

**Aria University Academic Catalog (August 25,  
2025 - August 6, 2026)  
1521 California Circle  
Milpitas, CA 95035  
1-844-872-8680  
<https://aria.edu>**

May 23, 2026

**Table of Contents**

<b>Introduction</b>	<b>7</b>
Mission Statement . . . . .	7
Vision Statement . . . . .	7
Institutional Learning Outcomes/Objectives . . . . .	7
Objective 1 - Knowledge and Critical Inquiry . . . . .	8
Objective 2 - Cultural Awareness . . . . .	8
Objective 3 - Applied Learning . . . . .	8
Objective 4 - Communication . . . . .	8
Objective 5 - Scholarly Research and Information Literacy . . . . .	8
Student Achievement . . . . .	8
Notice to Current and Prospective Students . . . . .	9
Notice to Prospective Degree Program Students and Preenrollment Disclosure . . . . .	9
Additional Important Facts about the University . . . . .	10
Academic Freedom Statement . . . . .	11
<b>Senior Management</b>	<b>11</b>
Anand Kuchibhotla – President . . . . .	11
Raju Chamarthi – CEO . . . . .	12
Venkat Gudivada, PhD – Provost . . . . .	12

Board of Trustees . . . . .	13
<b>Faculty</b>	<b>15</b>
School of Dance - Department of Kuchipudi Dance Faculty . . . . .	15
School of Dance - Department of Bharatanatyam Dance Faculty . . . . .	19
School of Music - Department of Carnatic Music Faculty . . . . .	21
School of Music - Department of Hindustani Music Faculty . . . . .	22
School of Languages - Department of Sanskrit Faculty . . . . .	23
School of Languages - Department of Telugu Faculty . . . . .	25
School of Computing - Department of Computer Science Faculty . . . . .	26
<b>Academic Programs</b>	<b>29</b>
Language of Instruction . . . . .	30
Response Times . . . . .	31
Approval of the Disclosure Statement . . . . .	31
<b>Academic Policy</b>	<b>31</b>
Credit Hour Requirements . . . . .	31
Attendance Requirements . . . . .	32
Diversity and Inclusion . . . . .	32
Accommodation for Disability . . . . .	32
Academic Integrity, Ethical Behavior, and Academic Dishonesty . . . . .	32
Academic Dishonesty and Ethically Inappropriate Behavior . . . . .	33
Penalties for Academic Dishonesty/Ethically Inappropriate Behavior . . . . .	35
Remediation Policy . . . . .	36
Appropriate Behavior . . . . .	36
Alcohol and Controlled Substances Policy . . . . .	37
Rehabilitation . . . . .	37
Getting Help . . . . .	37
Legal Sanctions . . . . .	37
Compliance . . . . .	38
The Federal Family Educational Rights and Privacy Act of 1974 . . . . .	38
Student Grievance Process . . . . .	39
Non-discrimination . . . . .	40
Sexual Harassment and Assault . . . . .	40
Disciplinary Action . . . . .	40
Questions or Complaints . . . . .	41
<b>Library and Learning Resources</b>	<b>41</b>
<b>Learning Management System (LMS)</b>	<b>42</b>
<b>Accreditation</b>	<b>44</b>

<b>Housing</b>	<b>44</b>
<b>The Office of Student Assistance and Relief</b>	<b>44</b>
<b>Facilities and Equipment</b>	<b>44</b>
<b>Laptop/ Desktop Requirements for the Students</b>	<b>45</b>
Software Requirements . . . . .	45
Hardware Requirements: PC Users . . . . .	45
Hardware Requirements: Mac Users . . . . .	46
Hardware Requirements: All users . . . . .	46
<b>Academic Programs of the School of Dance</b>	<b>46</b>
Ph.D. in Indian Classical Dance . . . . .	47
Admission Requirements . . . . .	47
Program Learning Outcomes . . . . .	47
Required Core/Foundational Courses (15 Units) . . . . .	48
Required Research Courses (36 Units) . . . . .	48
Concentration Elective Courses (9 Units) . . . . .	49
Evaluation . . . . .	49
Known Limitations . . . . .	49
Course Descriptions . . . . .	50
<b>Academic Programs of the Department of Carnatic Music (School of Music)</b>	<b>53</b>
Master of Arts in Carnatic Music . . . . .	53
Admission Requirements . . . . .	54
Core Courses . . . . .	54
Evaluation . . . . .	54
Known Limitations . . . . .	54
Course Descriptions . . . . .	55
Diploma in Carnatic Music . . . . .	57
Admission Requirements . . . . .	57
Evaluation . . . . .	58
Course Descriptions . . . . .	58
Certificate in Carnatic Music . . . . .	59
Core Courses . . . . .	59
Admission Requirements . . . . .	59
Evaluation . . . . .	59
Course Descriptions . . . . .	60
<b>Academic Programs of the Department of Hindustani Music (School of Music)</b>	<b>60</b>
Master of Arts in Hindustani Music . . . . .	60
Admission Requirements . . . . .	61
Evaluation . . . . .	61

Known Limitations . . . . .	61
Course Descriptions . . . . .	62
<b>Academic Programs of the Department of Kuchipudi Dance (School of Dance)</b>	<b>64</b>
Master of Arts in Kuchipudi Dance . . . . .	65
Admission Requirements . . . . .	65
Graduation Requirements . . . . .	66
Core Courses . . . . .	66
Elective Courses (Choose 3) . . . . .	66
Evaluation . . . . .	67
Known Limitations . . . . .	67
Course Descriptions . . . . .	67
Elective courses . . . . .	69
Diploma in Kuchipudi Dance . . . . .	70
Admission Requirements . . . . .	70
Core Courses . . . . .	70
Electives Courses (Choose one) . . . . .	71
Evaluation . . . . .	71
Course Descriptions . . . . .	71
Certificate in Kuchipudi Dance . . . . .	72
Admission Requirements . . . . .	72
Core Courses . . . . .	73
Elective Courses (Choose one) . . . . .	73
Evaluation . . . . .	73
Course Descriptions . . . . .	73
<b>Academic Programs of the Department of Bharatanatyam Dance (School of Dance)</b>	<b>74</b>
Master of Arts in Bharatanatyam Dance . . . . .	74
Admission Requirements . . . . .	75
Core Courses . . . . .	75
Electives Courses (Choose four) . . . . .	75
Evaluation . . . . .	76
Known Limitations . . . . .	76
Course Descriptions . . . . .	76
Diploma in Bharatanatyam Dance . . . . .	78
Admission Requirements . . . . .	78
Core Courses . . . . .	78
Elective Courses . . . . .	79
Evaluation . . . . .	79
Course Descriptions . . . . .	79
Certificate in Bharatanatyam Dance . . . . .	80
Admission Requirements . . . . .	80
Core Courses . . . . .	81

Elective Courses . . . . .	81
Evaluation . . . . .	81
Course Descriptions . . . . .	81
<b>Academic Programs of the Department of Sanskrit (School of Languages)</b>	<b>82</b>
Master of Arts in Sanskrit . . . . .	82
Admission Requirements . . . . .	83
Evaluation . . . . .	83
Core Courses . . . . .	83
Course Descriptions . . . . .	84
Diploma in Sanskrit Language . . . . .	86
Admission Requirements . . . . .	87
Core Courses . . . . .	87
Electives Courses . . . . .	87
Evaluation . . . . .	87
Course Descriptions . . . . .	88
Certificate in Sanskrit Language . . . . .	89
Admission Requirements . . . . .	90
Core Courses . . . . .	90
Elective Courses . . . . .	90
Evaluation . . . . .	90
Course Descriptions . . . . .	91
<b>Academic Programs of the Department of Telugu Language (School of Languages)</b>	<b>91</b>
Master of Arts in Telugu . . . . .	91
Admission Requirements . . . . .	92
Core Courses . . . . .	92
Elective Courses (Choose three) . . . . .	92
Evaluation . . . . .	93
Course Descriptions . . . . .	93
Diploma in Telugu Language . . . . .	95
Admission Requirements . . . . .	96
Core Courses . . . . .	96
Electives Courses . . . . .	96
Evaluation . . . . .	97
Course Descriptions . . . . .	97
Elective Courses . . . . .	98
Certificate in Telugu Language . . . . .	98
Admission Requirements . . . . .	98
Core Courses . . . . .	99
Elective Courses . . . . .	99
Evaluation . . . . .	99
Course Descriptions . . . . .	99

<b>Academic Programs of the Department of Computer Science (School of Computing)</b>	<b>100</b>
Master of Science in Computer Science . . . . .	100
Admission Requirements . . . . .	101
Evaluation . . . . .	101
Core Courses . . . . .	102
Elective Courses (Choose six) . . . . .	102
Course Descriptions . . . . .	102
International Students . . . . .	109
<b>General Education Requirements</b>	<b>110</b>
<b>Graduation Requirements</b>	<b>110</b>
<b>University Calendar and Holidays</b>	<b>110</b>
<b>Attendance and Tardiness Policy</b>	<b>111</b>
<b>Employment Upon Graduation</b>	<b>111</b>
<b>Student Grievance Process</b>	<b>111</b>
The Bureau for Private Postsecondary Education . . . . .	112
Student Tuition Recovery Fund (STRF) Fees . . . . .	112
Students' Right to Cancel . . . . .	114
Total Student Charges and Fees . . . . .	114
Tuition and Total Program Charges . . . . .	115
<b>Deferred Tuition Plan</b>	<b>118</b>
Refund Policy . . . . .	118
Federal or State Loans . . . . .	120
Withdrawal . . . . .	120
Notice Concerning Bankruptcy . . . . .	121
NOTICE CONCERNING TRANSFERABILITY OF CREDITS AND CREDEN-	
TIALS EARNED AT ARIA UNIVERSITY . . . . .	121
Student Records . . . . .	121
Maintenance of Student Records . . . . .	123
<b>Transcripts</b>	<b>124</b>
<b>Placement Services</b>	<b>124</b>
<b>Leave of Absence</b>	<b>124</b>
<b>Program Completion Extension Policy</b>	<b>125</b>
Certificate Programs . . . . .	125
Diploma Programs . . . . .	125

Master of Arts (MA) and Master of Science (MS) Programs . . . . .	126
Additional Requirements . . . . .	126
<b>Student Conduct</b>	<b>126</b>
Reasons for Potential School Disciplinary Action . . . . .	126
<b>Satisfactory Student Progress</b>	<b>127</b>
Updating the School Catalog . . . . .	128
Provision of the School Catalog to Students . . . . .	128

## Introduction

Aria University is accredited by the WASC Senior College and University Commission (WSCUC), 1001 Marina Village Parkway, Suite402, Alameda, CA 94501, 510.748.9001. WSCUC is a recognized accrediting agency by the United States Department of Education.

## Mission Statement

Founded upon the rich culture and values of India and rooted in the traditions of India, Aria University 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. Aria University 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

Aria University 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. Aria University 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 Aria University. The five ILO's below describe the competencies that every student will have after successful completion of her/his education at Aria University:

### **Objective 1 - Knowledge and Critical Inquiry**

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

### **Objective 2 - Cultural Awareness**

Aria University 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.

### **Objective 3 - Applied Learning**

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

### **Objective 4 - Communication**

Aria University 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.

### **Objective 5 - Scholarly Research and Information Literacy**

Aria University 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**

Aria University 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.

Aria University 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 Aria University. 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 Aria University currently does not participate in any federal or state financial aid programs.

### **Notice to Prospective Degree Program Students and Preenrollment Disclosure**

This institution is approved by the Bureau for Private Postsecondary Education to offer degree programs. Aria University 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. 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. Aria University 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 Aria University 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 Aria University, 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 Aria University 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.

Aria University will be a change agent in contemporary higher education milieu:

- Aria University 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. Aria University education will enable students to generate products, models, solutions, and expressions that draw from rich Indian resources throughout the ages.

- Aria University 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.
- Aria University education, at all levels, will focus on student passions and distinct learning styles, maximizing flexibility in learning modalities, pace, and content.
- Aria University will reconfigure the structure of the academic programs through technology and global resources.
- Pluralism will be at the center of Aria University 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 Aria University will invest in facilitating and fostering creativity as a core quality of educational leadership.

## **Academic Freedom Statement**

Aria University 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. Aria University 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.

## **Senior Management**

### **Anand Kuchibhotla – President**

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 13,000 students. Anand is recognized and honored for his leadership and creativity by several organizations.

## **Raju Chamarthi – CEO**

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 13000+ students and 3000+ 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 Aria University academic activities.

## **Venkat Gudivada, PhD – Provost**

Dr. Venkat Gudivada is an educator, researcher, and an academic administrator. He has over thirty years of professional experience that spans multiple institutions, both academia and industry. Prior to this position, he served as a professor and chair of the Computer Science Department at East Carolina University and he was a professor and founding chair of the Weisberg Division of Computer Science at Marshall University. His industry tenure spans over six years as a vice president for Wall Street companies in the New York City area including Merrill Lynch (now Bank of America Merrill Lynch) and Financial Technologies International (now GoldenSource). Previous academic tenure includes work at the University of Michigan, University of Missouri, and Ohio University.

He has published over 120 peer-reviewed technical articles and rendered professional service in various roles including conference program chair, keynote speaker, program committee member, and guest editor of IEEE journals. He has received several awards in recognition of his research, service, and leadership.

Dr. Gudivada’s research sponsors include National Science Foundation, National Aeronautics and Space Administration, U.S. Department of Energy, U.S. Department of Navy, U.S. Army Research Office, Marshall University Foundation, and West Virginia Division of Science and Research. His current research interests encompass Personalized and Adaptive Learning, Machine Learning, Generative AI, and Computational Linguistics. Dr. Gudivada received a PhD degree in Computer Science from the University of Louisiana at Lafayette.

## Board of Trustees

- **Prabhakar Kalavacherla, CPA**, is the Board Chair of Aria University. 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. 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 the California University of Science and Medicine, a medical university in Southern California. The university has the 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.

- **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 Jalandhar, India and St. Xavier Medical College in Aruba. Dr. Mukkamala is serving as a Managing Trustee of Chinmaya Vishwa Vidhyapeeth, a Deemed University in Kerala.

- **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.
- **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 having 3rd party 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.

## Faculty

### School of Dance - Department of Kuchipudi Dance Faculty

#### Dr. Yashoda Thakore

Dr. Yashoda Thakore is Chair of the Department of Kuchipudi at Aria University, California, and a scholar-performer specializing in Kuchipudi and Devadasi Nrityam, with a focus on reclaiming the repertoire of hereditary women dancers. She trained under Guru Sobha Naidu and the Kalavantulu women, and holds a Ph.D. on the interrelationship between yoga and Indian classical dance. Her publications include *Kaivalya: Joy in Yoga and Dance*, the critical edition of *Nritta Ratnavali* (IGNCA), and articles with Springer and Oxford University Press on caste, gender, and embodiment in South Asian dance. She has lectured at Emory University, the University of Pennsylvania, UCLA, and Wesleyan University, and has presented at international conferences. Dr. Thakore is an ICCR-empaneled performer, is graded A-Top by

Doordarshan, Government of India, and is a recipient of the Bangalore Nagaratnamma Award and the Ugadi Puraskaram from the Government of Andhra Pradesh.

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### **Dr. Anupama Kylash**

Dr. Anupama Kylash is a Professor of Kuchipudi Dance at Aria University, California. She earned her Ph.D. in Kuchipudi dance from the University of Hyderabad, and trained in Kuchipudi under Dr. Uma Rama Rao and in Vilasini Natyam under Padma Bhushan Swapnasundari. She has given more than a thousand performances and conducted over fifty workshops, lecture-demonstrations, and paper presentations across multiple countries. She has authored two books on the Telugu pada poets Annamacharya and Kshetrappa, and serves on the panel of several universities as an adjudicator for doctoral dissertations, as well as on the Board of Studies for the Department of Dance at the University of Hyderabad.

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### **Dr. Sumitra Velury**

Dr. Sumitra Velury is a Professor in the Department of Kuchipudi Dance at Aria University, California, and a distinguished Kuchipudi dancer, scholar, educator, and researcher with decades of contributions to Indian classical dance and cultural studies. She holds two master's degrees — an M.A. in Industrial Relations and Personnel Management from Andhra University and an M.A. in Kuchipudi Dance from Potti Sreeramulu Telugu University — along with a Ph.D. in Dance from Potti Sreeramulu Telugu University, with a doctoral thesis titled “Origin and Development of Kuchipudi Dance, with Special Reference to Bhama Kalapam.”

She also serves as a Guest Lecturer at Potti Sreeramulu Telugu University, a Faculty Member at Veda Samskriti Samiti, Hyderabad, and a Faculty Member in Kuchipudi at Sanchalana School of Dance, affiliated with Pracheen Kala Kendra. She is a Member of the Board of Studies for both Potti Sreeramulu Telugu University, Andhra Pradesh, and Aurora Colleges, Hyderabad.

Dr. Velury has authored two books — on Sutradhara and on gamified pedagogy in Indian dance for children — and has presented research papers and published articles on Kuchipudi, Indian literature, and cultural heritage in leading journals and at seminars. Her honors include the “Beacon of the Light” Award (2025), a Senior Fellowship from the Ministry of Culture, Government of India (2016), and the title “Natya Vidhyadhari.” Alongside her artistic and academic work, she remains active in cultural outreach and social service.

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### **Dr. P. Rama Devi**

Dr. P. Rama Devi is a Professor at Aria University, California, and a senior Kuchipudi exponent with more than 50 years of experience as a scholar, guru, choreographer, author, and organizer, holding an A grade from Doordarshan. Trained from the age of four under the traditional guru, the late Sri Mahankali Srimannarayana garu, she holds M.A., M.Phil., and Ph.D. degrees in Kuchipudi Dance — her doctoral research was a comparative study of Chaturvidha Abhinayas between Kathakali and Kuchipudi Yakshaganas — and is currently pursuing a D.Litt. She founded the Sri Sai Nataraja Academy of Kuchipudi Dance in 1989, which now has two branches in India and one in the USA, and also serves as Adjunct Professor guiding Ph.D. scholars at Alliance University in Bangalore.

Dr. Rama Devi has authored seven books, choreographed thirty dance ballets, and written nine dance dramas in the Kuchipudi tradition. She has performed extensively at national and international festivals, presented research papers, and conducted workshops across India and the United States. Her most significant contribution is the revival of the nearly extinct Golla Kalapam and Dadinamma Kalapam traditions, which she continues to perform and teach at the university level. She is the recipient of the National Tagore Fellowship (2025–26) from the Ministry of Culture, Government of India, and the Andhra Pradesh State Kalaratna Award (2026).

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### **Dr. Yamini Yasoda Kurati**

Dr. Yamini Yasoda Kurati is an Assistant Professor of Kuchipudi Dance at Aria University, California, and an exponent of the form. She trained in Kuchipudi under eminent gurus in the village of Kuchipudi from 1994 to 2005, beginning at age eleven. Her training included Kalapas under Dr. Chinta Ramanadham; Yakshaganas under Padma Shri Vedantam Satyanarayana Sarma and Pasumarthy Rattaiah Sarma; and solo dances and Nrityarupakas under Vedantam Rattaiah Sarma. She has worked extensively on presenting the nuances of Kuchipudi’s theatrical traditions — Kalapas, Yakshaganas, and Nrityarupakas — alongside solo repertoire. Dr. Kurati holds a Ph.D. in Dance from the University of Hyderabad, and her latest publication, “Characters and Aharya of Kuchipudi Nrityarupakas: An Analytical Study,” appears in *The International Research Specialist*.

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### **Dr. Sindhuja Suryadevara**

Dr. Sindhuja Suryadevara is an Assistant Professor of Kuchipudi Dance at Aria University, California, and a dedicated and disciplined practitioner of dance. She holds master’s degrees in Kuchipudi and Carnatic music and a Ph.D. in Dance from the University of Hyderabad,

supported by a UGC scholarship, bringing both scholarly depth and creative acumen to her work. She holds a Doordarshan grade in Kuchipudi and has performed widely in India and abroad to critical acclaim. She received her Kuchipudi training from Smt. B. Madhavi, Smt. Padma Kalyan, Sri Vedantam Raghava, and Dr. Yashoda Thakore, and continues to develop her craft through workshops led by exponents in dance and allied arts. Initially trained in Bharatanatyam, she continues to expand her movement vocabulary through Odissi training.

Dr. Suryadevara's choreographic work spans both solo and group pieces, noted for clarity and expressive detail, and she also provides Nattuvangam and vocal support to other dancers. As founder-director of Sinjini School of Arts, she has nurtured aspiring dancers and musicians in Kuchipudi and Carnatic music. Beyond the stage, she has contributed to academic and cultural discourse through papers, talks, lecture-demonstrations, and publications at national and international forums.

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### **Dr. Devi Girish**

Dr. Devi Girish is an Assistant Professor of Kuchipudi Dance at Aria University, California, and an acclaimed Kuchipudi artiste, scholar, choreographer, and educator known for integrating performance with academic inquiry. An alumna of the Sarojini Naidu School of Performing Arts, University of Hyderabad, she trained under Prof. Anuradha Jonnalagadda and Guru Vempati Ravishankar. With her husband and artistic collaborator, P. Girish Chandra, she has carved a distinctive niche in Kuchipudi through innovative choreography and intellectually rooted performance practice. With over eighteen years of experience in performance, teaching, and research, she is co-founder of Aathmakalpa Kuchipudi Nrithyagram, Hyderabad. Her honors include Natya Prathibha, Nritya Vilasini, Natya Mayooram, and the Parashmani Devadasi Rashtriya Puraskar, and she is empaneled as a "Promising Category Artist" by the Ministry of Culture, Government of India.

A graded artiste with Doordarshan, Hyderabad, Dr. Girish has performed extensively across India and internationally through the *Festival of India Abroad* initiative, including performances in Myanmar, China, Dubai, and the United States. She was invited as a TEDx performer in 2020 for the presentation *Ananta*, and later as a TEDxYouth speaker in 2024, where she spoke on the contemporary relevance of Indian classical arts. She has served as a jury member for the Kerala State Youth Festival and as an external examiner for academic programs in India and abroad. Her scholarly work engages with aesthetics, gender, identity, and cultural politics in Indian classical dance.

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### **Dr. Katyayani Kanak**

Dr. Katyayani Kanak is an Assistant Professor of Kuchipudi Dance at Aria University, California. For the past eighteen years, she has worked in the field of Kuchipudi as a dancer, scholar, curator, and teacher, bringing fresh perspectives to every aspect of the form. She has presented work on platforms including Darpana and Karthik Fine Arts as a soloist, and her thesis, “From Stage to Screen, and Back: A Study of the Dialogue between Kuchipudi and Telugu Cinema,” is regarded as a benchmark in research on the form.

She is co-founder, with her guru DSV Sastry, of the Lasyakalpa Foundation, through which she has brought numerous artists to Hyderabad, and has curated the dance film festival *Ghuraa: The Grotesque Goddess*. Her portrayal of Mahakali in the acclaimed production of the same name, created by Prof. Anuradha Jonnalagadda, has been described as sensitive, powerful, and deep.

A graded artist with Doordarshan, Dr. Kanak takes on short but enriching teaching stints at institutions such as IIT Hyderabad and the University of Hyderabad, where she works with students ranging from absolute beginners to professionals. She also mentors independent dancers seeking to refine their craft. As muse to her guru’s choreographic endeavors — undertaking literary research, costume design, and translating those choreographies through her own intelligent, intuitive movement — she has helped shape the trajectory of Kuchipudi in meaningful ways.

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### **Chandrakanth Mamillapalli**

Chandrakanth Mamillapalli is a Lecturer in Mridangam at Aria University, California. He trained under Guru Sri Palakurthi Ramachandra Sharma, completing his diploma with distinction and a master’s degree in Mridangam from Potti Sreeramulu Telugu University, Hyderabad. A versatile percussionist, he performs for classical concerts, dance (Kuchipudi and Bharatanatyam), fusion, and recordings, and plays the Ghatam, Morsing, and Khanjira. He represented India at the International Drum Festival in Cairo in 2016. He has taught Mridangam since 2014 and also practices Nattuvangam. He previously served as Mridangist at the Department of Dance, S.N. School of Arts and Communications, University of Hyderabad.

### **School of Dance - Department of Bharatanatyam Dance Faculty**

1. **Dr. Karuna Vijayendra** received her PhD 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. S. Divyasena** is 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, and USA. She completed her PhD 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 BA, MA, MPhil, and PhD. 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, and Yoga.
5. **Dr. Padmaja Suresh** is an acclaimed artist of Bharatanatyam and researcher. Dr. Suresh 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.

Dr. Suresh 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, Subramaiiah Trust award and others.

### **School of Music - Department of Carnatic Music Faculty**

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 PhD 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** received her PhD 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** Dr. T.K. Saroja received her PhD in Indian music titled "Contribution of Sangita Sahitya Kalanidhi Sriman Nallanchakravartula Krishnamacharyulu garu to South Indian Music" from Sri Padmavathi Mahila Viswa Vidyalayam, Tirupathi. She is working as a Lecturer in Music in the International Institute of Information Technology Hyderabad (IIITH). Dr. Saroja is a music trainer, performer, composer, and researcher, actively involved in both practice and pedagogy. She holds post graduate degrees in Carnatic Music and Mathematics as well as a Visharad degree in Hindustani classical music from Akhil Bharatiya Gandharva Mahavidyalaya.
5. **Dr. Padma Sugavanam** is a Carnatic vocalist with an interdisciplinary PhD (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. Shobana Swaminathan** received her MA and MPhil degrees in Indian Music from University of Madras and PhD from Mother Teresa Women's University. Dr. Shobana is a Veena artist and a graded performer of All India Radio. She passed the National Eligibility Test (NET) conducted by University Grants Commission (UGC). Dr. Shobana's teaching experience spans multiple institutions, including the University of Madras (Institute of Correspondence Education), Mother Teresa Women's University (School of Distance Education), Tamil Nadu Music and Fine Arts University and Vel's University. She served as Principal at Sri Annai Kamakshi College of Fine Arts affiliated to Tamil Nadu Music and Fine Arts University for four years. She is a recipient of Junior research fellowship from Ministry of Culture, Government of India. Dr. Shobana is a guest faculty for Veena at Temple of Fine Arts, Singapore. She has given concerts at various sabhas and institutions in India and abroad. Dr. Shobana has presented research papers at several National and International seminars and published papers in several music journals.
7. **Dr. Shyamala Vinod** is a musicologist, an academician of music, and a certified vocalist 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.
8. **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 Faculty**

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.

Dr. Desai 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 over twenty years. A Law graduate from Nagpur University acquired her MA and PhD 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.

Dr. Thatte 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 IAS 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 Faculty**

1. **Dr. Vasanta Lakshmi** received her PhD 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 state government of Andhra Pradesh.

2. **Dr. Bhandaram Vani** received her PhD and MPhil 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 PhD in the subject of Vyakarana Shabdabodha and Natural Language Processing (NLP) from the same institution.

Dr. Sanka 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** received her MPhil and PhD degrees 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 seventeen research articles. She has also served as an external PhD examiner.
5. **Dr. Anupama Ryali** completed her doctorate in Sanskrit Sahitya on the topic “Bṛhat-trayyām 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 Śiśupālavadhā 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 fifteen graduate theses and dissertations and has published research papers, articles of interdisciplinary 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 forty-five years of teaching experience, published twelve books in Sanskrit and Telugu, attended National and International seminars and conferences. He mentored and served as a

guide to 16 MPhil and ten PhD students. His specialized areas are Sanskrit grammar and Literature, Telugu Grammar and Classical Literature.

### **School of Languages - Department of Telugu Faculty**

1. **Dr. Mrunalini Chunduri**, a Gold Medalist in Undergraduate and Post graduate programs, received her PhD and MPhil degrees in Telugu literature from Osmania University. She guided 18 PhD students and 40 MPhil degree students. She has published 25 books including short story, literary criticism, biography and translations. She is a well known literary critic, Researcher, Translator, Feminist thinker and Media personality. She has several recognitions in the areas of academic teaching and innovative research. She traveled globally to present papers on Telugu and Comparative literatures in conferences. She has held many administrative positions during her tenure in Telugu University. She has received many awards including Best Teacher by the State Government.
2. **Dr. Gangisetty Lakshminarayana** is a distinguished scholar in both Telugu and Sanskrit. He holds MA, MPhil and PhD degrees in Telugu from the University of Hyderabad, as well as MA, PhD and BEd degrees in Sanskrit from the National Sanskrit University, Tirupati. His research primarily focuses on a comparative study of Sanskrit and Telugu literature and grammar. With 19 years of teaching experience, ranging from school to university levels, Gangisetty Lakshminarayana has an impressive academic record. He has been recognized with several gold medals for securing the first rank in various programs: two in BEd, one in MA (Telugu), one in PG Diploma in Yoga Vijnana, and one in Temple Culture Diploma. He has delivered 30 distinguished lectures at academic institutions and participated in 31 workshops. His research contributions include 77 papers presented at national and international seminars and 67 articles published in various books and journals. Gangisetty Lakshminarayana has authored eight books.
3. **Dr. Varija Rani Palepu** received her PhD in Comparative Literature (Telugu and Sanskrit) and M.Phil degree in Telugu literature from the University of Hyderabad. She holds Master's degrees in Telugu, Sanskrit, and Communication & Journalism, along with a Postgraduate Diploma in Computer Applications. A gold medalist and recipient of a national scholarship in Literature from the Ministry of Culture, Government of India. She is proficient in Telugu grammar, as well as Sanskrit grammar and literature, prosody, and classical literature. With over 21 years of postgraduate teaching experience, Dr. Varija Rani has presented papers at national and international seminars. Under her guidance, 16 scholars have completed their PhDs, and 8 more are currently pursuing their doctoral research. She is a Professor at the University of Hyderabad and actively involved in academic and administrative bodies across institutions.
4. **Dr. Addanki Srinivas** received his PhD in Telugu from the Andhra University. He has published over forty 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** earned his MA, MPhil and PhD degrees. He has mentored and served as an advisor to Three PhD students He is a well-known literary critic in Telugu speaking states. As a critic, he published Ten books and edited Five books. He received many awards, including Maharishi Badayan Vyas Samman (Rashtrapati Award, 2016), 2010 Sahitya Vimarsa Puraskaram', from Potti Sriramulu Telugu University, for the book 'Lakshmanarekha', Kolakaluri Bhageerathi Vimarsha Puraskaram, and Sahrudaya Sahitya Vimarsha Puraskaram for the book Pratibimbam.
6. **Dr. Vizaibhaskar Deerghasi** received his MA degree from Andhra university and his PhD in Telugu from 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 Andhra Pradesh state for four years and retired from service in 2020.

Dr. Deerghasi is a popular Telugu playwright and so far written twenty-five plays and six playlets. Many of his dramas have been translated into different Indian languages and English. 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** received his MPhil degree in Telugu and wrote a thesis on 'Chindu Bhagavatam – vastuvu, pradarshana reetula adhyayanam' under the supervision of Prof. Gadla Aruna Kumari, University of Hyderabad. Dr. Rao earned his PhD degree from Osmania University, Hyderabad. His doctoral dissertation 'Chindu kalakarula jeevana chitranam- sahityanusheelanam' was completed under the supervision of Professor Tangeda Kishen Rao, former Vice Chancellor of Potti Sriramulu Telugu University, Hyderabad.

Dr. 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 Faculty**

1. Dr. Venkat Gudivada received his PhD degree in Computer Science from the University of Louisiana at Lafayette. 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 thirty 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 5,700 citations.

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. Vijendra Raj Apsingekar** received his PhD in Electrical Engineering from New Mexico State University. He has over twenty years of industry experience in productizing research. Currently, he serves as Director, AI Research Engineering at Samsung Research America in the San Francisco Bay area.
3. **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 PhD degree in Microbiology from the New South Wales, Sydney.
4. **Dr. Quan Do** is an Assistant Professor in the Radiology Department at Mayo Clinic (Rochester, Minnesota) and an Affiliate Professor of Computer Science at Aria University. 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 PhD 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.

5. **Dr. Pratap Chillakanti** is a distinguished Professor and is a strategic advisor. Dr. 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, Dr. Chillakanti 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. Dr. Chillakanti also taught courses through the UC Berkeley extension.

Dr. Chillakanti 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.

Dr. Chillakanti 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.

6. **Dr. Vijay Raghavan** is the Alfred and Helen Lamson Endowed Professor (Emeritus) in Computer Science at the Center for Advanced Computer Studies and a Visiting Professor at Aria University. 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.

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.

Dr. Raghavan has served as major adviser for thirty-five 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.

Dr. Raghavan 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.

7. **Dr. R. Burujula** has over twenty years of academic experience in the fields of Mathematics and Computer Science. 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 received his PhD 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.

## Academic Programs

Aria University is proud to offer the following academic programs:

- **Ph.D. in Indian Classical Dance** (60 credit units, SOC Code 27-2031). 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 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 Arts in Hindustani Music** (30 credit units, SOC Code 27-2042). This program does not require internship or externship.

- **Master of Arts in Telugu Language** (30 credit units, SOC Code 27-3043). This program does not require internship or externship.
- **Master of Arts in Sanskrit Language** (30 credit units, SOC Code 27-3043). 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.
- **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 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 Carnatic Music** (9 credit units, SOC Code 27-2042). 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.

## Language of Instruction

All courses, except the courses in our on-campus computer science program, are taught online using an LMS called Canvas. Students access Canvas at <https://canvas.aria.edu>

The official language of instruction at Aria University is English. All documents will be in English. The courses in the language-related programs in the School of Languages will be delivered using the corresponding language.

Aria University has contracted with sufficient duly qualified faculty to teach in the programs. Currently there are 50 qualified instructors to provide instruction.

## **Response Times**

The institution will respond to student submissions within the following timeframes:

- Standard coursework (lessons and projects): Maximum 7 business days from receipt, often sooner.
- Master's thesis evaluations: Maximum 3 weeks from receipt.

## **Approval of the Disclosure Statement**

Aria University is a private institution and is approved and licensed to operate by the Bureau for Private Postsecondary Education (BPPE), 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.

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

Aria University 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**

For a 3-unit course, 3 hours of in-class participation, 6 hours of reading/assignments/watching instructional videos outside class per week is required. Please note that these are the minimum effort requirements required to complete the course.

## **Attendance Requirements**

The courses currently offered at Aria University are primarily online. The students' success depends heavily on their active participation and engagement throughout the course. Therefore, the students are required to attend a minimum of 75% of the online (synchronous) classes for each course. Students will not be marked present for the course in a particular week if they do not join the class within 15 minutes of the class start time and stay till the end of the class.

## **Diversity and Inclusion**

Aria University 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 meeting. 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 in courses.

## **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 Aria 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.

Most of 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.

### **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 not to date or become romantically or sexually involved with any faculty member, current course instructor, or staff.

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 to:

1. Provide prompt resolution of cases,
2. Help the student understand both the charge and the penalty, and
3. 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 Aria University are to be treated with courtesy, dignity, consideration, and welcome. Disagreement in this context is to be expected and is part of our development. Abuse, verbal or physical, is not acceptable.

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

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

## **Alcohol and Controlled Substances Policy**

It is the policy of Aria 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 statute governs:

1. Access to educational records maintained by the University, and
2. The release of such records.

In brief, the statute provides that the educational university must provide student access to official educational records directly related to the student and an opportunity for a hearing to challenge such records on the grounds that they are inaccurate, misleading, or otherwise inappropriate.

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

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

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

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

## **Student Grievance Process**

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

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

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

A student seeking clarification or guidance regarding filing an academic grievance should contact Dr. Gudivada for assistance at [venkat.gudivada@aria.edu](mailto:venkat.gudivada@aria.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, <https://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 website (<https://www.bppe.ca.gov>).

## **Non-discrimination**

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

## **Sexual Harassment and Assault**

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

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

- Offering employment benefits or grades in exchange for sexual favors
- Making or threatening reprisals after a negative response to sexual advances
- Verbal sexual advances or propositions
- Physical conduct: unwarranted touching, assault, impeding or blocking movements

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

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

## **Disciplinary Action**

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

Appropriate counseling will be made available to all parties involved, if desired. When an incident is found to have occurred, regardless of the degree of severity of the harassment, reasonable action will be taken to stop the harassment from recurring. If the complaint is judged to be invalid and malicious in intent, the accuser may be subject to disciplinary action,

which may include suspension, dismissal, or other penalty. Appropriate counseling for the false accuser may be made available or suggested.

## Questions or Complaints

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

**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: <https://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, <https://www.bppe.ca.gov>.

## Library and Learning Resources

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

Aria University 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:

[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](#) 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.

[The Internet Archive](#) is a non-profit 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](#) 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 galley content to this database.

[academia.edu](#) offers over 22 million papers online for free. Its goal is to democratize research and offer access to research literature to everyone.

[The Bhandarkar Institute](#) has one of the largest collections of rare books and manuscripts totalling over 1,40,000 books and 28,000 manuscripts collected in a period of 90 years. This collection covers practically every aspect of Orientology, including several languages such as Sanskrit, Prakrit, other Indian languages, Classical, and European languages.

[The Kalāsampadā](#) is a digital library that encompasses rare archival collections of the Indira Gandhi National Centre for the Arts (IGNCA), Ministry of Culture, India. The Kalasampada features over 200,000 manuscripts, 100,000 slides, rare books, thousands of rare photographs, audio and video along with original researched publications.

## Learning Management System (LMS)

Aria University'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, and San Jose State University. 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, Aria University uses the 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, 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. For students to create a video or audio file, they need equipment capable of producing these as long as the format is as specified in the assignments.

## **Accreditation**

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

## **Housing**

Aria University 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 \$2,500 per month; a two-bedroom unit averages approximately \$3,000 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 (OSAR) 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 ((888) 370-7589, Option #5, or by visiting, [www.https://osar.bppe.ca.gov/](https://osar.bppe.ca.gov/)).

Academic counseling services are available upon request to all enrolled students. Contact the Office of Student Services at [studentservicesadmin@aria.edu](mailto:studentservicesadmin@aria.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 Aria University online and can be accessed at <https://canvas.aria.edu> . Instruction will take place over the Internet. There are currently no branch or satellite locations. The instruction for the on-campus computer science program are provided at Arya University's physical location. The campus is located at Aria University, 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 is 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.

## **Laptop/ Desktop Requirements for the Students**

### **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
- 16 GB RAM or higher
- 100 GB hard drive space or higher

### **Hardware Requirements: All users**

- A printer is recommended so that students can print course materials and assignments.
- A scanner is recommended for scanning the completed assignments.
- Speakers or headphones for the 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 of the School of Dance**

The Ph.D. in Indian Classical Dance is a WSCUC-approved research-centered doctoral program offered by the School of Dance. The program is designed to explore the role of Indian Classical Dances in all aspects of life including, but not limited to, their influence on religious, socio-economic, cultural, and political dimensions of past and contemporary society. The program seeks mature, self-motivated, research-oriented students who have an interest in conducting original research in the theoretical and practical aspects of Indian Classical Dance traditions. It provides a unique opportunity for working adults to study the discipline in a fully online, distance learning format for personal, educational, or professional advancement.

The program curriculum is built upon a three-part framework: required doctoral core/foundational courses, concentration-specific elective courses, and research courses culminating in an original doctoral dissertation. The program is offered in two concentrations:

- **Ph.D. in Indian Classical Dance with a Concentration in Kuchipudi Dance**
- **Ph.D. in Indian Classical Dance with a Concentration in Bharatanatyam Dance**

Both concentrations share 51 units of common coursework (15 core units and 36 research units), while 9 units of elective courses are specific to each concentration.

### **Ph.D. in Indian Classical Dance**

- **Duration:** Three-year program (six semesters).
- **Required Units:** 60 credit units beyond the M.A. degree.
- **Delivery Mode:** Distance education (online only).

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

### **Admission Requirements**

- A Master of Arts degree in dance or a related discipline with a cumulative GPA of 3.0.
- Academic transcripts and degree certificates of all previous academic work. If the academic work was not completed in the United States or an English native-language country, transcripts must be evaluated by a U.S. credentials evaluation service.
- A 3–5 page Statement of Research describing the applicant’s proposed area of research and how the applicant’s past academic background relates to the proposed doctoral research at Aria.
- An applicant-authored academic scholarly writing sample of 12–15 pages, properly formatted and styled per the 7th edition of the APA Style Manual.
- Two letters of recommendation specifically addressing the applicant’s ability to conduct research at the doctoral level.
- A short profile highlighting previous research-related work such as publications and conference presentations.
- Demonstrated ability to participate in distance education using a Learning Management System (Canvas) and synchronous tools (BigBlueButton). Applicants must have adequate hardware and software to engage fully in the online environment.

A doctoral applicant committee will review all application materials, screen and interview applicants, and make recommendations regarding admission. Promising applicants who are deficient in one area but otherwise strong may be conditionally accepted after completing prerequisites determined by the program faculty.

### **Program Learning Outcomes**

After completing this program, students will be able to:

1. Demonstrate comprehensive and critical knowledge of the history of Indian dance, design and architecture of performance spaces, associated music and texts, with an ability to interrogate and critically evaluate theoretical worldviews and the sociopolitical and cultural factors that influence and engender those worldviews.
2. Develop a nuanced view of different elements of culture based on studies of performative, ritualistic, musical, folk, textual, ethnic, and gender perspectives.
3. Acquire the proficiency to interpret and apply theoretical principles to the practice and teaching of the dance discipline under study, including dimensions of choreographic and research-based studies.
4. Enhance communication skills through participation in debate, discussions, group projects, and the study of varied arguments presented for a wide range of allied subjects.
5. Master advanced research skills and relevant research methodologies at the doctoral level, and demonstrate that mastery through original research and writing, including a doctoral dissertation.

### **Required Core/Foundational Courses (15 Units)**

All core courses are 3 credit units and are required of all students regardless of concentration.

- Dance 701: History of Indian Dance (3 units)
- Dance 702: Temple Architecture, Agama Shastra, and Dance (3 units)
- Dance 704: Indian Aesthetics (3 units)
- Dance 705: Understanding Decolonization in Performing Arts (3 units)
- Dance 706: Professional Ethics and Performing Arts (3 units)

### **Required Research Courses (36 Units)**

All research courses are required of all students regardless of concentration.

- Dance 703: Introduction to Research Skills (3 units)
- Dance 715: Qualitative Research Methods (3 units)
- Dance 716: Mixed-Methods and Quantitative Research Methods (3 units)
- Dance 717: Doctoral Research and Process – Dissertation Proposal (3 units)
- Dance 718: Research Group: Part I (4 units)
- Dance 719: Research Group: Part II (4 units)
- Dance 720: Dissertation – I (4 units)
- Dance 721: Dissertation – II (4 units)
- Dance 722: Dissertation – III (4 units)
- Dance 723: Dissertation – IV (4 units)

### **Concentration Elective Courses (9 Units)**

Students choose 3 of the 4 courses listed for their chosen concentration.

#### **Concentration: Kuchipudi Dance**

- Dance 707: Textual Studies in Indian Dance (3 units)
- Dance 708: Choreography: Interrogating the Body and Mind (3 units)
- Dance 709: Folkloristics and Oral Traditions (3 units)
- Dance 710: A Critical Study of the Devadasi System (3 units)

#### **Concentration: Bharatanatyam Dance**

- Dance 711: Dance Music through the Ages (3 units)
- Dance 712: Choreography: Space, Time, Body, and Mind (3 units)
- Dance 713: Sociopolitical Perspectives on Bharatanatyam (3 units)
- Dance 714: Sources of Literature – Interpretation and Application (3 units)

### **Evaluation**

Student performance is evaluated using the following methods:

- Online discussion participation
- Quizzes and assignments
- Midterm and final examinations
- Oral presentations
- Doctoral dissertation
- Oral defense of the doctoral dissertation

Students will be awarded the degree of Doctor of Philosophy (Ph.D.) in Indian Classical Dance upon successful completion of all required coursework with a cumulative GPA of 3.0 or higher, and upon successful completion and oral defense of an original doctoral dissertation.

### **Known Limitations**

- The educational program 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

- **Dance 701: History of Indian Dance** (3 units): This course provides a comprehensive examination of the history of Indian classical dance from ancient times to the present day. Students explore the origins and evolution of major classical dance traditions including Kuchipudi and Bharatanatyam, tracing the influence of religious, socio-political, and cultural forces on the development of these art forms. The course draws on primary textual sources, archaeological evidence, and contemporary scholarship to situate Indian dance within broader historical and cultural contexts.
- **Dance 702: Temple Architecture, Agama Shastra, and Dance** (3 units): This course examines the relationship between sacred architecture, the ritual prescriptions of Agama Shastra, and the practice of classical Indian dance. Students study the design and symbolism of temple spaces as performance environments and explore how Agamic texts have historically governed the practice of dance within sacred contexts. The course integrates the study of iconography, sculpture, and ritual practice to illuminate the deep connections between spatial design, devotion, and the performing arts.
- **Dance 703: Introduction to Research Skills** (3 units): This foundational research course introduces doctoral students to the skills and tools required for scholarly inquiry at the doctoral level. Topics include formulating research questions, conducting literature reviews, identifying and evaluating primary and secondary sources, academic writing conventions, and an introduction to qualitative and quantitative research paradigms. Students develop a preliminary research prospectus as the basis for subsequent dissertation work.
- **Dance 704: Indian Aesthetics** (3 units): This course provides an advanced study of Indian aesthetic theory, with particular attention to the concepts of Rasa, Bhava, and Dhvani as elaborated in classical Sanskrit texts including the *Natyashastra* of Bharata and the *Abhinavabhāratī* of Abhinavagupta. Students examine how these theoretical frameworks inform the practice and criticism of classical Indian dance, and engage with contemporary scholarly debates about the application of Indian aesthetics in performance and pedagogy.
- **Dance 705: Understanding Decolonization in Performing Arts** (3 units): This course critically examines the colonial and postcolonial histories of Indian classical dance, with a focus on the processes of institutionalization, reform, and canonization that shaped dance in the nineteenth and twentieth centuries. Drawing on postcolonial theory and performance studies, students analyze how dance forms such as Kuchipudi and Bharatanatyam were redefined in response to colonial intervention and nationalist ideology. The course encourages students to develop decolonial frameworks for understanding and researching Indian performance traditions.
- **Dance 706: Professional Ethics and Performing Arts** (3 units): This course addresses the ethical responsibilities of scholars, performers, and educators in the field

of Indian classical dance. Topics include academic integrity, intellectual property and copyright in performance, ethical considerations in ethnographic research, the politics of representation, and the responsibilities of dance scholars to their communities and traditions. Students develop a personal ethical framework to guide their doctoral research and professional practice.

- **Dance 707: Textual Studies in Indian Dance** (3 units) (Kuchipudi Concentration): This course provides an advanced study of classical Sanskrit and vernacular texts that form the theoretical foundation of Indian dance scholarship, with particular application to the Kuchipudi tradition. Students conduct close readings of primary textual sources such as the *Natyashastra*, *Nrittaratnavali*, and regional treatises, engaging with questions of textual transmission, interpretation, and the relationship between normative prescription and actual performance practice.
- **Dance 708: Choreography: Interrogating the Body and Mind** (3 units) (Kuchipudi Concentration): This course examines choreographic practice in Kuchipudi as a site of intellectual and creative inquiry. Students critically interrogate the relationship between bodily practice, cognitive processes, and artistic creation in the choreographic act. Drawing on somatic theory, cognitive science, and performance studies, students analyze the processes by which choreographers make meaning through movement, and develop scholarly approaches to the analysis and documentation of choreographic works.
- **Dance 709: Folkloristics and Oral Traditions** (3 units, Kuchipudi Concentration): This course examines the folk and oral traditions that form the historical and cultural substrate of Kuchipudi dance. Students study the methods and theories of folkloristics as applied to the performing arts, analyzing the relationships between classical and folk performance traditions, the role of oral transmission in preserving and transforming artistic knowledge, and the ways in which folk elements are absorbed, transformed, and sometimes suppressed within classical frameworks.
- **Dance 710: A Critical Study of the Devadasi System** (3 units, Kuchipudi Concentration): This course provides a critical historical and cultural analysis of the Devadasi system and its relationship to the development of Indian classical dance traditions including Kuchipudi. Students examine the social, religious, and political dimensions of the Devadasi institution; the anti-nautch movement and its impact on dance; the gendered and caste-based dimensions of performance history; and the ways in which contemporary scholars have sought to recover and reinterpret the contributions of hereditary performers to the classical dance canon.
- **Dance 711: Dance Music through the Ages** (3 units, Bharatanatyam Concentration): This course traces the development of the musical traditions that accompany and inform Bharatanatyam performance from ancient times to the present. Students examine the relationships between Carnatic music theory and practice and the development of Bharatanatyam repertoire, studying the evolution of key compositional forms such as

the Varnam, Padam, Javali, and Tillana. The course also addresses the work of major composers whose contributions have shaped the Bharatanatyam musical repertoire.

- **Dance 712: Choreography: Space, Time, Body, and Mind** (3 units, Bharatanatyam Concentration): This course examines choreographic practice in Bharatanatyam as a complex engagement with space, time, the body, and the mind. Students analyze classical and contemporary choreographic works in Bharatanatyam, developing critical frameworks for understanding how spatial design, rhythmic structure, physical technique, and expressive intention are integrated in the choreographic process. The course draws on both classical Indian aesthetic theory and contemporary performance scholarship to inform choreographic analysis.
- **Dance 713: Sociopolitical Perspectives on Bharatanatyam** (3 units, Bharatanatyam Concentration): This course examines Bharatanatyam as a site of sociopolitical contestation and cultural negotiation. Students analyze key moments in the history of Bharatanatyam – including its reformation during the anti-nautch movement, its role in nationalist cultural politics, its global dissemination through the Indian diaspora, and its contemporary engagement with issues of gender, caste, and identity – through the lens of critical social theory and performance studies. The course develops students’ capacity to situate artistic practice within broader social and political contexts.
- **Dance 714: Sources of Literature – Interpretation and Application** (3 units, Bharatanatyam Concentration): This course examines the literary sources that inform the interpretive dimensions of Bharatanatyam performance, including devotional poetry in Sanskrit, Tamil, and Telugu, and the compositional traditions associated with the Bhakti movement. Students analyze the theological and aesthetic dimensions of key literary works and examine how performers and choreographers interpret and apply these literary sources in their creative and pedagogical work. The course develops students’ capacity to engage rigorously with primary literary sources as part of their doctoral research.
- **Dance 715: Qualitative Research Methods** (3 units): Qualitative methods provide means to study the qualities, features and narratives of human experiences. The course explores a variety of methods including ethnography, case study, phenomenological, hermeneutic, heuristic, narrative/discourse and feminist/cultural research. The course will also focus on qualitative data collection and analysis, and the elements involved in writing publishable qualitative studies.
- **Dance 716: Mixed-Methods and Quantitative Research Methods** (3 units): This course focuses on mixed methods and quantitative approaches to research emphasizing both traditional and non-traditional methods to facilitate a clear understanding of the major concepts of mixed methods and quantitative research. The course will cover convergent, exploratory sequential, explanatory sequential and embedded or nested mixed methods designs as well as designs based on statistical measurements such as t-test,

Analysis of Variance (ANOVA), Multivariate Analysis of Variance (MNOVA), Multivariate Analysis of Co-Variance (MANCOVA), and Repeated-Measures Analysis of Variance (RANOVA).

- **Dance 717: Doctoral Research and Process** (3 units): The student learns about the dissertation process at Aria university and about the expected content and format of proposals and dissertations. The student focuses on the research topic, questions, hypotheses, and methods, and prepares a proposal. Extensive structure, support, and feedback are provided for this work. The student is expected to complete a doctoral research proposal and have the proposal approved by the Institutional Review Board (IRB).
- **Dance 718 or 719: Research Group: Part I or II** (3 units): This course is designed to give students hands-on practice in conducting research. Small groups of faculty and students work together in the same research area, with students gradually developing their own projects or conducting a feasibility study of their proposed research through a pilot project.
- **Dance 720-723: Dissertation Research** (4 units each): This is a four-part sequence of courses (16 units total) in which students receive credit for all of their dissertation work beyond the proposal. Credit is given for conducting original research at the doctoral level, analyzing data, writing and defending the dissertation. The student will be required to participate in appropriate formal meetings and gain necessary approvals for the draft and final dissertation product.

## **Academic Programs of the Department of Carnatic Music (School of 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 (two semesters per year, optional summer semester).
- **Required Units:** 30 credit units.
- **Required Courses:** 10 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.

## **Admission Requirements**

- A Bachelor's degree from an approved or accredited institution
- 6 years of practical music experience
- A 25-minute oral assessment test (administered over video call)

## **Core Courses**

All courses are 3 credit units.

- GCM 501- Musicology 1
- GCM 502- Ragam- Tanam-Pallavi
- GCM 503- Improvisational Aspects of Compositions
- GCM 504: Allied Ragas and Vivadi Raga Compositions, Raga Malika, Varnams - GCM 505: Compositions of Tyagaraja
- GCM 506: Musicology 2
- GCM 507: Compositions of Muthuswamy Dikshitar and Syama Sastry
- GCM 508: Concert (Performance)
- GCM 510: Thesis
- GCM 515: Voxology

## **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.

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 melakarta, 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, Var-nams** 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.

## 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 essentials.

- **Duration:** One-year program (two semesters per year, optional summer semester).
- **Required Units:** 15 credit units.
- **Required Courses:** 5 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 licensure in this state.

## Admission Requirements

- High School or GED
- Four years of practical music experience
- A 20-minute oral assessment test (administered over video call)

For completion of the program, students need to take all of the following courses (All courses are 3 credit units).

- DCM 301: Advanced Theory
- DCM 302: Advanced Theory
- DCM 303: Manodharma sangitam (Creative ability)
- DCM 304: Musical Compositions
- DCM 305: Ghana raga Pancharatnas

## Evaluation

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

- A final exam at the end of each course
- A Midterm exam at the mid point of the course
- 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.

## 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.
- **DCM 303: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 melodic 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).

## **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 program (two semesters per year, optional summer semester).
- **Required Units:** 9 credit units.
- **Required Courses:** 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
- CCM 102: Musical Compositions - 1
- CCM 103: Musical Compositions - 2

## **Admission Requirements**

- A Bachelor's degree from an approved or accredited institution.
- Two years of practical music experience.
- A 15-minute oral assessment test (administered over video call).

## **Evaluation**

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

- Course final exam at the end of the 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 final exam
- Quizzes: Students have to complete quizzes in each course before taking the course final 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.

### **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.

## **Academic Programs of the Department of Hindustani Music (School of 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 (two semesters per year, optional summer semester).
- **Required Units:** 30 credit units.
- **Required Courses:** 10 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.

## **Admission Requirements**

- A Bachelor's degree from an approved or accredited institution.
- Six years of practical music experience.
- A 25-minute oral assessment test (administered over video call).

## **Required Courses**

- GHM 501: Musicology
- GHM 502: Practical Demonstration and Discussion I
- GHM 503: Music History
- GHM 504: Practical Demonstration and Discussion II
- GHM 505: Concert Performance I
- GHM 506: Applied Theory
- GHM 507: Notation Writing and Reading
- GHM 508: Practical Demonstration and Discussion III
- GHM 509: Concert Performance II
- GHM 510: Thesis

## **Evaluation**

The course evaluation has four components:

- Graded assignments
- Final exam
- Midterm exam
- A written thesis.

Students will be awarded a degree in Master of Arts in Hindustani Music, on their successful completion of all the required courses, with an overall GPA of 3.0. 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 (Samaprakritic) 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 (Rakti-vardhak) 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** In this course 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.

## **Academic Programs of the Department of Kuchipudi Dance (School of Dance)**

Kuchipudi, one of India's most significant classical dance traditions, holds a distinct place in the global field of performing arts owing to its rich blend of socio-political, historical, cultural, and aesthetic dimensions. Rooted in the traditions of the Telugu-speaking regions, it began as a male-centered, ensemble theatrical form in which men performed not only heroic roles but also female characters, using stylized exaggeration to heighten dramatic believability. Over the centuries, Kuchipudi has evolved continually, reflecting the shifts in society, politics, and culture that shaped its practice. From temple courtyards and village gatherings, it transitioned onto the proscenium stage, expanding its scope of presentation and pedagogy.

The early twentieth century marked a crucial phase, as Kuchipudi began crossing boundaries of caste and community, gradually becoming accessible to learners and performers beyond its original custodians. In the modern era, its inclusiveness is further underscored by the active participation of women, who, once excluded, now make up the majority of practitioners, enriching the repertoire and performance practice. This evolution reflects not only the adaptability of the form but also the democratizing spirit of Indian classical dance as a whole. Kuchipudi today encompasses both its vibrant theatre tradition — rich in dialogue, song, and character portrayal — and its equally powerful solo format, which emphasizes individual artistry, rhythmic precision, and expressive abhinaya. Together, these elements make it both a collective and a personal art, where the shared joy of theatre coexists with the intimacy of solo expression.

At its heart, Kuchipudi combines devotion, narrative, music, and movement into an integrated art form that communicates both universal emotions and culturally rooted stories. It serves not only as a performance tradition but also as a living archive of India's cultural history, aesthetics, and philosophies of performance. As the dance continues to expand globally, attracting practitioners and scholars from diverse contexts, it demonstrates timeless relevance and versatility, engaging contemporary audiences while retaining its classical core.

The Department of Kuchipudi Dance offers a comprehensive range of programs — Ph.D., Master of Arts, Diploma, and Certificate — designed to bridge traditional practice with contemporary inquiry. Rooted in a vision of preserving traditional legacies while engaging critical histories, these programs cultivate rigorous scholarship and embodied artistry. Students are encouraged to explore Kuchipudi through performance, pedagogy, and research, situating the form within broader cultural, social, and aesthetic contexts. Together, these pathways nurture practitioners and scholars who carry forward the richness of tradition while contributing to evolving dialogues in the global field of dance.

Open to learners worldwide, the program encourages the study of dance as both an artistic practice and an academic pursuit. Through rigorous performance training and guided research leading to a master's thesis, students explore how embodied knowledge shapes culture, identity, and creativity in a global context.

## Master of Arts in Kuchipudi Dance

The Master of Arts Program examines Kuchipudi from a universal perspective. Critical analysis is at the core of this learning. Alongside Kuchipudi, other modern classical dance forms of India are studied from socio-political and historical perspectives, as well as from aesthetic and practical perspectives. The program encompasses the composers and their styles, texts that aid documentation, techniques and mindsets involved in Kuchipudi, distinctive music and rhythmic patterns, various dimensions of abhinaya (expressional interpretations), research methodology, Master's thesis, and choreography. The choreography allows students to convey the essence of the knowledge they acquire throughout the program. This comprehensive approach prepares students to become independent dancers, equipped with the tools to create with reverence and understanding.

- **Duration:** Two-year program (two semesters per year, optional summer semester).
- **Required Units:** 30 credit units.
- **Required Courses:** 7 core courses and 3 elective 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.

Upon completing the Master of Arts Program, students will be able to:

- Comprehend the broader perspective of Kuchipudi Dance by identifying and interpreting facts in social history while employing knowledge of the indigenous texts.
- Recollect, comprehend, compare and organize contextualized knowledge of each genre of Indian dance forms, Kuchipudi in particular, so that the temporal and spatial points of view are absorbed and the historiography is seamless and experiential.
- Distinguish the music and intricacies of rhythm, typical to Kuchipudi form, and demonstrate the ability to apply the knowledge in practice while leading a team of musicians for a Kuchipudi performance.
- Construct on research skills to investigate and examine an issue, while interpreting their findings by way of developing writing skills to produce critical theses.
- Implement scholar-practitioner skills to create and perform an original choreography, formulated on the knowledge and experience valued on the canvas of the traditional aesthetic.

## Admission Requirements

- A Bachelor's degree from an approved or accredited institution.
- Six years of practical dance experience.
- A 25-minute oral assessment test (administered over video call).

## Graduation Requirements

To be awarded the master's degree, candidates must satisfy the following requirements:

1. **Coursework.** Complete the prescribed graduate curriculum (minimum 30 credit hours), maintaining a cumulative GPA of at least 3.0.
2. **Thesis.** Complete a master's thesis and successfully defend it before a faculty committee.
3. **Choreography Competency.** Demonstrate competency in choreography through a culminating choreographic showcase, portfolio, or capstone performance evaluated by program faculty.
4. **Time Limit.** Complete all degree requirements within five years of initial enrollment.
5. **Academic Standing.** Remain in good academic standing, with no unresolved disciplinary actions, throughout the program.
6. **Financial Obligations.** Resolve all outstanding financial obligations to the University before the degree is conferred.
7. **Application for Graduation.** File an Application for Graduation with the Office of the Admissions and Records by the published deadline for the intended conferral term.
8. **Final Approval.** Receive final approval from the Program Chair and the Office of the Admissions and Records.

## Core Courses

All courses are 3 credit units.

- GKD 501: Indian Classical Dances
- GKD 502: Movement, Meaning and Representation – Study of Angika and Sattvikabhinayas with reference to Kuchipudi
- GKD 503: Complexities and Execution of Rhythm
- GKD 506: Research Methods and Thesis Proposal
- GKD 507: Thesis
- GKD 508: Practice of Kuchipudi Dance as a Solo and Theatre Form
- GKD 509: Choreography

## Elective Courses (Choose 3)

All courses are 3 credit units.

- GKD 601: Music for Dance
- GKD 602: Literary Composers and Compositions for Kuchipudi
- GKD 603: Components & Dimensions of Abhinaya
- GKD 604: Textual Traditions of Dance in India

## Evaluation

The course evaluation has four components:

- Graded assignments
- Midterm exam
- Final exam
- A written thesis

Students will be awarded a degree in Master of Arts in Kuchipudi dance, on their successful completion of all the required and elective courses, with an overall GPA of 3.0.

## 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 2 nd 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 GKD 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.
- **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. It 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. GKD 506: Research Methods and Thesis Proposal course is a pre-requisite for this course.
- **GKD 508: Practice of Kuchipudi Dance as a Solo and Theatre Form.** This course centers on the practical experience of Kuchipudi as both a solo and theatre form, drawing on the conceptual foundations built during the Master's program. While dance can be approached in many ways, its deepest rewards come through lived experience both in dancing and in watching. Students are introduced to traditional Kuchipudi movement vocabulary at a time when much of that vocabulary is at risk of being lost. The course treats the dancer's body itself as the most vital form of documentation. Alongside technical training, students examine how and why the form has changed over time, developing an understanding of tradition as something fluid rather than fixed. The warm-up exercises of the Kuchipudi Bhāgavatulu as named in Telugu and designed to build flexibility and body awareness, are taught alongside the Namaskāra vidhi, the traditional salutation to the Earth, in the form practiced and transmitted in the 1990s. The foundational movement units of the form, historically called aḍugulu (steps), are introduced through their defining quality: the Usi, a characteristic bounce. Since Kuchipudi was historically performed by men, the Usi served to heighten femininity through stylized exaggeration, producing the hip-sway quality known as kuluku. Multiple movement sequences are

built around this dynamic. The course proceeds through an extensive repertoire of step series and draws on Kuchipudi's composite theatrical heritage of Kalāpam, Yakṣagānam, and the solo tradition through selected excerpts from the Bhāmākalāpam as traditionally performed, and two daruvus from the Yakṣagānas Uṣā Pariṇayam and Prahlāda Nāṭakam.

- \*\*GKD 509 Choreography. This is the capstone course of the Master's program, integrating theoretical inquiry with embodied practice to cultivate a rigorous and expansive approach to choreography in Kuchipudi. The course examines a curated selection of Western and Indian performance theories including the work of Bakhtin, Barthes, Bourdieu, Foucault, and Gadamer, alongside Bharata and Abhinavagupta's Rasa theory, not as prescriptive systems but as analytical lenses through which students interrogate performance, authorship, power, and meaning. By situating Kuchipudi within broader intellectual traditions, the course challenges the acquired knowledge, encourages critical independence, and equips student-performers to choreograph with contemporary awareness and social consciousness. The course culminates in an original choreographic work presented as the final examination.

### 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 rhythmic metres, basic concepts of dance music: Sruthi, Ragam & Mood, Laya & Kaalam. Focus on Major and frequently used Ragas, Jathi Structure, Patterns and different Talas. The course will cover the ragas used for different moods in Yakshagana and Nritya Nataka, often used ragas for different genre in Kuchipudi solos like Sabdam, Daruvus and Padams.
- GKD 602: 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 Vageyakaras. 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 2 century BCE to the 16 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. 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.

## **Diploma in Kuchipudi Dance**

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:** Two-year program (two semesters per year, optional summer semester).
- **Required Units:** 15 credit units.
- **Required Courses:** 4 core/ mandatory courses and one elective course.

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**

- High School or GED
- Four years of practical dance experience.
- A 20-minute oral assessment test (administered over video call).

## **Core Courses**

All courses are 3 credit units.

- DKD 301: History, Origin and Development of Kuchipudi Dance
- DKD 302: Theatre Art Forms of Kuchipudi Dance
- DKD 303: Practical Aspects of Kuchipudi Dance
- DKD 304: An Overview of Dance Treatise - NrittaRatnavali, NatyaSastra and AbhinayaDarpanam

## Electives Courses (Choose one)

All courses are 3 credit units.

- DKD 401 Practice of Taalam
- DKD 402: Indigenous Dance Forms Related to Kuchipudi

## Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Graded quizzes
- Midterm exam
- Final exam

Students will be awarded the diploma after they earn an overall GPA of 2.0.

## Course Descriptions

All courses are 3 credit units.

- **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 two or three 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 and 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, padamand-javali 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.
- **DKD 401 Practice of Taalam** offers a structured, hands-on engagement with rhythm, guiding students through the analytical breakdown of tāla patterns they have long practiced intuitively. By bringing conscious inquiry to embodied knowledge, the course sharpens students' understanding of rhythmic structure and its direct bearing on movement quality and nattuvangam-the art of conducting a performance. This integration of practice and analysis builds technical confidence and artistic independence, preparing students to grow into informed, self-directed performers and teachers.
- **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 Dances like the Yakṣagānam, kalāpas, the Bhāgavata Mela Nāṭakas of Melaṭṭur.

### Certificate in Kuchipudi Dance

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 program (two semesters per year, optional summer semester).
- **Required Units:** 9 credit units.
- **Required Courses:** 2 core/ mandatory courses and one elective course.

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

- High School or GED
- Two years of practical dance experience
- A 15-minute oral assessment test (administered over video call)

## Core Courses

All courses are 3 credit units.

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

## Elective Courses (Choose one)

All courses are 3 credit units.

- CKD 202: The Spiritual Aspects of Indian Dance

## Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Graded quizzes
- Midterm exam
- Final exam

Students will be awarded a Certificate in Kuchipudi on their successful completion of all the required and elective courses with an overall combined GPA of 2.0.

## 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 course 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 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. Bhagavatamelams are known for their constant performances describing the divinity in the Indian dance with highest emotions.

A student understands the spirituality of Indian Dance and becomes a divine spiritual being. The study of Yoga helps an individual to know thy self. The student will study the spiritual dance forms like the Garbha and Raasaleela of Gujarat, Kaikottikali of Kerala, and Kollattam of Andhra Pradesh. Throughout the world's chronicles, the Dance is embodying rhythmic movement, designed to express individual or group emotions, and has been Identified both with sacred and secular activities.

## **Academic Programs of the Department of Bharatanatyam Dance (School of Dance)**

### **Master of Arts in Bharatanatyam Dance**

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.

Students will learn a complete repertoire or margam in addition to learning about the culture.

- **Duration:** Two-year program (two semesters per year, optional summer semester).
- **Required Units:** 30 credit units.
- **Required Courses:** 10 core/ mandatory courses.

This program 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.
- Six years of practical dance experience.
- A 25-minute oral assessment test (administered over a video call).

### **Core Courses**

All courses are 3 credit units.

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

### **Electives Courses (Choose four)**

All courses are 3 credit units.

- GBN 601: Sathvikabhinaya
- GBN 602: Choreography
- GBN 603: Indian Architecture, Agama Sastra and Dance
- GBN 604: Rhythm and Nattuvangam
- GBN 606: Traditional Theater Art Forms

## Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Midterm exam
- Final exam
- A written thesis
- An oral defense of the thesis

Students will be awarded a degree in Master of Arts in Bharatanatyam Dance on their successful completion of all the required and elective courses with an overall GPA of 3.0.

## 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

All courses are 3 credit units.

- **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 correlation 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 Bharatanatyam 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.

- **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.

## Diploma in Bharatanatyam Dance

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 program (two semesters per year, optional summer semester).
- **Required Units:** 15 credit units.
- **Required Courses:** 4 core/ mandatory courses and one elective course.

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

- High School or GED
- Four years of practical dance experience
- A 20-minute oral assessment test (administered over a video call)

## Core Courses

All courses are 3 credit units.

- DBN 301: History, Origin and Development of Sadir to Bharatanatyam
- DBN 302: Nayaka and Nayika
- DBN 303: Practical Dance

- DBN 304: Bhakthi Movement and its Influence on Bharatanatyam

### Elective Courses

All courses are 3 credit units.

- DBN 401: Folk Dance Forms of Tamilnadu
- DBN 402: An overview of the Dasarupakas, Nirupanas and Bhagavatamelas

### Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Graded quizzes
- Midterm exam
- Final exam

Students will be awarded the diploma after they earn an overall GPA of 2.0.

### Course Descriptions

All courses are 3 credit units.

- **DBN 301: History, Origin and 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, shabdham, Keertanam and Padam are taught. It also teaches the students to notate the adavus and compositions learnt.

- **DBN 304: Bhakthi Movement and its Influence on Bharatanatyam** 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.
- **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 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 Bharatanatyam.

## Certificate in Bharatanatyam Dance

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 program (two semesters per year, optional summer semester).
- **Required Units:** 9 credit units.
- **Required Courses:** 2 core/ mandatory courses and one elective course.

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

- High School or GED
- Two years of practical dance experience
- A 15-minute oral assessment test (administered over video call)

## Core Courses

All courses are 3 credit units.

- CBN 101: Introduction to Indian Dance Treatises in the Context of Bharatanatyam
- CBN 102: Practical Dance

## Elective Courses

All courses are 3 credit units.

- CBN 201: The Evolution and Various Forms of Indian Classical Dance Forms

## Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Graded quizzes
- Midterm exam (Written and/or practical performance)
- Final exam (Written and/or practical performance)

Students will be awarded a Certificate in Bharatanatyam on their successful completion of all the required and elective courses with an overall combined GPA of 2.0.

## Course Descriptions

All courses are 3 credit units.

- **CBN 101: Introduction to Indian Dance Treatises in the Context of Bharatanatyam** This course introduces 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 course 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.

## **Academic Programs of the Department of Sanskrit (School of Languages)**

### **Master of Arts in Sanskrit**

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-year program (two semesters per year, optional summer semester).
- **Required Units:** 30 credit units.
- **Required Courses:** 10 core/ mandatory courses.

This program does not require an internship or externship.

## Admission Requirements

- A Bachelor's degree from an approved or accredited institution.
- Pass a written test administered by the department online (score 18 out of 25).
- A 15-minute oral assessment test to determine language proficiency (administered over a video call).

## Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Graded discussions
- Midterm exam
- Final exam
- A written thesis
- An oral defense of the thesis

Students will be awarded a degree in Master of Arts in Sanskrit, on their successful completion of all the required and elective courses with an overall GPA of 3.0.

## Core Courses

All courses are 3 credit units.

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

## Course Descriptions

All courses are 3 credit units.

- **GSL 501 Sanskrit Classical Literature and Prosody** This course consists of prosody, second canto of Raghuvamśa of Kālidāsa, third canto of Kirātārjunīya of Bhāravi and fourteenth canto of śiśupālavadhā of Māgha.
- **GSL 502 Sanskrit Grammar** This course covers the case system and tense system in Sanskrit grammar. Scholars define Kāraḥ as that which has a connection with the action conveyed by the verbs. According to some other scholars, Kāraḥ is the one that causes the performance of an action denoted by the verb. There are seven Vibhaktis or cases. There are six Kāraḥas in Sanskrit; Kartā, Karman, Karaṇa, Saṃpradāna, Apādāna and Adhikaraṇa. Vibhaktis are different from Kāraḥas. The senses of the cases and the nature of Kāraḥas are discussed in the Kāraḥaprakaraṇam 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 – Gaṅgāvataṛaṇa 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 Kāvya 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 Mudrarakṣha of Vishakhadatta and Abhijñānaśakuntalā of Kalidasa. Mudrarakṣha 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 introduces 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 Kāvya prakāśa 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.

## Diploma in Sanskrit Language

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 program (two semesters per year, optional summer semester).
- **Required Units:** 15 credit units.
- **Required Courses:** 4 core/ mandatory courses and one elective course.

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**

- High School or GED
- Certificate in Sanskrit Language from Aria University or pass a written test administered by the department online (score 18 out of 25)

## **Core Courses**

All courses are 3 credit units.

- DSL 301: Mēghaduta of Kālidasa – 3 Texts
- DSL 302: Introduction to Bāṇa and Bhavabhūti
- DSL 303: Introduction to Māgha
- DSL 304: Introduction to Thrivikramabhatta and Playwright Kālidasa

## **Electives Courses**

All courses are 3 credit units.

- DSL 401: Introduction to Poetics of Sanskrit
- DSL 402: Introduction to Sanskrit Grammar

## **Evaluation**

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Graded quizzes
- Midterm exam
- Final exam

Students will be awarded the Diploma in Sanskrit Language after completing the required and elective courses with an overall GPA of 2.0.

## Course Descriptions

All courses are 3 credit units.

- **DSL 301: Mēghaduta of Kālidāsa** 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 sends a message to his wife through the cloud. He asked the cloud to take a particular course to reach Alaka the city of yakṣas. The poet describes places lying in the route. In the second part are described the city of Alaka the condition of yakṣa's wife and the message. This course contains forty eight selected verses from Mēghadūta.
- **DSL 302: Introduction to Bāṇa and Bhavabhūti** This course presents Sukanāsōpadēśa a selection from Kādambarī of Bāṇa and the work of a great dramatist who was next to Kālidāsa in popularity, Uttarakāṇḍa of Bhavabhūti that depicts the story of uttarakāṇḍa 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 Yaśovarman, 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, Siśupālavadhā of Māgha, which is also one of the pañcakāvya. Māgha's date was fixed about 700 A.D. based on references made by rhetoricians of him and his work. Siśupālavadhā is a poem of 20 cantos depicting slaying of Siśupāla by Lord Krishna. Māgha's style is florid and expression is powerful. First canto of the poem edited to suit the students is introduced in this course.
- **DSL 304: Introduction to Thrivikramabhatta and Playwright Kālidāsa** This course introduces to the students a campūkāvya and Abhijñānaśākuntalam of Kalidasa which all Sanskrit lovers long to study. Prose and verse are given equal importance. Prose is used for narrations and poetry for effective and compact statements. An admixture of prose and poetry is called campūkāvya. The earliest campūkāvya available now is Nalacampū of 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 Uchhasas 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.

- **DSL 401: Introduction to Poetics of Sanskrit** This course includes the work of a famous rhetorician, Kuvalayānanda of Appayadīkṣita. A versatile and prolific writer, Appayadīkṣita was credited with the authorship of over one hundred works and contributed 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 Appayadīkṣita 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.

### Certificate in Sanskrit Language

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 program (two semesters per year, optional summer semester).
- **Required Units:** 9 credit units.
- **Required Courses:** 2 core/ mandatory courses and one elective course.

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**

- High School or GED
- A written test administered by the department online (score 17.5 out of 25)
- A 15-minute oral test to assess language proficiency (administered over a video call)

### **Core Courses**

All courses are 3 credit units.

- CSL 101: Elementary Grammar – I and Introduction to Kalidasa and Narayana
- CSL 102: Elementary Grammar – II and Introduction to Bharavi and Daṇḍin

### **Elective Courses**

All courses are 3 credit units.

- CSL 201: Introduction to Bhasa
- CSL 202: Introduction to Harshadeva

### **Evaluation**

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

- Graded assignments
- Graded quizzes
- Final exam

Students will be awarded a Certificate in Sanskrit on the successful completion of all the required and elective courses with an overall combined GPA of 2.0.

## 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 Prati-jñāyauḡandharāyaṇam 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 Prati-jñāyauḡandharāyaṇa was drawn from Brihatkathā of Guṇāḍhya. It depicts the vow taken by Yauḡandharāyaṇa, 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 Simhaladvīpa 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.

## Academic Programs of the Department of Telugu Language (School of Languages)

### Master of Arts in Telugu

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 (two semesters per year, optional summer semester).
- **Required Units:** 30 credit units.
- **Required Courses:** 10 courses (7 Core/mandatory, and 3 electives)

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 university.
- Diploma in Telugu from Aria University, or a score of 75% in the assessment exam for Masters conducted by Aria University.

### **Core Courses**

All courses are 3 credit units.

- GTL 501: Classical Poetry
- GTL 502: History of Telugu Literature
- GTL 503: Introduction to Sanskrit Literature
- GTL 504: Grammar & Prosody
- GTL 505: Modern Poetry and Fiction
- GTL 506: Aesthetics and Modern Literary Criticism
- GTL 507: Thesis

### **Elective Courses (Choose three)**

All courses are 3 credit units.

- GTL 601: Introduction to Linguistics
- GTL 602: Folk Lore
- GTL 603: History and Culture of the Telugus
- GTL 604: Introduction to Pada Literature (Lyrical)
- GTL 605: Telugu Drama and Other Performing Arts

## Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Midterm exam
- Final exam
- A written thesis
- Oral defense of the thesis

Students will be awarded a degree in Master of Arts in Telugu upon successful completion of all the required and elective courses with an overall GPA of 3.0.

## Course Descriptions

All courses are 3 credit units.

- **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 (samahas) . 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 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 courses in different dimensions, the student should opt for 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 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 analyze Poetry, Prose, Drama, Grammar of the Language or Aesthetics. The student will compose a thesis of 70-120 pages at the end of the Course on any subject of his choice.
- **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** The course offers a deep insight into evolution of Telugu Drama since 1860 . It enables the students understand the essentials of drama in the light of Bharata Muni NatyaShastra and Aristotle's Poetics . It also enlightens them how Telugu Folk Theatre served the didactic purpose with limited histrionics . It encompasses how Telugu Padya Natakam evolved and how it contributed to the cause of Independence along with its goal of social reformation . The long journey through different trends on Telugu Theatre like Realism , Naturalism, Expressionism, Symbolism , Subaltern movements, Epic Theatre etc - which culminated as Modernism is brought to the comprehension of the students . All of them spread across different periods of progression of Telugu drama . It is also felt necessary to envelope into syllabus the post globalisation effects reflected on Telugu Theatre. The Course offers an elaborate and effective understanding of World Drama in general , and Telugu Drama in Particular.

## Diploma in Telugu Language

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. Prabhandha literature (romantic classical literature)
2. Aesthetics the Rasa Theory
3. Telugu Novel
4. Folk Literature
5. Lyrical Poetry
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 program (two semesters per year, optional summer semester).
- **Required Units:** 15 credit units.
- **Required Courses:** 4 core/ mandatory courses and one elective course.

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**

- High School or GED
- Certificate in Telugu from Aria University, or a score of 75% in the assessment exam for the Telugu language certificate program conducted by Aria University.
- A 15-minute oral test for assessing the Telugu language proficiency (administered over a video call)

### **Core Courses**

All courses are 3 credit units.

- DTL 301: Introduction to Prabandham – 3 Texts
- DTL 302: Introduction to Aesthetics – Rasalankaras
- DTL 303: Introduction to Telugu Novel – 3 Novels
- DTL 304: Introduction to Folk Literature

### **Electives Courses**

All courses are 3 credit units.

- DTL 401: Padakavitha
- DTL 402: Classical Prose Literature

## Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Graded quizzes
- Midterm exam
- Final exam

Students will be awarded the diploma in Telugu Language after completing the required core and elective courses with an overall GPA of 2.0.

## Course Descriptions

All courses are 3 credit units.

- **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 wide range of concepts from ballads to lullabys; from Epics to regional folk and dialectic folk traditions. Any study of literature which does not include folk literature will be incomplete.

## Elective Courses

All courses are 3 credit units.

- **DTL 401: Padakavitha** Lyrical poetry is a major component of Telugu literature which has influenced music, dance and literature of the neighboring States. Padakavitha 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 provides 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.

## Certificate in Telugu Language

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

- **Duration:** One-year program (two semesters per year, optional summer semester).
- **Required Units:** 9 credit units.
- **Required Courses:** 2 core/ mandatory courses and one elective course.

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

- High School or GED
- A score of 75% in the assessment exam for the Telugu language certificate conducted by Aria University.
- A 15-minute oral test to assess Telugu language proficiency (administered over a video call).

## Core Courses

All courses are 3 credit units.

- CTL 101: Introduction to Classical Poetry, Prosody and Grammar
- CTL 102: Introduction to Kavyas – Selections from 3 Texts

## Elective Courses

All courses are 3 credit units.

- CTL 201: Introduction to Satakam
- CTL 202: Modern Telugu Poetry

## Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Graded quizzes
- Midterm exam
- Final exam

Students will be awarded a Certificate in Telugu on the successful completion of all the required and elective courses with an overall GPA of 2.0.

## Course Descriptions

All courses are 3 credit units.

- **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, Dhvani, Sayya, Reeti, Gunas and Doshas. This course is also aimed at enhancing the ability to understand the rhythmic aspect of different prosodic styles.
- **CTL 201: Introduction to Satakam** 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.

## **Academic Programs of the Department of Computer Science (School of Computing)**

### **Master of Science in Computer Science**

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. The required prerequisite courses will be determined on a case by basis by examining student transcripts. Prerequisite courses are:

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

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 department Faculty will assess the admission applications. All applications are considered automatically for merit- and need-based scholarships.

## Evaluation

Student performance in the program courses are evaluated using the following methods/metrics:

- Graded assignments
- Graded quizzes
- Midterm exam
- Final exam
- Internship reports
- A written thesis or a capstone project

- An oral defense of the thesis

Students will be awarded a degree in Master of Science in Computer Science upon successful completion of all the required and elective courses with a GPA of 3.0.

### **Core Courses**

All courses are 3 credit units.

- GCS 501: Object-Oriented Programming
- GCS 502: Advanced Algorithms
- GCS 503: Computer Architecture
- GCS 695: Internship – 6 Units
- GCS 696: Thesis or GCS 697: Capstone Project

### **Elective Courses (Choose six)**

All courses are 3 credit 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
- GCS 602: Machine Learning
- GCS 603: Natural Language Processing
- GCS 604: Cloud Computing
- GCS 605: Machine Learning and Linguistics
- GCS 606: Advanced Computational Linguistics
- GCS 607: Advanced Natural Language Processing Applications
- GCS 608: Deep Learning and Neural Networks
- GCS 609: Computation and Indian Languages
- GCS 610: Artificial Intelligence Applications with Machine Learning
- GCS 611: Language Processing in Humans and Machines
- GCS 612: Shallow and Deep Natural Language Processing Techniques
- GCS 613: Machine Learning for Knowledge Extraction and Reasoning

### **Course Descriptions**

All courses are 3 credit units.

- **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.
- **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 on 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 provides 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.

- **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, psycholinguistic 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.
- **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.

- **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 advanced-level course provides 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 implementation of an applied research topic, and honed their scholarly communication abilities.

## **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.aria.edu/>

Aria University admissions requirements are detailed below.

English is the language of instruction. All learning materials are in English. 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:

- 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
- IELTS: 6.0
- Duolingo: 95
- Degree from a college or university in the U.S., U.K., Canada, Australia or New Zealand.

Aria University does not provide English language instruction. Please consult with the Office of Admissions.

There are no articulation agreements between Aria University and any other educational institution.

Aria University does not accept or credit student applicants for experiential learning.

## General Education Requirements

Aria University does not offer Bachelor's degree programs. Therefore, no general education is required to be provided by Aria University or accepted in transfer.

## Graduation Requirements

The students must satisfactorily demonstrate acquisition of the knowledge and methods taught in each course. Test results and practical demonstration of techniques may apply. The scores or GPA requirements for graduation are explained in the course syllabi. Except for the Master of Science in Computer Science, there are 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

Aria University will be open for business at the administrative headquarters location in Milpitas, California during normal workdays between 9:00 AM and 5:00 PM. However, 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

## **Attendance and Tardiness Policy**

The courses currently offered at Aria University are primarily online. The students' success depends heavily on their active participation and engagement throughout the course. Students must maintain regular attendance and timely participation in all scheduled classes and assignments.

Students are required to attend a minimum of 75% of the online (synchronous) classes for each course. Students will not be marked present for the course in a particular week if they do not join the class within 15 minutes of the class start time and stay till the end of the class.

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 10% 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.

### **Make-up Work**

Instructors will determine make-up requirements for students who have been absent, late, or placed on probation.

## **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 at 408-685-7258 or [raju@aria.edu](mailto:raju@aria.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, Website: <https://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 website (<https://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: <https://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: Aria University, c/o Mr. Raju Chamarthi, CEO, Aria University, 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 \$2,700 (for Certificate programs), \$5,400 (Diploma), \$9,000 (MA), and \$27,000 (MSCS)
- Application Fee \$25. This fee is non-refundable. (One time for New Students).
- Registration Fee \$75. This fee is non-refundable for the program, (One time for New Students).
- STRF Fee is 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. 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 (for international students only) \$40. 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 to \$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 Program	Semester Fee for the Program (assuming that the student registers for two courses)	Estimated Total Charges for the Entire Program (Including Books and Other Fees Defined Above)
Master of Arts in Carnatic Music	Two Years (Four Semesters)	\$9,000	\$1,800 (Tuition Fees), \$180 (Books and Other Fees)	\$9,900
Diploma in Carnatic Music	One Year (Two Semesters)	\$5,400	\$2,160 (Tuition Fees), \$240 (Books and Other Fees)	\$6,000
Certificate in Carnatic Music	One Year (Two Semesters)	\$2,700	\$1800 (Tuition Fees), \$200 (Books and Other Fees)	\$3,000
Master of Arts in Hindustani Music	Two Years (Four Semesters)	\$9,000	\$1,800 (Tuition Fees), \$180 (Books and Other Fees)	\$9,900
Master of Arts in Kuchipudi Dance	Two Years (Four Semesters)	\$9,000	\$1,800 (Tuition Fees), \$180 (Books and Other Fees)	\$9,900

Program	Period of Attendance	Tuition for the Entire Program	Semester Fee for the Program (assuming that the student registers for two courses)	Estimated Total Charges for the Entire Program (Including Books and Other Fees Defined Above)
Diploma in Kuchipudi Dance	One Year (Two Semesters)	\$5,400	\$2,160 (Tuition Fees), \$240 (Books and Other Fees)	\$6,000
Certificate in Kuchipudi Dance	One Year (Two Semesters)	\$2,700	\$1,800 (Tuition Fees), \$200 (Books and Other Fees)	\$3,000
Master of Arts in Bharatanatyam Dance	Two Years (Four Semesters)	\$9,000	\$1,800 (Tuition Fees), \$180 (Books and Other Fees)	\$9,900
Diploma in Bharatanatyam Dance	One Year (Two Semesters)	\$5,400	\$2,160 (Tuition Fees), \$240 (Books and Other Fees)	\$6,000
Certificate in Bharatanatyam Dance	One Year (Two Semesters)	\$2,700	\$1800 (Tuition Fees), \$200 (Books and Other Fees)	\$3,000
Master of Arts in Sanskrit Language	Two Years (Four Semesters)	\$9,000	\$1,800 (Tuition Fees), \$180 (Books and Other Fees)	\$9,900
Diploma in Sanskrit Language	One Year (Two Semesters)	\$5,400	\$2,160 (Tuition Fees), \$240 (Books and Other Fees)	\$6,000

Program	Period of Attendance	Tuition for the Entire Program	Semester Fee for the Program (assuming that the student registers for two courses)	Estimated Total Charges for the Entire Program (Including Books and Other Fees Defined Above)
Certificate in Sanskrit Language	One Year (Two Semesters)	\$2,700	\$1,800 (Tuition Fees), \$200 (Books and Other Fees)	\$3,000
Master of Arts in Telugu Language	Two Years (Four Semesters)	\$9,000	\$1,800 (Tuition Fees), \$180 (Books and Other Fees)	\$9,900
Diploma in Telugu Language	One Year (Two Semesters)	\$5,400	\$2160 (Tuition Fees), \$240 (Books and Other Fees)	\$6,000
Certificate in Telugu Language	One Year (Two Semesters)	\$2,700	\$1,800 (Tuition Fees), \$200 (Books and Other Fees)	\$3,000
Master of Science in Computer Science	Two Years (Four Semesters)	\$27,000	\$6,750 (Tuition Fees), \$180 (Books and Other Fees)	\$27,900

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 Aria University 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.

Aria University does not participate in federal or state financial aid programs. Aria University does admit students from other countries, however the visa services provided is only for the Master of Science in Computer Science on-campus program. This is the only on-campus program, and all other programs are 100% online. Aria University does not charge any fee for the visa services.

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 Aria University 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 Aria University, attention: Mr. Raju Chamarthi, CEO, 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, 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.

### **A Hypothetical Example**

1. The total tuition paid for a 720-clock hour program, including a \$75 registration fee: \$10,875
2. Deduct the registration fee of \$75.00
3. Tuition paid is \$10,800
4. Divide the tuition paid by the total clock hours (720) to determine the hourly rate, which is \$15.
5. The number of clock hours completed is 500.
6. Multiply the hourly rate by the completed hours (500) for the amount of tuition owed, which is \$7,500.
7. Subtract the amount owed from the remaining tuition paid to calculate the refund amount, which is \$3,300.

### **Federal or State Loans**

Aria University does not participate in federal and state loan programs.

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 Aria University, attention: Mr. Raju Chamarthi, CAO, at Aria University, Dr. Hanimireddy Lakireddy Bhavan, 1521 California Circle, Milpitas, CA 95035. Refunds will be processed by Aria University 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**

Aria University 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 ARIA UNIVERSITY**

The transferability of credits you earn at Aria University 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 Aria University to determine if your credits or degree, diploma or certificate will transfer.

### **Student Records**

Aria University 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:

- 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;
  - 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;
  - Grades or findings from any examination of academic ability or educational achievement used for admission or college placement purposes;
  - 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:
    - The courses or other educational programs that were completed, or were attempted but not completed, and the dates of completion or withdrawal;
    - Credit awarded for prior experiential learning, including the course title for which credit was awarded and the amount of credit;
    - Credit for courses earned at other institutions;
    - Credit based on any examination of academic ability or educational achievement used for admission or college placement purposes;
    - 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;
  7. A copy of documents relating to student financial aid that are required to be maintained by law or by a loan guarantee agency;
  8. 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;

9. 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;
10. Copies of any official advisory notices or warnings regarding the student's progress; and
11. Complaints received from the student.

## **Maintenance of Student Records**

Aria University 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.

Aria University 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.

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

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

Aria University 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 Aria University 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.

Aria University 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**

Aria University 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, make no representation to the public that it offers job placement assistance.

## **Leave of Absence**

Owing to the fact that classes have to be substantially prearranged and scheduled due to the nature of the instruction, Aria University 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 CEO 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.

## **Program Completion Extension Policy**

Students at Aria University must complete all degree requirements within the standard program duration. The university recognizes that documented extenuating circumstances—including personal, professional, health, or family situations—may prevent timely completion. In such cases, the Provost/Chief Academic Officer may grant additional time to complete degree requirements under the following terms:

### **Certificate Programs**

- **Standard Program Duration:** 2 semesters (1 year)
- **Maximum Allowable Completion Time:** 4 semesters (2 years)

Students experiencing documented extenuating circumstances may request an extension to complete their certificate requirements within a maximum of 4 semesters (2 years) from initial enrollment. Students who fail to complete all degree requirements within this timeframe will not be awarded the certificate.

### **Diploma Programs**

- **Standard Program Duration:** 2 semesters (1 year)
- **Maximum Allowable Completion Time:** 4 semesters (2 years)

Students experiencing documented extenuating circumstances may request an extension to complete their diploma requirements within a maximum of 4 semesters (2 years) from initial enrollment. Students who fail to complete all degree requirements within this timeframe will not be awarded the diploma.

## **Master of Arts (MA) and Master of Science (MS) Programs**

- **Standard Program Duration:** 4 semesters (2 years)
- **Maximum Allowable Completion Time:** 8 semesters (4 years)

Students experiencing documented extenuating circumstances may request an extension to complete their master's degree requirements within a maximum of 8 semesters (4 years) from initial enrollment. Students who fail to complete all degree requirements within this timeframe will not be awarded the degree.

### **Additional Requirements**

International students enrolled in on-campus residential programs must maintain compliance with all student visa requirements throughout their program of study.

## **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:

- Theft or non-accidental damage to University property.
- Forgery, alteration or misuse of records or documents.
- Cheating, plagiarism or other academic dishonesty
- Physical or verbal abuse of others or any threat of force
- Unauthorized entry into University offices or websites, or unauthorized use of, or misuse of school property

- Disorderly, lewd, indecent, obscene or offensive conduct while interacting with instructors, staff or other students,
- Failure to comply with directions of school officials or instructors acting in performance of their duties.
- Obstruction or disruption of the educational process
- Soliciting or assisting another to do any act that would subject another to student discipline
- If a student is absent for 2 consecutive semesters without the prior approval of the designated Aria University 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 Aria University 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 as shown below:

Weighted Score ( $x$ )	Letter Grade	GPA
$x \geq 90$	A	4.0
$80 \leq x < 90$	B	3.0
$70 \leq x < 80$	C	2.0
$60 \leq x < 70$	D	1.0
$< 60$	F	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 Aria University 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 Aria University 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.