (samasas) . This course is needed to understand Sanskrit language in the study of classical Telugu literature.

GTL 504 Grammar and Prosody

A Very important component of Telugu literature is Telugu Grammar and Prosody with multiple dimensions. Grammar is a very essential part of Literature, it helps to understand the language, used in Classical and Modern Poetry.
Usage of words, sentences, Noun, pronoun, verbs and the tunes used in the literature will increase the beauty of any kind of poetry. Prosody gives the rhythm and style to poetry. Various Genres like Gazal and Rubaayi are based on rhythm. Prosody makes a good understanding of these genres.

GTL 505 Modern Poetry and Fiction

This Course introduces to the student three major components of Modern literature, which evolved during the 19th century and early 20th century. The focus of this course is on Modern Blank verse, Novel and short story. It includes writings of poets with varied sensibilities, novelists and short story writers with great range. It showcases the significant phases in the evolving of modernity in Telugu literature with suitable examples from significant authors of those periods.

GTL 506 Aesthetics and Modern Literary Criticism

Telugu literature can be approached from two viewpoints based on Alankara Sastra: Either on the basis of the theoretical premises of Alankara Sastra or on the basis of Western concepts. This course attempts to bridge the gap between these two approaches and introduces the student to evolution, nature and objectives of Alankara Sastra. As part of this, the course introduces the student to concepts like alankara riti, rasa, dhvani, vakrokti, auchitya etc. The course also aims at introducing the concepts of modern critical thought and the qualities of a good critic.

GTL 507 Thesis

After learning all the genres of Telugu Language and Literature, in the core courses and Optional papers in different dimensions, the student should opt Thesis. The Research Methodology and Thesis course gives a wonderful opportunity to learn various methods of Research to get a practical knowledge of application of Theories. Understanding the literature is different from doing research and writing Thesis. Research Methodology gives a basic understanding of pursuing research in a particular subject and many methods of research to analyse Poetry, Prose, Drama, Grammar of the Language or Aesthetics.
Methodology gives a very good understanding of Selecting a research problem from a particular area or genre of literature. The course makes the student understand to collect related Data. Chapter division, hypothesis related to the topic.
The course gives an opportunity to learn different stylesheets to write the thesis, Foot notes, Reference books, Bibliography, etc.

GTL 601 Introduction to Linguistics

The main purpose of this course is to introduce students how to study and research rich ancient languages that have evolved and advanced to modern times. Using the language Telugu as a reference, the objective of the course will be to explore the science and evolution of the language using modern linguistic methods. The course curriculum will include understanding of sounds, word syntax, sentence structure, semantics and nuances of the Telugu language. summary, the course will equip students to understand the Telugu language from a scientific viewpoint, and give them the basic foundation to leverage their understanding comprehensively in other areas of their linguistics studies in current times.

GTL 602 Folklore

A Very important aspect of Telugu literature is its Folk Lore with multiple dimensions. The study of Folk Literature which is mostly by anonymous writers has a wide range of concepts from Ballads to Lullabies, from Epics to regional Folk and dialectic folk traditions. Any study of literature which does not include Folk literature will be incomplete. Hence the student will be introduced to all aspects of Folk Literature as well as Folk Lore in this course.

GTL 604 Introduction to Pada Literature

This Course has at its core the concept of Telugu as a musical language. The musicality of the language is proven in the Pada sahitya. (lyrical literature). The Course describes the evolution of this genre of Telugu literature from its inception (roughly 14th century) to the present day. It gives a description of every significant phase in these six centuries of Telugu pada literature. This course explains and evaluates selected songs of composers like Annamayya, Tyagaraju, Khetrayya and Ramadasu who are associated with Carnatic Music, the predominant musical art form of South India

GTL 605 Telugu Drama and Performing Arts

School of Languages
Department of Telugu Language

Diploma in Telugu Language

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 Hours: 255 Hours
Required Courses: Total of 5 courses (4 core mandatory and 1 electives)
This program does not require internship or externship. The educational programs offered does not lead to a profession, occupation, trade, or career field requiring license in this state.

Interagency Language Roundtable (ILR) Level 2 - Limited Working Proficiency

ADMISSION REQUIREMENTS AND CRITERIA:

- 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:

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:

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.

Course Descriptions:

DTL 301: Introduction to Prabandham

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

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

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

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 widerange of concepts from Ballads to Lullabys; from Epics to regional Folk and dialectic folk traditions. Any study of literaturewhich does not include Folk literature will be incomplete.

ELECTIVES:

DTL 401: Padakavitha

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

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 Languages
Department of Telugu Language

Certificate in Telugu Language

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 Hours: 135 Hours
Required Courses: Total of 3 courses (2 core mandatory and 1 elective).
This program does not require internship or externship. -The educational programs offered does not lead to a profession, occupation, trade, or career field requiring licensure in this state.
Interagency Language Roundtable (ILR) Level 1 - Elementary Proficiency

ADMISSION REQUIREMENTS AND CRITERIA:

- 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.

Course Descriptions:

CTL 101: Introduction to Classical Poetry, Prosody & Grammar

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

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, Dhwani, 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

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

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.

School of Computing
Department of Computer Science

Master of Science in Computer Science

Program Description:

Master of Science in Computer Science is exclusively designed to prepare students for challenging and demanding careers in the computing industry. The program's five pillars are relationship-rich education, tight integration between theory and practice, student success through student engagement, pedagogy informed by learning theory, and computation as a powerful learning aid. Students specialize in one or more areas of computing: Machine Learning (ML)/Artificial Intelligence (AI), Natural Language Processing (NLP), and Computational Linguistics (CL).

Duration: Two years (spread over 4 semesters)

Required Units: 36 Units

Required Courses: A total of 11 courses (5 core courses and 6 electives). One of the core courses is the required 6 Units of internship.

ADMISSION REQUIREMENTS:

- A four-year undergraduate degree from an accredited institution with a GPA of 2.5 on a 4 scale.
- A minimum TOEFL score of 497 on the paper-based test or a minimum score of 60 on the internet-based test. Equivalently, 6.0 on IELTS or 95 on Duolingo. TOEFL or IELTS or Duolingo is required for international students whose mother tongue is not English.
- Typically, no prerequisite courses are required for students with an undergraduate degree in computer science and closely related disciplines (e.g., Information Technology, Information Science, Information Systems, Cybersecurity, Data Science, Software Engineering).

For students whose undergraduate degree is in engineering disciplines (e.g., Mechanical Engineering, Civil Engineering), the following prerequisite courses are required. Examining transcripts on a case-by-case basis will determine the prerequisite courses which are required for a student.

– Object-Oriented Programming
– Algorithms and Data Structures
– Discrete Mathematics
– Probability and Statistics
– Computer Systems Organization

ADMISSION REQUIREMENTS AND CRITERIA:

Students applying to the Master of Science in Computer Science program must submit the following:

- A completed application with application fee.
- Official transcripts for all undergraduate-coursework.
- Official transcripts for all graduate-coursework, if any.
- Two letters of recommendation from those familiar with the student's academic achievement or student's professional experience.
- Official TOEFL or IELTS or Duolingo scores.
- GRE is not required. However, if GRE scores are available, please submit them.

The Computer Science Faculty will assess all admission applications. All applications are considered automatically for merit- and need-based scholarships.

EVALUATION

The evaluation has the following components- Final exams, Mid-term exams, Assignments, Discussions, a Thesis, and an Oral Defense or a Capstone Project in lieu of the Thesis. Students will be awarded a degree in Master of Science in Computer Science, 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.

Program Curriculum

Five Core courses Required for all students (18 Units):

GCS 501: Object-Oriented Programming – 3 Units

GCS 502: Advanced Algorithms – 3 Units

GCS 503: Computer Architecture – 3 Units

GCS 695: Internship – 6 Units

GCS 696: Thesis or GCS 697: Capstone Project – 3 Units

Six Elective Courses out of 13 Courses (18 Units):

Please choose your electives in consultation with your program chair and/or advisor and based on meeting the minimum requirements for your concentration in Machine Learning, Natural Language Processing, or Computational Linguistics.

GCS 601: Computational Linguistics – 3 Units

GCS 602: Machine Learning – 3 Units

GCS 603: Natural Language Processing – 3 Units

GCS 604: Cloud Computing -3 Units

GCS 605: Machine Learning and Linguistics – 3 Units

GCS 606: Advanced Computational Linguistics – 3 Units

GCS 607: Advanced Natural Language Processing Applications – 3 Units

GCS 608: Deep Learning and Neural Networks – 3 Units

GCS 609: Computation and Indian Languages – 3 Units

GCS 610: Artificial Intelligence Applications with Machine Learning – 3 Units
GCS 611: Language Processing in Humans and Machines – 3 Units
GCS 612: Shallow and Deep Natural Language Processing Techniques – 3 Units
GCS 613: Machine Learning for Knowledge Extraction and Reasoning – 3 Units

Course Descriptions:

GCS 501: Object-Oriented Programming

This course provides an immersive and comprehensive exploration of the fundamental principles, practices, and methodologies that underpin the dynamic field of software engineering using object-oriented programming. It is designed to provide aspiring software engineers and computing professionals with a strong foundation to understand, analyze, design, and develop complex software systems. Through a blend of theoretical concepts, practical object-oriented programming exercises, and real-world case studies, students will gain a deep understanding of the software development lifecycle, from requirements gathering and system design to implementation, testing, and maintenance. Emphasis will be placed on cultivating critical thinking, problem-solving skills, and collaborative teamwork, mirroring the challenges and demands faced by software engineers.

The course focuses on the practical aspects of software development and using the industry-standard software engineering tools. Students develop a working software application in a team environment. By successfully completing this course, students will be well-equipped to tackle complex software engineering challenges, collaborate effectively in software development teams, and embark on further advanced studies in specialized software engineering domains.

GCS 502: Advanced Algorithms

This course will prepare students to think critically and strategically when confronted with intricate computational challenges. It delves into the intricate world of algorithmic design and analysis, offering students an opportunity to explore the cutting-edge techniques that power modern computational solutions. The course builds upon foundational concepts covered in an undergraduate algorithms course, challenging students to tackle complex computational problems efficiently and creatively. Through a comprehensive study of advanced data structures, graph algorithms, optimization techniques, and algorithmic paradigms, students will gain a deeper understanding of how algorithms drive innovation in various domains, including artificial intelligence, computational biology, networking, and more. The course will emphasize both theoretical rigor and practical applications and equips students with the tools to analyze algorithmic complexities, design optimal solutions, and implement efficient algorithms.

GCS 503: Computer Architecture

An in-depth understanding of computer architecture is critical for both software and hardware engineers. This course explores the intricate interplay between hardware design, instruction set architecture, and system performance. The course is designed to equip students with a comprehensive grasp of advanced concepts in computer architecture. The course topics include Microarchitecture

Design, Instruction Set Architecture (ISA) Analysis, Parallelism and Multithreading, Memory System Design, Performance Analysis and Benchmarking, Emerging Trends and Future Directions. Apply theoretical knowledge to practical scenarios through hands-on projects. Design, simulate, and optimize microarchitectures using industry-standard tools, and develop parallel algorithms for performance-critical applications.

Case Studies: Examine real-world case studies of successful and innovative computer architecture designs. Understand how architectural decisions have shaped the evolution of computing systems. By the end of this course, students will not only possess a deep understanding of the fundamental principles that underlie modern computer architecture but will also be equipped to analyze, design, and optimize computing systems for a wide range of applications. Whether aspiring to become hardware architects, software developers, or researchers in the field, students will be well-prepared to contribute to the ever-evolving world of computer architecture. Apply theoretical knowledge to practical scenarios through hands-on projects. Design, simulate, and optimize microarchitectures using industry-standard tools, and develop parallel algorithms for performance-critical applications.

Case Studies: Examine real-world case studies of successful and innovative computer architecture designs. Understand how architectural decisions have shaped the evolution of computing systems. By the end of this course, students will not only possess a deep understanding of the fundamental principles that underlie modern computer architecture but will also be equipped to analyze, design, and optimize computing systems for a wide range of applications. Whether aspiring to become hardware architects, software developers, or researchers in the field, students will be well-prepared to contribute to the ever-evolving world of computer architecture. Students will apply theoretical knowledge to practical scenarios through hands-on projects. They will design, simulate, and optimize microarchitectures using industry-standard tools, and develop parallel algorithms for performance-critical applications. Students will also examine real-world case studies of successful and innovative computer architecture designs. Finally, they will examine how architectural decisions have shaped the evolution of computing systems.

By the end of this course, students will develop a deep understanding of the fundamental principles that underlie modern computer architecture. They will be equipped to analyze, design, and optimize computing systems for a wide range of applications.

GCS 601: Computational Linguistics

This course is designed for students with an interest in linguistics, computer science, and the exciting realm where language and technology converge. This introductory course in Computational Linguistics offers a comprehensive exploration of the intersection between linguistics and computer science. Students will embark on a journey to understand how language and technology converge to enable machines to understand, process, and generate human language. The course delves into the fundamental concepts, methodologies, and tools that underpin the field, providing a solid foundation for further study and application. Through a balanced blend of theoretical lectures, hands-on programming exercises, and practical projects, students will gain insights into phonetics, phonology, morphology, syntactic and semantic analysis, pragmatics, language acquisition, and Psycholinguistics. By the end of the course, students will develop a deepened appreciation for the intricacies of human language and equipped with the skills to construct computational solutions that contribute to advancements in fields such as machine learning, speech processing, information retrieval, and more.

GCS 602: Machine Learning

This course provides an accessible gateway into the dynamic field of machine learning, equipping students with fundamental concepts, techniques, and tools essential for understanding and engaging with real-world applications. Through a balanced blend of theoretical foundations and hands-on practical exercises, students will explore the core principles of supervised and unsupervised learning, delve into popular algorithms such as decision trees, neural networks, and clustering methods. Students will gain proficiency in leveraging industry-standard programming libraries to analyze datasets, train models, and evaluate performance. Aspiring data scientists and computing scientists will emerge from this course with a solid grasp of machine learning essentials and a springboard for further exploration into advanced topics. No prior machine learning experience required.

GCS 603: Natural Language Processing

This course offers a transformative educational journey as we unravel the boundless possibilities of Natural Language Processing (NLP) in shaping the future of human-computer interaction. Students will embark on a captivating journey through the dynamic realm of language and technology, delving into the intricate mechanisms that enable computers to understand, process, and generate human language. Through a combination of theoretical foundations and hands-on practical exercises, participants will gain a deep understanding of key NLP concepts, techniques, and methodologies. The course will cover a wide spectrum of lower-level NLP tasks including language modeling, language detection, sentence and word segmentation, part-of-speech (PoS) tagging, named entity recognition (NER), and parsing. Students will be exposed to a variety of state-of-the-art tools and frameworks, enabling them to design and implement NLP solutions that cater to real-world challenges across diverse domains.

GCS 604: Cloud Computing

Cloud computing has emerged as a fundamental paradigm that revolutionizes the way we deploy, manage, and utilize computing technology resources. In this course, students will learn the core concepts of cloud computing, offering them a comprehensive understanding of its principles, architectures, and practical applications. Through a balanced blend of theoretical discussions and hands-on exercises, students will explore various cloud service models (Infrastructure as a Service, Platform as a Service, Software as a Service), deployment models (public, private, hybrid, and multicloud), and key technologies underpinning cloud environments (virtualization, containerization, and orchestration). By examining real-world case studies and industry best practices, students will acquire the skills needed to design, implement, and manage cloud-based solutions that optimize scalability, reliability, security, and cost-efficiency.

GCS 605: Machine Learning and Linguistics

Computational Linguistics tasks assume the availability of a machine readable corpus, preferably in Unicode format. This course will focus on how to efficiently and accurately convert printed or handwritten text into machine-readable formats. The course offers a comprehensive exploration of the principles, algorithms, and applications that underlie the fascinating realm of Optical Character Recognition (OCR) technology. Through a combination of theoretical concepts, practical exercises, and hands-on projects, students will gain a profound understanding of OCR's significance, challenges, and cutting-edge advancements. Course topics include OCR Algorithms and Techniques, Character Segmentation and Layout Analysis, Feature Extraction and Representation, Language and Script Diversity, Pre-Processing and Noise Reduction, Evaluation Metrics and Performance Analysis, Document Analysis and Post-Processing. By the end of this course, through hands-on projects and practical exercises, students will possess a deep understanding of OCR technology, its underlying principles, and its vast range of applications. They will be equipped with the skills to design, implement, and

evaluate advanced OCR systems that can handle complex document layouts, diverse languages, and challenging image conditions.

GCS 606: Advanced Computational Linguistics

This advanced computational linguistics course offers an in-depth exploration of cutting-edge techniques and theories at the intersection of linguistics and computer science. Building upon foundational concepts, students will delve into language variation, language and culture, language contact, language change, writing systems, and language applications. Through a combination of theoretical lectures, hands-on programming assignments, and research-oriented projects, participants will gain a comprehensive understanding of the challenges and opportunities in processing human language using computational methods. Prerequisite: GCS 601 or permission of the instructor.

GCS 607: Advanced Natural Language Processing Applications

Building upon foundational NLP concepts, this course delves into advanced techniques and tools that empower the creation of intelligent systems capable of comprehending, generating, and manipulating human language. Through a combination of theoretical exploration and hands-on practical projects, students will tackle real-world challenges such as machine translation, information extraction, topic modeling, text summarization, document clustering and classification, question-answering systems, dialogue systems, sentiment analysis, and language generation. With an emphasis on bridging the gap between theoretical understanding and practical implementation, students will gain proficiency in utilizing state-of-the-art NLP frameworks and libraries, thereby nurturing their ability to design innovative and impactful NLP solutions. By the end of this course, students will possess the expertise to craft intricate NLP applications that contribute to fields spanning from data analytics to customer engagement and healthcare, empowering them to thrive in the rapidly evolving landscape of modern technology and communication. Prerequisites: A solid foundation in NLP fundamentals and programming proficiency in languages such as Python.

GCS 608: Deep Learning and Neural Networks

In this course, students will explore the foundational principles, advanced techniques, and real-world applications of deep learning. Throughout this engaging journey, students will unravel the inner workings of neural networks, understanding their ability to mimic human brain functions and process complex data patterns. The course begins with an understanding of the fundamental concepts of activation functions, loss functions, and gradient descent and moves on to exploring various neural network architectures such as convolutional and recurrent networks. Students will acquire a comprehensive toolkit to tackle diverse problem domains. In addition, the course will delve into the art of designing, training, and fine-tuning deep neural networks, addressing challenges like overfitting and vanishing gradients. The course will expose the students to practical projects that span image recognition, natural language processing, and generative modeling. By blending theoretical knowledge with hands-on experimentation using popular deep learning frameworks, such as TensorFlow and PyTorch, students will grasp the theoretical underpinnings and develop the skills necessary to engineer powerful machine learning applications.

GCS 609: Computation and Indian Languages

The rich tapestry of languages in India, spanning from Sanskrit to modern indic languages, presents a captivating backdrop for exploring the intricate relationship between computation and linguistic diversity. This course examines the dynamic interplay

between linguistics and computer science, offering students a unique opportunity to explore the challenges and possibilities of processing, analyzing, and utilizing Indian languages in the digital age. Course topics include Linguistic Diversity, Computational Linguistics in INdian Language Context, Script and Character Encoding, Text Processing and Tokenization, Language Resources and Corpora, Machine Translation and Language Generation, NLP Applications in Indian Languages, Language Technology for Cultural Preservation, Emerging Trends and Future Directions. Prerequisites: Basic understanding of linguistics and computer science. Familiarity with programming languages (Python preferred).

GCS 610: Artificial Intelligence Applications with Machine Learning

The course is designed to provide students with a comprehensive understanding of the practical applications of artificial intelligence (AI) through the lens of machine learning (ML) techniques. This intermediate-level course explores the intersection of AI and ML, equipping students with the skills and knowledge necessary to leverage advanced algorithms and models for solving real-world problems. Course topics include Applications in Natural Language Processing, Social Network Analysis and Community Detection, Time-Series Analysis with Dynamic Bayesian Networks, Hidden Markov Models and Sequential Data, Influence Diagrams for Decision Making, Medical Diagnosis and Healthcare Applications, Recommender Systems and Collaborative Filtering, Sensor Networks and Environmental Monitoring. By the end of the course, students will have a well-rounded perspective on how artificial intelligence and machine learning intersect to create innovative solutions across various domains. This knowledge will empower them to contribute effectively to the ever-evolving landscape of AI applications and serve as a strong foundation for further research and professional development in the field.

Prerequisites: Completion of introductory graduate-level courses in computer science and machine learning is recommended. Familiarity with programming languages such as Python and basic concepts of linear algebra and calculus will be advantageous.

GCS 611: Language Processing in Humans and Machines

Language is a fundamental aspect of human communication and cognition, and its understanding and processing form the cornerstone of both natural language processing (NLP) in machines and cognitive linguistics in humans. This interdisciplinary course examines the relationship between language processing in human beings and the development of computational models for simulating and enhancing language understanding in machines. Course topics include an overview of human language processing and its cognitive mechanisms, historical evolution of natural language processing in machines, role of linguistics in understanding language processing, sycholinguistic theories of sentence processing and comprehension, language production and speech planning in humans, language acquisition and its implications for machine learning, semantic representation and word sense disambiguation, challenges in cross-lingual and multilingual processing, language models, bias and fairness in language models, misinformation and fake news detection, and privacy concerns in text data analysis. Prerequisites: Basic knowledge of linguistics and programming concepts.

GCS 612: Shallow and Deep Natural Language Processing Techniques

Language is a cornerstone of human communication, and this course delves into the computational methods and techniques that enable computers to understand, generate, and manipulate human language. The course will explore the spectrum of NLP techniques, from shallow methods to deep learning approaches, equipping students with the skills necessary to process and analyze text data for a variety of applications.

Course topics include natural language processing (NLP) vs. computational linguistics (CL), shallow NLP techniques (syntactic and dependency parsing, information extraction), deep NLP techniques (sequence-to-sequence models for machine translation, language modeling and text generation, transfer learning and pre-trained language models, attention mechanisms and their applications), social implications of NLP technology, and recent advancements and emerging trends in NLP. By end of this course, students will have the skills and knowledge to tackle complex language processing tasks and contribute to the evolving field of natural language understanding and generation. Prerequisites: basic understanding of programming and data structures, and familiarity with machine learning concepts.

GCS 613: Machine Learning for Knowledge Extraction and Reasoning

The ability to extract, transform, and load (ETL) data effectively, while ensuring its quality and reliability, is critical for informed decision-making and successful business operations. There are two major parts to the course: data extraction and transformations using machine learning techniques, and assessing the quality of the extracted data. This course delves into the fundamental principles, techniques, and tools required to navigate the complex landscape of data extraction and quality assessment. Students will learn the intricacies of data extraction processes from diverse sources, such as databases, APIs, web scraping, and more. Through hands-on exercises and real-world case studies, students will master techniques to handle various data formats and structures, ensuring seamless integration into analytical workflows. The course places a strong emphasis on data quality assessment and enhancement. Students will explore methodologies to detect and rectify inconsistencies, outliers, missing values, and other data anomalies. By immersing themselves in practical scenarios and utilizing advanced data quality tools, students will develop the expertise needed to improve data accuracy, completeness, and reliability.

GCS 695: Internship

This is a dynamic and immersive course designed to bridge the gap between academic knowledge and real-world application. This course offers students the invaluable opportunity to engage in a hands-on learning experience within their chosen field of study. Through carefully selected and supervised internships, students will have the chance to apply theoretical concepts learned in the classroom to practical, professional settings.

Emphasis will be placed on developing essential skills such as critical thinking, problem-solving, effective communication, and teamwork. Under the guidance of experienced mentors, students will undertake meaningful projects, tackle industry-specific challenges, and gain a deeper understanding of the complexities and intricacies of their field of study. Regular reflection and guided discussions will encourage students to analyze their experiences, explore ethical considerations, and identify potential areas for growth. By the end of this course, students will have expanded their academic horizons and also developed a strong foundation for their future careers, making them better-equipped, confident, and adaptable professionals in an ever-evolving global workplace.

GCS 696: Thesis

This course is a culmination of the masters graduate student’s academic journey, designed to foster a deep understanding of their chosen field of study and develop their research and analytical skills to an exceptional level. This course provides an unparalleled opportunity for students to engage in original and rigorous research, contributing to the advancement of knowledge within their

discipline. Throughout the course, students will be encouraged to demonstrate a high degree of intellectual autonomy. They will refine their ability to identify research gaps, formulate well-defined research questions, and design methodologies to address these questions effectively. A comprehensive review of relevant literature will be a crucial component of the course. A significant portion of the course will be dedicated to the development of a high-quality research thesis. Students will learn to structure and present their work in a clear, concise, and coherent manner, adhering to academic writing conventions. This is an intellectually demanding and rewarding experience, fostering the growth of future scholars and researchers who will contribute significantly to their field. Students who successfully complete this course will leave with a profound sense of accomplishment and a well-developed skill set that will serve them well in their future academic and professional endeavors.

GCS 697: Capstone Project

This is an advanced-level course designed to provide students with a comprehensive and immersive experience in planning, executing, and presenting a substantial applied research project within their chosen field of study. This course is a vital step towards preparing graduate students to excel as scholars and practitioners in their chosen fields. The course emphasizes the development of critical research skills, including problem formulation, literature review, experimental design, data collection and analysis, as well as effective communication of findings through both written reports and oral presentations. Students will work closely with faculty mentors to refine their applied research objectives, navigate methodological challenges, and make meaningful contributions to the existing body of knowledge. Through guided discussions, peer reviews, and collaborative workshops, students will engage in a dynamic learning environment that fosters intellectual curiosity, academic rigor, and interdisciplinary dialogue. By the end of the course, students will have conducted preliminary research, implemented and tested a prototype implmentation of an applied research topic, and honed their scholarly communication abilities.

Admission

Program-specific Requirements

Admission requirements vary by program. See the relevant Catalog sections for program-specific requirements in Academic Programs (above sections).

International Students

International student applicants must meet all admission requirements for the graduate program to which they are applying, including official transcripts. Official transcripts from universities outside the United States must be evaluated by a credential evaluation service that is a member of NACES such as the World Education Services, Inc. (WES). All graduate applicants must submit a course-by-course evaluation, which includes certification of equivalency to a U.S. bachelor's degree and a conversion to a U.S. grade point average (GPA) on a 4.0 scale.

International students whose first language is not English are required to submit one of the following as proof of English language proficiency.

Please see the International Admissions webpage for specific requirements:
https://www.uofsa.edu/cc/school-of-sciences/computer-science/information-for-international-student/

The UofSA admissions requirements are detailed below.

English is the language of instruction. All learning materials are in English. The language courses in the School of Languages will be taught in the respective language. The following table identifies the level of English language proficiency (TOEFL) required of all students and the kind of documentation of proficiency.

Applicants can demonstrate English proficiency by fulfilling ONE of the following criteria:

English Test Documentation of Proficiency	Minimum Qualifying Score (For Graduate Programs)	Minimum Qualifying Score (For Diploma and Certificate Programs)
TOEFL – Test of English as a Foreign Language – Internet Based (iBT)	60	50
TOEFL – Test of English as a Foreign Language – Paper Based (pBT)	497	463

Or

	To Demonstrate English Proficiency, Submit the Following Documentation of Proficiency:

Secondary Education in an English-speaking country	Diploma or Transcript; and a Letter from School (if the medium of instruction is not printed as English either on Diploma or Transcript)
International High School Diploma (where English is the primary language of instruction)	Diploma or Transcript; and a Letter from School (if the medium of instruction is not printed as English either on Diploma or Transcript)
Advanced level of English as a Second Language (ESL) or College-Level English Composition with a "B" grade or better	Official Transcript
Degree from a college or university in the U.S., U.K., Canada, Australia or New Zealand	Official Transcript

Besides the TOEFL, UofSA also accepts IELTS: 6.0, and Duolingo: 95 test scores. The University of Silicon Andhra does not provide English language instruction. Please consult with the Office of Admissions.

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

Prior Experiential Learning

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

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.

Graduation Requirements

The students must satisfactorily demonstrate acquisition of the knowledge and methods taught in each course. Test results and p ractical demonstration of techniques may apply. The scores or GPA requirements for graduation are explained in the course syllabi. Except for the Master of Science in Computer Science, there no internship or externship requirements. 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 paid.

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 pre-scheduled times according to various time zones.

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

New Year's Day
Martin Luther King, Jr. Day
President's Day
Memorial Day
Juneteenth Day
Independence Day
Labor Day
Indigenous People's Day
Veteran's Day
Native American Heritage Days (Thanksgiving Thursday and Friday)
Christmas Day

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 or other disciplines.

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 Raju Chamarthi for assistance 408-685-7258 or raju@uofsa.edu

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: 1747 N. Market Blvd. Suite 225, Sacramento, CA 95834
Mailing Address: P.O. Box 980818, West Sacramento, CA 95798-0818
Phone Number: (916)574-8900
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

The State of California established the Student Tuition Recovery Fund (STRF) to relieve or mitigate economic loss suffered by a student in an educational program at a qualifying institution, who is or was a California resident while enrolled, or was enrolled in a residency program, if the student enrolled in the institution, prepaid tuition, and suffered an economic loss. Unless relieved of the obligation to do so, you must pay the state-imposed assessment for the STRF, or it must be paid on your behalf, if 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.

You are not eligible for protection from the STRF and you are not required to pay the STRF assessment, if you are not a California resident, or are not enrolled in a residency program.

It is important that you keep copies of your enrollment agreement, financial aid documents, receipts, or any other information that documents the amount paid to the school. Questions regarding the STRF may be directed to the Bureau for Private Postsecondary Education, 1747 N. Market Blvd. Suite 225 Sacramento, CA 95834. Phone Number: (916) 574-8900, Website: www.bppe.ca.gov.

To be eligible for STRF, you must be a California resident or are enrolled in a residency program, prepaid tuition, paid or deemed to have paid the STRF assessment, and suffered an economic loss as a result of any of the following:

1. The institution, a location of the institution, or an educational program offered by the institution was closed or discontinued, and you did not choose to participate in a teach-out plan approved by the Bureau or did not complete a chosen teach-out plan approved by the Bureau.
2. You were enrolled at an institution or a location of the institution within the 120-day period before the closure of the institution or location of the institution, or were enrolled in an educational program within the 120 day period before the program was discontinued.
3. You were enrolled at an institution or a location of the institution more than 120 days before the closure of the institution or location of the institution, in an educational program offered by the institution as to which the Bureau determined there was a significant decline in the quality or value of the program more than 120 days before closure.
4. The institution has been ordered to pay a refund by the Bureau but has failed to do so.
5. The institution has failed to pay or reimburse loan proceeds under a federal student loan program as required by law, or has failed to pay or reimburse proceeds received by the institution in excess of tuition and other costs.
6. You have been awarded restitution, a refund, or other monetary award by an arbitrator or court, based on a violation of this chapter by an institution or representative of an institution, but have been unable to collect the award from the institution.
7. You sought legal counsel that resulted in the cancellation of one or more of your student loans and have an invoice for services rendered and evidence of the cancellation of the student loan or loans. To qualify for STRF reimbursement, the application must be received within four (4) years from the date of the action or event that made the student eligible for recovery from STRF.

A student whose loan is revived by a loan holder or debt collector after a period of non-collection may, at any time, file a written application for recovery from STRF for the debt that would have otherwise been eligible for recovery. If it has been more than four (4) years since the action or event that made the student eligible, the student must have filed a written application for recovery within the original four (4) year period, unless the period has been extended by another act of law. 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 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. Equipment items are non-refundable after the cancellation period.

Total Student Charges and Fees

Tuition	**$2700 (Certificate), $5400.00 (Diploma), $9000.00 (MA), $27,000.00 (MSCS)**
Application Fee	**$25.00** This fee is Non-Refundable. (One time for New Students)
Registration Fee	**$75.00** This fee is Non-Refundable for the program, (One time for New Students)
STRF Fee	**Currently $ 0.00** per $1000.00 of institutional charges. This fee is Non-Refundable. This fee is included in the tuition for each program when applicable.
Returned Checks Fee	**$35.00** This fee is Non-Refundable.
Late Payment Fees/ Payment Plan Fees	**$25.00** (per payment) applicable only to those students on a payment plan, or 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 charged 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 range is $300-$900 for the entire program. There is no refund since students have to purchase on their own.
Equipment	N/A
Lab Supplies/Kits	N/A
Uniforms or Other Special Protective Clothing	N/A
In-resident Housing	N/A
Tutoring	N/A
Assessment Fees for Transfer of Credits	N/A
Fees to Transfer Credits	N/A
Charges Paid to An Entity Other than an Institution	N/A

Tuition and Total Program Charges

Program	Period of Attendance	Tuition for the entire duration of the Program	Semester Fee for the Program (assuming student registers for two courses)	Estimated Total Charges for the entire duration of the Program including Books and other fees such as the fees defined above
Master of Arts in Carnatic Music	2 years (Four Semesters)	$9,000.00	$1800 (Tuition Fees) $180 (Books and Other Fees)	$9,900.00
Diploma in Carnatic Music	1 Year (Two Semesters)	$5,400.00	$2160 (Tuition Fees) $240 (Books and Other Fees)	$6,000.00
Certificate in Carnatic Music	1 Year (Two Semesters)	$2,700.00	$1800 (Tuition Fees) $200 (Books and Other Fees)	$3,000.00
Master of Science in Computer Science	2 years (Four Semesters)	$27,000.00	$6,750 (Tuition Fees) $180 (Books and Other Fees)	$27,900.00
Master of Arts in Hindustani Music	2 years (Four Semesters)	$9,000.00	$1800 (Tuition Fees) $180 (Books and Other Fees)	$9,900.00
Master of Arts in Kuchipudi Dance	2 Years (Four Semesters)	$9,000.00	$1800 (Tuition Fees) $180 (Books and Other Fees)	$9,900.00
Diploma in Kuchipudi Dance	1 Year (Two Semesters)	$5,400.00	$2160 (Tuition Fees) $240 (Books and Other Fees)	$6,000.00
Certificate in Kuchipudi Dance	1 Year (Two Semesters)	$2,700.00	$1800 (Tuition Fees) $200 (Books and Other Fees)	$3,000.00
Master of Arts in Bharatanatyam Dance	2 years (Four Semesters)	$9,000.00	$1800 (Tuition Fees) $180 (Books and Other Fees)	$9,900.00
Diploma in Bharatanatyam Dance	1 Year (Two Semesters)	$5,400.00	$2160 (Tuition Fees) $240 (Books and Other Fees)	$6,000.00
Certificate in Bharatanatyam Dance	1 Year (Two Semesters)	$2,700.00	$1800 (Tuition Fees) $200 (Books and Other Fees)	$3,000.00
Diploma in Sanskrit Language	1 Year (Two Semesters)	$5,400.00	$2160 (Tuition Fees) $240 (Books and Other Fees)	$6,000.00
Certificate in Sanskrit Language	1 Year (Two Semesters)	$2,700.00	$1800 (Tuition Fees) $200 (Books and Other Fees)	$3,000.00
Master of Arts in Telugu	2 years (Four Semesters)	$9,000.00	$1800 (Tuition Fees) $180 (Books and Other Fees)	$9,900.00
Diploma in Telugu	1 Year (Two Semesters)	$5,400.00	$2160 (Tuition Fees) $240 (Books and Other Fees)	$6,000.00
Certificate in Telugu	1 Year (Two Semesters)	$2,700.00	$1800 (Tuition Fees) $200 (Books and Other Fees)	$3,000.00

A typical period of a semester of attendance at the MA level will cost you $900 per course without a payment plan, but if you are on a payment plan, $50 will be added for a given semester. As a hypothetical example, if you registered for two courses in a given semester, without being on a payment plan, you will pay $1800, but if you registered for two courses in a given semester, on a payment plan, you will pay $1850. The other charges that might apply may include a returned check fee, if you wrote a check and did not have sufficient funds in your account, or you did not pay on time as agreed. You are responsible for these amounts, if a student obtains a loan to pay for an educational program, the student will have the responsibility to repay the full amount of the loan plus interest, less the amount of any refund, and that, if the student has received federal

student financial aid funds, the student is entitled to a refund of the money not paid from federal student financial aid program funds.

Deferred Tuition Plan

Tuition is due in full prior to each term during registration. An alternate payment plan can be arranged in which 1/3 of the tuition is paid at time of the registration, 1/3 by the beginning of the seventh week of the term, and 1/3 by the beginning of the twelfth week. For the alternate plan, there is a $25 charge per installment processing. A late fee of $25 will be assessed once during each of the three payment periods if payment is not made by the deadline. Students who wish to pay tuition with the plan must enter credit card information at the time of the course registration, or mail UofSA posted date checks by no later than 5 days from the registration week. The 2nd and the 3rd payments will be processed by charging the credit card or by cashing the checks. All payments must be made in accordance with this schedule, despite loan arrangements, funding through employer, etc. All students must be current in tuition at the end of the quarter to enroll in subsequent quarters.
*If a student defaults on a payment installment, his/her access to classes may be denied during the quarter until it is remedied. Students will not be allowed to register for future classes until the balance is clear. Additionally, if there is a default on a payment, the deferred payment plan will not be an option provided to any further in their program.

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 the visa services provided is only for the Master of Science in Computer Science on-campus program because the instruction in other programs is primarily online.

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 In accordance with CEC §94920, institutions shall refund 100 percent of the amount paid for institutional charges, less a reasonable deposit or application fee not to exceed two hundred fifty dollars ($250), if notice of cancellation is made through attendance at the first class session, or the seventh day after enrollment, whichever is later. The institutional refund policy for students who have completed 60 percent or less of the course of instruction, and who have not canceled 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.

CALCULATION OF REFUND AMOUNT: The last date of actual attendance is used in calculating any refund amount. The refund to be paid to you for your program of instruction shall be calculated as follows:

1. Deduct a registration fee not exceeding one hundred fifty dollars ($150.00) 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 purposes of calculating a refund is derived by multiplying the total hours scheduled for attendance by the hourly charge for instruction.
5. The refund would be any amount in excess of the figure derived in #4 that was paid by the student.
6. The refund amount shall be adjusted for equipment, if applicable.

Hypothetical Example:

1. The total tuition paid for a 720-clock hour program, including a $75.00 registration fee.....$10,875.00
2. Deduct the registration fee $75.00
3. Remaining tuition paid.....$10,800.00
4. Divide the remaining tuition paid by the total clock hours (720) to determine the hourly rate.....$15.00

5. The number of clock hours completed.....500

6. Multiply the hourly rate by the completed hours (500) for the amount of tuition owed..... .$ 7,500.00

7. Subtract the amount owed from the remaining tuition paid to calculate the refund amount.....$3,300

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 degree, diploma, or certificate you earn in the educational program is also at the complete discretion of the institution to which you may seek to transfer. If the credits or degree, diploma, or certificate 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 credits or degree, diploma or certificate will transfer.

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 k now 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 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 registrar's office 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. The university will, therefore, makes 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. If the student fails to return from a leave of absence, she/he will be withdrawn from the program.

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) If a student is absent for 2 consecutive semesters without the prior approval of the designated UofSA official(s), then the student will be automatically considered on academic probation and his/her admission to the program will be cancelled.
   If the student was on probation for 2 consecutive semesters and did not complete the probationary period satisfactorily, the student will be immediately dismissed at the end of the probationary period. If the student completes the probationary period satisfactorily, the student will be immediately allowed to return to a regular student status. If the student was dismissed for any of the reasons a) through i) above, the student will not be allowed to re-enroll in any of UofSA programs. The student will be informed about probation or dismissal by the student services via an email to the student's email address on file.

Satisfactory Student Progress

Determinations of satisfactory student progress and the methods of evaluation of student performance are delineated in the extensive course syllabus available to the students in the Canvas Learning Management System. Academic performance in all courses is evaluated on a letter-grade basis:

GRADE	Percentage %	GPA
A	90-100	4.0
B	80-89	3.0
C	70-79	2.0
D	60-69	1.0
F	<60	0.0

Students must maintain satisfactory progress toward the degree and have a cumulative GPA of 3.0 or higher to graduate and comply with all program policies.

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.