University *of*
Silicon Andhra

STUDENT HANDBOOK

September 2019

TABLE OF CONTENTS

WELCOME TO THE UNIVERSITY OF SILICON ANDHRA

Dear Students:

It is with great pleasure that I welcome you to the University of Silicon Andhra (UofSA). The information contained in this Student Handbook is designed to assist you as you navigate through various aspects of your educational experience at UofSA. The information contained in this Student Handbook will be useful to you throughout your stay at UofSA. However, reviewing the material in the handbook at the beginning of your study will certainly help you avoid many unnecessary detours. It also provides you with information about what we do and who to contact if you do run into stumbling blocks. We are delighted to be part of your educational journey. Our hope is that your experience is academically enriching and personally transformational. I wish you all the best.

Sincerely,

Raju Chamarthi
Provost and Chief Academic Officer

I. INTRODUCTION

A. The University of Silicon Andhra
AN INTRODUCTION

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

Indian Americans retain a high ethnic identity. They are known to assimilate into American culture while at the same time keeping the culture of their ancestors. They may assimilate more easily than many other immigrant groups because they have fewer language barriers (since English is widely spoken in India among professional classes), more educational credentials (as Indian immigrants are disproportionately well-educated), and come from a democratic society. Additionally, Indian culture, like many other Asian cultures, puts emphasis upon the learning and practicing of various Indian classical art forms and languages that have been in existence for more than 2,000 years as a reflection of their family and community heritage.

For about two thousand years, among the treatises on different art forms known in India, there has been an uninterrupted flow of compilations containing the teachings and the reflections of several prestigious masters, with commentary by other specialists of successive centuries. In the United States today, thousands of youngsters and adults regularly spend time learning these different art forms and languages. But they do not learn in recognized institutions nor do the students get any recognition (Degree/Diploma) for what they take years to learn. As of today, there is no University that provides an academic platform to further the aspirations of thousands of learners of Indian origin or those who are interested in learning which is rooted in Indian culture and values. UofSA aspires to provide both emic and etic perspectives of the arts, literature, and sciences that originated in India and its contemporary applications. The educational model that we profess is that of a scholar-practitioner.

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

By taking this academic proposition as a fundamental goal of **University of Silicon Andhra (UofSA),** and thus, a necessary focus on Indian liberal arts, our University would tap into and unleash individual and communal creativity. Indians and others who are interested in these programs should experience their education at the **UofSA** as advancing their human creativity.

Indian art education, at its best, must enhance people's engagement with the world by providing resources that enrich and encourage creative thinking and provide cultural identity.

B. Notice to Current and Prospective Students

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

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

Additionally, the University assumes no liability, and hereby expressly negates the same, for failure to provide or delay in providing educational or related services due to a cause(s) beyond the control of the University. These causes include, without limitation, financial issues, power failure, fire, strikes, and damage by the elements, other acts of Nature and acts of public authorities. While the University believes that the information contained in the Student Handbook 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 document prior to signing an enrollment agreement. You are also encouraged to review the *School Performance Fact Sheet*, which must be provided to you prior to signing the enrollment agreement. Please note that the University of Silicon Andhra does not participate in any federal or state financial aid programs.

C. Academic Freedom Statement

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

D. Diversity and Inclusion

UofSA is intended to be an inclusive institution respecting 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.

E. Accommodation for Disability

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

UofSA currently offers Diploma, Certificate, and Masters Programs in Carnatic Music and Kuchipudi Dance. It offers Diploma and Certificate Programs in Bhartnatyam, Sanskrit, and Telugu. These programs are offered through the School of Music, School of Dance, and School of Languages.

School of Music

Department of Carnatic Music

Master of Arts in Carnatic Music

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

Duration: Two-year program. (2 semesters per year)
Required Units: Total of 30 credit units.
Required Courses: 10 core mandatory

ADMISSION PREREQUISITE:

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

Core Courses:

GCM 501- Musicology-1: (Unit Value - 3 credit units)
GCM 502- Ragam- Tanam-Pallavi: (Unit Value -3 credit units)
GCM 503- Improvisational Aspects of Compositions and Devotional music: (Unit Value - 3 credit units)
GCM 504: Allied Ragas and Vivadi Raga Compositions, Raga Malika, Varnams. (Unit Value - 3 Credit Units)
GCM 505: Compositions of Tyagaraja. (Unit Value - 3 Credit Units)
GCM 506: Musicology-2. (Unit Value - 3 Credit Units)
GCM 507: Compositions of Muthuswamy Dikshitar and Syama Sastry. (Unit Value - 3 Credit Units)
GCM 508: Concert (Performance). (Unit Value - 3 Credit Units)
GCM 510: Thesis. (Unit Value - 3 Credit Units)

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

EVALUATION:

The evaluation has 4 components- Final exams, Mid-term exams, assignments, and a thesis.

Students will be awarded a degree in Master of Arts in Carnatic Music, on their successful completion of all the required courses, with a **GPA of 3.0 or higher** based on the evaluation weightages across the various methods/metrics.

GCM 501: Musicology 1

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

GCM 502: Ragam-Tanam-Pallavi

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

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

Course description:

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

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

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

A study of dissonant notes (vivadi) and their importance in music is studied as a special topic. These ragas demand good proficiency in their presentation.
Compositions in these ragas ensure confidence and progress in obtaining mastery in presenting.

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

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

GCM 505: Compositions of Tyagaraja

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

GCM 506: Musicology-2

Course description:

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

GCM 507: Compositions of Muthuswamy Dikshitar and Syama Sastry

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

GCM 508: Concert (Performance)

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

GCM 510: Thesis

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

GCM 515: Voxology

Course description:

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

School of Music
Department of Carnatic Music

Diploma in Carnatic Music

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

Duration: One Year (2 semesters per year)
Required Units: 15 credit units.
Required Courses: Total of 5 courses

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

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

ADMISSION PREREQUISITES:

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

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:
- Final exam at the end of each course
- Mid Term exam at the mid point of the course
  - Students have to complete the mid term in each course before taking the final exam
- Assignments:

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

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

DCM 301: Advanced Theory-1

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

DCM 302: Advanced Theory-2

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

DCM 303: Manodharmasangitam (Creative ability)

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

DCM 304: Musical Compositions

Course description:
This course offers a variety of musical compositions composed by various composers in different languages. This will enable a student to study spiritual, religious, philosophical

content in musical compositions. It also makes the students understand the richness and variety in Carnatic music.

DCM 305: Ghana raga Pancharatnas

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

School of Music
Department of Carnatic Music

Certificate in Carnatic Music

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

Duration: One Year (2 semesters per year)
Required Units: 9 credit units.
Required Courses: Total of 3 core mandatory courses

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

ADMISSION PREREQUISITE:

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

EVALUATION:

A student enrolled in the certificate program is evaluated using the following methods/metrics:
- Course Exam at the end of each course:

- o Some courses will have oral rendition demonstration and one will have a written exam
  - Assignments:
    - o Students have to complete assignments in each course before taking the course exam
  - Quizzes:
    - o Students have to complete quizzes in each course before taking the course exam

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

CCM 101: Basic and Textual Theory

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

CCM 102: Musical compositions-1

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

CCM 103: Musical compositions -2

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

School of Dance
Department of Kuchipudi Dance

<u>1. Master of Arts Program in Kuchipudi Dance</u>

Program Description:

Kuchipudi is one of the most important dances originating in India. As such, dance gives entertainment and pleasure to varied sections of people, whether they are scholars or ordinary people, great or small, rich or poor. This program of study is designed on the basis of the techniques of one of the Asian Indian classical dance forms called KUCHIPUDI DANCE and it hails from a southern state in India called Andhra Pradesh.

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

Program Objective:

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

Duration: Two-year program. (2 semesters per year)
Required Units: Total of 30 credit units.
Required Courses: 7 core mandatory and 3 electives.
ADMISSION PREREQUISITE:

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

Core Subjects:

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

Electives:

1. GKD 601: Music for Dance – 3 credit units
2. GKD 602: – 3 credit units
3. GKD 603: Components and Dynamics of Abhinaya – 3 credit units
4. GKD 604: Gollakalpam– 3 credit units
5. GKD 605: Practice of Kuchipudi Dance as a Solo and Theatre form – 3 credit units
6. GKD 606: Yoga – 3 credit units

EVALUATION:

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

*GKD 501***:** *Indian Classical Dances*

Course Description:

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

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

Course Description:

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

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

GKD 503: Complexities and Execution of Rhythm

Course Description:

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

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

GKD 504: Literary Composers and Compositors of Kuchipudi

Course Description:

This is a core course at the graduate level. A good pre-requisite would be basic knowledge of Carnatic music.

The word is an inherent part of Indian dance. Literature (more so poetry) forms the canvas for dance in India. Innumerable poets in different languages have contributed immensely to the world of literature, music and dance. Kuchipudi in particular has made myriad compositions a part of its repertoire. Few of these poets are also composers of music, referred to as Vaggeyakaras. The style of writing and the historical, cultural

background of the composers and the adaptability of their writings to Kuchipudi are studied.

GKD 505: Textual Traditions of Dance in India

Course Description:

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

GKD 506: Master's Thesis 1

Course Description:

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

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

GKD 507: Master's Thesis 2

Course Description:

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

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

ELECTIVE COURSES

GKD 601: Music for Dance

Course Description:

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

GKD 602: Yoga: Theory and Practice

Course Description:
This is an elective course at the graduate level. Patanjali's Yoga sutras and Svatmarama's Hatha yoga pradeepika form the core of the course. Patanjali, the visionary, codified yogic aspects in literature through the ages in his monumental treatise, Yoga Rahasya. Rahasya meaning secret, the text of 196 sanskrit aphorisms reveals steps to identify and remove mental blocks and haziness in life. Each verse or aphorhism is pregnant with meaning, justifying the title Yoga Rahasya. For Patanjali, clarity of the mind without any pre-set notion is pure joy. Complete focus of mind leads one to that state of clarity that can be achieved solely through practice with Conscious breathing.
Interestingly, Patanjali does not talk about the physical aspect. Asanas or physical postures are mentioned in Hatha Yoga Pradeepika of Svatmarama. The untenable bond between body and mind through breath is established in the student through practical experience.

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

Course Description:

This is an elective course at the graduate level. Knowledge and exposure to Kuchipudi dance style is a pre-requisite. Contrary to the general belief that costume and make-up in Kuchipudi exist only to beautify oneself, every ornament has a symbolism. The make-up is to facilitate total delineation from the person he or she is and enter the character to be portrayed.

GKD 604: Introduction to Telugu Language

Course Description:

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

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

Course Description:

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

School of Dance
Department of Kuchipudi Dance

<u>2. Diploma Program in Kuchipudi Dance</u>

Program syllabus Components:

Program Description:

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

Duration: One year (2 semesters per year)
Required Units: 15 credit units.
Required Courses: Total of 5 courses (4 core mandatory and 1 electives)

ADMISSION PREREQUISITE:

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

Core Courses for Diploma program:

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

Electives Courses of Diploma Program:

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

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:
- Final exam at the end of each course
- Mid Term exam at the mid point of the course
  - Students have to complete the mid term in each course before taking the final exam
- Assignments:
  - Students have to complete assignments in each course before taking the course exam
- Quizzes:
  - Students have to complete quizzes in each course before taking the course exam

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

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

COURSE DESCRIPTION:

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

DKD 302: Theater Art Forms of Kuchipudi Dance Tradition

COURSE DESCRIPTION:

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

DKD 303: Practical aspects of Kuchipudi Dance

COURSE DESCRIPTION:

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

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

COURSE DESCRIPTION:

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

ELECTIVES:

DKD 401: Dance as a Therapy

COURSE DESCRIPTION:

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

DKD 402: Indigenous Dance Forms related to Kuchipudi

COURSE DESCRIPTION:

This course introduces various indigenous dance forms and related art forms like different Kathas-story telling, various 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.

School of Dance
Department of Kuchipudi Dance

<u>3. Certificate Program in Kuchipudi Dance</u>

PROGRAM syllabus COMPONENTS:

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

Duration: One Year (2 semesters per year)
Required Units: 9 credit units.
Required Courses: Total of 3 courses (2 core mandatory and 1 elective totaling up to 3 credit units).
ADMISSION PREREQUISITE:

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

Core Courses:

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

Elective Courses:

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

EVALUATION:
A student enrolled in the certificate program is evaluated using the following methods/metrics:
- Course Exam:
  - Some courses will have a written exam and a practical performance demonstration at the end of each course.

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

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

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

COURSE DESCRIPTION:

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

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

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

CKD 102: Practical Dance Number

COURSE DESCRIPTION:

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

are done in a progressive manner according to the rhythm. The footwork patterns are set in such a way that the student understands the rhythm patterns too.

In Dance, the Hand gestures play a major role in expression. The Hand Gestures are of three types. All the three types, i.e. with single hand, double hand, and the gestures used while dancing, are taught to the students.
In the last month of the course, as the students are trained with the fundamental footwork patterns and other things, he /she will learn to dance to a classical number.

CKD 201: The Evolution of Various Forms of Indian Dance

COURSE DESCRIPTION:

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

CKD 202: The Spiritual Aspects of Indian Dance

COURSE DESCRIPTION:

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

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

COURSE DESCRIPTION:
In this course the student will be given an introduction to the relation between Nature and Dance. Dance has rhythm, Music, Movements, Expression, imitation and creativity.
A Nature lover and observer can easily understand the relation between these two. There is rhythm in the flow of a waterfall, rhythm in the peacock's dance, movement of a snake, the movements of an ostrich, and so many to list.
Dance is an imitation of all these creatures and the movements are called gaits. All these are drawn from nature. The symbols, sounds that occur in nature, are cultural and fundamental to human kind.
A detailed study of nature is described in Dance treatise in the name on Gaits, and human nature in Pravritti and so on. All of these will be taught to the students.

School of Dance
Department of Bharatanatyam

<u>4. Diploma Program in Bharatanatyam</u>

Program syllabus Components:

Program Description:

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

Duration: One year (2 semesters per year)
Required Units: 15 credit units.
Required Courses: Total of 5 courses (4 core mandatory and 1 electives)

ADMISSION PREREQUISITE:

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

Core Courses for Diploma program:

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

Electives Courses of Diploma program:

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

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:
- Final exam at the end of each course
- Mid Term exam at the mid point of the course
  - Students have to complete the mid term in each course before taking the final exam
- Assignments:
  - Students have to complete assignments in each course before taking the course exam
- Quizzes:
  - Students have to complete quizzes in each course before taking the course exam

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

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

COURSE DESCRIPTION:

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

DBN 302: Nayaka and Nayika

COURSE DESCRIPTION:

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

DBN 303: Practical Dance

COURSE DESCRIPTION:

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

DBN 304: Bhakthi movement and its influence on Bharatanatyam

COURSE DESCRIPTION:

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

ELECTIVES:

DBN 401: Folk Dance forms of Tamilnadu

COURSE DESCRIPTION:

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

DBN 402: An Overview of Dasarupakas, Nirupanas and Bhagavatamelas

COURSE DESCRIPTION:

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

School of Dance
Department of Bharatanatyam

<u>5. Certificate Program in Bharatanatyam</u>

PROGRAM DESCRIPTION:

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

Duration: One Year (2 semesters per year)
Required Units: 9 credit units.
Required Courses: Total of 3 courses (2 core mandatory and 1 elective).
ADMISSION PREREQUISITE:

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

Core Courses:

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

Elective Courses:

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

EVALUATION:
A student enrolled in the certificate program is evaluated using the following methods/metrics:
- Course Exam:
  - Some courses will have a written exam and a practical performance demonstration at the end of each course.
- Assignments:
  - Students have to complete assignments in each course before taking the course exam
- Quizzes:

   o Students have to complete quizzes in each course before taking the course exam

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

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

COURSE DESCRIPTION:

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

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

The second treatise is Abhinaya Darpana of Nandikeswara that deals with the entire system of bodily expression. The movements of the head, neck, hands and feet will be dealt with.
A glimpse into the evolution of Bharatanatyam and the various other forms of Indian Classical dance would be given. The student would also learn the various items in the repertoire of a Bharatanatyam performance which would enable her/him to understand and appreciate a Bharatanatyam performance.

CBN 102: Practical Dance

COURSE DESCRIPTION:

This course aims at introduction to the practical aspect of Bharatanatyam. The first step to the practical aspect of Bharatanatyam is the Namaskaram, i.e. offering salutations and seeking the blessings of the almighty, the teachers and Scholars. This is followed by rhythmic footwork patterns in increasing level of complexity. The intricacies and variations in rhythmic patterns and in the footwork are taught.
Hand gestures play a major role in expression. Hand Gestures are of two types- single hand gestures and double hand gestures. The hand gestures and effective expression through their usage is taught to the students. When the student gains a certain level of competency over the footwork and hand gestures, he/she is taught a few items in Bharatanatyam, which can be performed.

COURSE DESCRIPTION:

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

School of Linguistics
Department of Sanskrit

1. Diploma Program in Sanskrit

Program syllabus Components:

Program Description:

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

Duration: One year (2 semesters per year)
Required Units: 15 credit units.
Required Courses: Total of 5 courses (4 core mandatory and 1 electives)

ADMISSION PREREQUISITE:

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

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

Core Courses for Diploma program:

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

Electives Courses of Diploma program:

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

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:
*   Final exam at the end of each course
*   Mid Term exam at the mid point of the course
    *   Students have to complete the mid term in each course before taking the final exam
*   Assignments:
    *   Students have to complete assignments in each course before taking the course exam
*   Quizzes:
    *   Students have to complete quizzes in each course before taking the course exam

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

DSL 301: Mēghaduta of Kālidasa

COURSE DESCRIPTION:

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

DSL 302: Introduction to Bāṇa and Bhavabhūti

COURSE DESCRIPTION:

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

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

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

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

DSL 303: Introduction to Māgha

COURSE DESCRIPTION:

This course acquaints the students with yet another major poem, Siśupālavadha of Māgha, which is also one of the pañcakāvyas. Māgha's date was fixed about 700 A.D. based on references made by rhetoricians of him and his work. Siśupālavadha is a poem of 20 cantos depicting slaying of Siśupāla by Lord Krishna. Māgha's style is florid and expression is powerful. First canto of the poem edited to suit the students is introduced in this course.

DSL 304: Introduction to Thrivikramabhatta and Playwright Kālidasa

COURSE DESCRIPTION:

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

Prose and verse are given equal importance. Prose is used for narrations and poetry for effective and compact statements. An admixture of prose and poetry is called campūkāvya. The earliest campūkāvya available now is Nalacampū of 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 imitiates Bāṇa successfully.

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

Abhijñānaśākuntalam is the crown jewel of the three plays composed byKalidasa. It is a drama of seven acts depicting love of King Duṣyanta and a hermit girl Sakuntalā.

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

ELECTIVES:

DSL 401: Introduction to Poetics of Sanskrit

COURSE DESCRIPTION:

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

DSL 402: Introduction to Sanskrit Grammar

COURSE DESCRIPTION:

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

School of Linguistics
Department of Sanskrit

2. Certificate Program in Sanskrit

PROGRAM DESCRIPTION:

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

Duration: One Year (2 semesters per year)
Required Units: 9 credit units.
Required Courses: Total of 3 courses (2 core mandatory and 1 elective).

ADMISSION PREREQUISITE:

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

Core Courses:

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

Elective Courses:

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

EVALUATION:
A student enrolled in the Certificate program is evaluated using the following methods/metrics:
- Written Exam at the end of each course

- Assignments:
  - Students have to complete 2 assignments in each course before taking the course exam
- Quizzes:
  - Students have to complete 2 quizzes in each course before taking the course exam

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

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

COURSE DESCRIPTION:

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

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

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

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

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

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

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

 a) i. Declensions ending with consonants.
  Masculine gender
jalamuk, vaṇik, rāṭ, marut, suhṛt, yuvan, rājan, guṇin, vēdhas, vidvas, pumān, liṭ.
Pronouns
yat, ētat, (in all three genders)

ii. Conjugations
div, su, tud, rudh
iii. Combinations
ścutva, ṣṭutva, jaśtva, anunāsika
iv. Compounds
tatpuruṣaḥ, karmadhārayaḥ, avyayībhāvaḥ

b) Kumārasambhavam of Kālidāsa   5th canto.
c) Mitralābhaḥ from Hitōpadēśaḥ of Nārāyaṇa.

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

COURSE DESCRIPTION:

In this course students are given an introduction to basics of grammar and two texts highly esteemed by all Sanskrit scholars, Kirātārjunīyam of Bhāravi and daśakumāracaritam of daṇḍin..
 As in the previous course, grammar is first understood from a slightly advanced stage. The same procedure is followed to teach grammar here. Included in this course are feminine and neuter genders of declensions ending in consonants and pronouns idam and adas in all three genders. By learning a few verbs from each group students will be able

to use any verb in all tenses and moods. This course contains tanu, krī, cur groups of conjugations.

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

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

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

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

a) i. Declensions ending in consonants
Feminine gender
kṣudh, kakup, gīḥ, div, bhāḥ, āśis,
Neuter gender
mahat, ahan, manas, havis, vapus.
Pronouns
Idam, Adas (in all three genders)

ii. Conjugations
tanu, krī, cur
iii. Combination
Visarga
iv. Compounds
Dvandva, Bahuvrīhi, Dvigu

b) Kirātārjunīyam of   Bhāravi
I canto 1 – 26 verses.

c) Daśakumāracaritam of Daṇḍin   5th ucchvāsaḥ

CSL 201: Introduction to Bhāsa

COURSE DESCRIPTION:

This course acquaints the students with Pratijñāyaugandharāyaṇam the play of an ancient poet Bhāsa who was regarded as a great dramatist by Kalidasa. Till recently Bhāsa was a mere name as all his plays, though many in number were lost. In 1911 manuscripts of

thirteen of his plays were brought in to light by a scholar, withstanding great controversy from various groups of scholars. Most of the thirteen plays were based on themes drawn from epics like Ramayana and Mahabharata, while some depicted contemporary occurrences. Bhāsa, who was referred to by Kalidasa was dated to 2nd century B.C.E. Theme of Pratijñāyaugandharāyaṇa was drawn from Bṛhatkathā of Guṇāḍhya. It depicts the vow taken by Yaugandharāyaṇa, minister of King Udayana to set him free from the captivity of Pradyōta father of Vāsavadattā.

CSL 202: Introduction to Harshadeva

COURSE DESCRIPTION:

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

School of Linguistics
Department of Telugu

3. Diploma Program in Telugu

Program syllabus Components:

Program Description:

This program is aimed at enhancing the knowledge of the student where the student is familiar with different genres of Telugu literature. The Program envisages enriching the knowledge of the student in 6 parallel streams of literature.
1. Prabhanda literature (romantic classical literature)
2. Aesthetics the Rasa Theory
3. Telugu Novel
4. Folk Literature
5. Lyrical Poetry and
6. Classical Prose

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

Duration: One year (2 semesters per year)
Required Units: 15 credit units.
Required Courses: Total of 5 courses (4 core mandatory and 1 electives)

ADMISSION PREREQUISITE:

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

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

Core Courses for Diploma program:

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

Electives Courses of Diploma program:

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

EVALUATION:

A student enrolled in the diploma program is evaluated using the following methods/metrics:
- Final exam at the end of each course
- Mid Term exam at the mid point of the course
    - Students have to complete the mid term in each course before taking the final exam
- Assignments:
    - Students have to complete assignments in each course before taking the course exam
- Quizzes:

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

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

DTL 301: Introduction to Prabandham – 3 Texts

COURSE DESCRIPTION:

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

DTL 302: Introduction to Aesthetics – Rasalankaras

COURSE DESCRIPTION:

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

DTL 303: Introduction to Telugu Novel – 3 Novels

COURSE DESCRIPTION:

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

DTL 304: Introduction to Folk Literature

COURSE DESCRIPTION:

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

ELECTIVES:

DTL 401: Padakavitha

COURSE DESCRIPTION:

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

DTL 402: Classical Prose Literature

COURSE DESCRIPTION:

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

School of Linguistics
Department of Telugu

<u>4. Certificate Program in Telugu</u>

<u>PROGRAM DESCRIPTION:</u>

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

Duration: One Year (2 semesters per year)
Required Units: 9 credit units.
Required Courses: Total of 3 courses (2 core mandatory and 1 elective).

ADMISSION PREREQUISITE:

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

<u>Core Courses:</u>

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

<u>Elective Courses:</u>

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

EVALUATION:
A student enrolled in the Certificate program is evaluated using the following methods/metrics:
- Written Exam at the end of each course
- Assignments:
    - Students have to complete 2 assignments in each course before taking the course exam

- Quizzes:
  - Students have to complete 2 quizzes in each course before taking the course exam

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

CTL 101: Introduction to Classical Poetry, Prosody & Grammar

COURSE DESCRIPTION:
This course offers a preliminary understanding of classical poetry in different genres such as Itihasa and purana. The student will be introduced to different poets of very high caliber and the poems will be indicative of the intricacies involved in the creation of a poetic text. Both the dramatic and the poetic aspects of classical Telugu poetry will be introduced in this course.

CTL 102: Introduction to Kavyas – Selections from 3 Texts

COURSE DESCRIPTION:

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

CTL 201: Introduction to Satakam

COURSE DESCRIPTION:

The Satakas are an integral part of the value-based teaching of Telugu ethos which tend to make character and exhibit the beauty of a poem. The course deals with various types of Satakas such as the Bhakti Satakams, Sringara Satakams, Neeti Satakams, Vairagya Satakams etc. The course is aimed at understanding each poem as an independent entity known as Muktakas.
It also deals with the concept of Satakam as not so much as a numerical concept. A Satakam may have more than a hundred poems, sometimes running into thousands.

COURSE DESCRIPTION:

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

II. CALENDAR, FACULTY AND STAFF SUPPORT

A. CALENDAR

It is very important that you keep the semester calendar handy as you plan your time during the year. We provide the following examples of your semester calendar:

Fall Semester 2019 – Calendar (August - December)

Week 1 - (Aug. 12th 2019 – Aug. 18th 2019) – Orientation Week – Semester Start

Week 2 - (Aug. 19th 2019 – Aug. 25th

2019) Week 3 - (Aug. 26th 2019 –

Sept. 1st 2019) Week 4 - (Sept. 2nd

2019 – Sept. 8th 2019)

Week 5 - (Sept. 9th 2019 – Sept. 15th 2019) - Quiz 1 (Diploma & Certificate

only) Week 6 - (Sept. 16th 2019 – Sept. 22nd 2019) - Assignment-1 (All

Programs) Week 7 - (Sept. 23rd 2019 – Sept. 29th 2019)

Week 8 - (Sept. 30th 2019 – Oct. 6th 2019)

Week 9 - (Oct.7th 2019 – Oct. 13th 2019) – Mid-term (Diploma & Masters only)

Week 10 - (Oct. 14th 2019 – Oct. 20th 2019)

Week 11- (Oct.21st 2019 – Oct. 27th 2019) - Quiz 2 (Diploma & Certificate only)

Week 12 - (Oct. 28th 2019 – Nov. 3rd 2019)

Week 13 - (Nov. 4th 2019 – Nov 10th 2019) – Assignment-2 (All Programs)

Week 14 - (Nov. 11th 2019 – Nov 17th

2019) Week 15 - (Nov. 18th 2019 – Nov.

24th 2019)

Thanksgiving Break (Nov. 25th 2019 – Dec. 1st 2019) – No Classes

Week 16 - (Dec. 2nd 2019 – Dec. 8th 2019)

Week 17 - (Dec.9th – Dec 15th 2019) - Final Exam (All Programs) – Semester End

Last Day to Apply for a Program: **Monday - August 12th, 2019**
Last Day to Register for Courses: **Monday - August 19th, 2019**
Last day to DROP Course with no grade: **Monday - September 2nd, 2019**
Last day to DROP Course with "Withdraw (W)" grade: **Monday - September 23rd, 2019**
UofSA 2nd Convocation will be on the Weekend of Jan 25th – Jan 26th, 2020

Spring Semester 2020 – Calendar (January - May)

Week 1 - (Jan. 20th 2020 – Jan. 26th 2020) – Orientation Week – Semester Start
Week 2 - (Jan. 27th 2020 – Feb 2nd 2020)
Week 3 - (Feb.3rd 2020 – Feb 9th 2020)
Week 4 - (Feb.10th 2020 – Feb 16th 2020)
Week 5 - (Feb.17th 2020 – Feb.23rd 2020) - Quiz 1 (Diploma & Certificate only)

Week 6 - (Feb.24th 2020 – Mar.1st 2020) - Assignment-1 (All Programs)
Week 7 - (Mar.2nd 2020 – Mar.8th 2020)
Week 8 - (Mar.9th 2020 – Mar.15th 2020)
Week 9 - (Mar.16th 2020 – Mar.22nd 2020) – Mid-term (Diploma & Masters only)

Spring Break - (Mar.23rd 2020 – Mar.29th 2020) – No Classes

Week 10 - (Mar.30th 2020 – Apr.5th 2020)

Week 11 - (Apr.6th 2020 – Apr.12th 2020)   - Quiz 2 (Diploma & Certificate only)
Week 12 - (Apr.13th 2020 – Apr.19th 2020)
Week 13 - (Apr.20th 2020 – Apr.26th 2020) – Assignment-2 (All Programs)
Week 14 - (Apr.27th 2020 – May 3rd 2020)
Week 15 - (May 4th 2020 – May 10th 2020)
Week 16 - (May 11th 2020 – May 17th 2020)

Week 17 - (May 18th 2020 – May 24th 2020) - Final Exam (All Programs) – Semester End

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Last Day to Apply for a Program: **Monday – January 20th, 2020**
Last Day to Register for Courses: **Monday – January 27th, 2020**
Last day to DROP Course with no grade: **Monday – February 17th, 2020**
Last day to DROP Course with "Withdraw (W)" grade: **Monday – March 9th, 2020**
UofSA 3rd Convocation will be on the Weekend of Jan 23rd - Jan 24th 2021

Fall Semester 2020 – Calendar (August - December)

Week 1 - (Aug. 10th 2020 – Aug. 16th 2020) – Orientation Week – Semester Start
Week 2 - (Aug. 17th 2020 – Aug. 23rd 2020)
Week 3 - (Aug. 24th 2020 – Aug. 30th 2020)
Week 4 - (Aug.31st 2020 – Sept. 6th 2020)
Week 5 - (Sept. 7th 2020 – Sept. 13th 2020) - Quiz 1 (Diploma & Certificate only)

Week 6 - (Sept. 14th 2020 – Sept. 20th 2020) - Assignment-1 (All Programs)
Week 7 - (Sept. 21st 2020 – Sept. 27th 2020)
Week 8 - (Sept. 28th 2020 – Oct. 4th 2020)
Week 9 - (Oct.5th 2020 – Oct. 11th 2020) – Mid-term (Diploma & Masters only)

Week 10 - (Oct. 12th 2020 – Oct. 18th 2020)

Week 11- (Oct. 19th 2020 – Oct. 25th 2020) - Quiz 2 (Diploma & Certificate only)

Week 12 - (Oct. 26th 2020 – Nov. 1st 2020)
Week 13 - (Nov. 2nd 2020 – Nov 8th 2020) – Assignment-2 (All Programs)
Week 14 - (Nov. 9th 2020 – Nov 15th 2020)
Week 15 - (Nov. 16th 2020 – Nov. 22nd 2020)
Thanksgiving Break (Nov. 23th 2020 – Nov 29th 2020) – No Classes
Week 16 - (Nov.30th 2020 – Dec. 6th 2020)
Week 17 - (Dec.7th 2020 – Dec 13th 2020) - Final Exam (All Programs) – Semester End

Spring Semester 2021 – Calendar (January - May)

Week 1 - (Jan. 18th 2021 – Jan. 24th 2021) – Orientation Week – Semester Start
Week 2 - (Jan. 25th 2021 – Jan 31st 2021)
Week 3 - (Feb.1st 2021 – Feb 7th 2021)
Week 4 - (Feb.8th 2021 – Feb 14th 2021)
Week 5 - (Feb.15th 2021 – Feb.21st 2021) - Quiz 1 (Diploma & Certificate only)

Week 6 - (Feb.22nd 2021 – Feb 28th 2021) - Assignment-1 (All Programs)
Week 7 - (Mar.1st 2021 – Mar.7th 2021)
Week 8 - (Mar.8th 2021 – Mar.14th 2021)
Week 9 - (Mar.15th 2021 – Mar.21st 2021) – Mid-term (Diploma & Masters only)

Spring Break - (Mar.22nd 2021 – Mar.28th 2021) – No Classes

Week 10 - (Mar.29th 2021 – Apr.4th 2021)

Week 11 - (Apr.5th 2021 – Apr.11th 2021) - Quiz 2 (Diploma & Certificate only)
Week 12 - (Apr.12th 2021 – Apr.18th 2021)
Week 13 - (Apr.19th 2021 – Apr.25th 2021) – Assignment-2 (All Programs)
Week 14 - (Apr.26th 2021 – May 2nd 2021)
Week 15 - (May 3rd 2021 – May 9th 2021)
Week 16 - (May 10th 2021 – May 16th 2021)

Week 17 - (May 17th 2021 – May 23rd 2021) - Final Exam (All Programs) – Semester End

B. INFORMATION ON ASSIGNMENTS AND PAPERS

All written assignments are to be typed. When one page of work is called for, we mean a double-spaced, single-sided page. APA style is required on appropriate assignments (Please note that beginning Spring 2020, the APA style will be the only style accepted for written papers).

The APA Publications Manual is likely it is available in any local college library. However, you can also purchase it directly from: American Psychological Association, Order Department, P.O. Box 2710, Hyattsville, MD 20784, www.apa.org/books.

Included on the following pages are APA guidelines.

You are expected to send assignments to your online instructor within one week of completing the week's work in the course. You and your instructor may want to work out the particulars about when you want to exchange materials. It has been our experience that a rapid and regular turn around time between student and instructor makes the whole process more vital.

Keep one copy of all your written assignments and send another to your instructor. Your instructor will evaluate your work and send these evaluations to you, but will not necessarily mail the original work back to you on a weekly basis. Also, you will find it useful to have all your written work on hand to refer back to as you work through the courses.

Style Guidelines - University of Silicon Andhra

These guidelines and style rules are based on the *Publication Manual of the American Psychological Association*. They are modified for UofSA student class papers. Not all of the format subtleties and exceptions are included here. The variations from APA style are indicated below by "(UofSA)." Instructors may ask for particular formatting variations. This handout uses most of the basic style (but not doublespacing).

Basic Elements

Paper

    Paper size. Use standard 8½ x 11 white paper.

    Margins. Set margins at least 1 inch wide on the top, bottom, and sides. Some word processors will set 1 inch margins by default, others may have wider side margins. These are acceptable also.

    One sided. Papers should normally be printed single-sided. If you wish to print double-sided, please check with the professor.

Fonts

    Font. Use Times New Roman as your font. Exception: Use a sans serif font for the text within figures, graphs, and charts.

    Font size. Use a 12 point font (type face) for all text, quotes, tables, and figure titles.

    Special fonts. Use italics for book titles, journal titles, journal volume numbers, and for sub headings which formerly were underlined.

    Numbering. Number the pages in the upper right corner.

Organization of Text

    Title page. For final class papers, term papers, DQPs, research reports, and so forth, use a title page with the title, your name, date, the course name, and a running head. For informal short papers (2-5 pp.) and reaction papers, you can put the title and the other information at the top of the first page. (UofSA)

    Line spacing. Double space all the text. UofSA makes these modifications:
1. Quotations of 40 words or more should be indented and single spaced. (UofSA. For an example, see p. 2.)
2. References should be single spaced, with a line space between each reference. (UofSA. See p. 2.)

    Indent paragraphs. Indent the first line of each paragraph five spaces or one tab.

    Footnotes. Not recommended.

    Items in series. For a series of items in the text, use (a), (b), and (c), without periods, and with a comma after each item, such as, "He taught (a) breathwork, (b) psychodrama, and (c) meditation."   If you list items in paragraph form down the page, number the paragraphs, with periods after the numbers, but no parentheses, and begin the items with capital letters. See the example above under "Line Spacing.".

General Advice

Headings. Use headings and subheadings in the text, where possible, to identify sub-topics and make for easier reading. Usually one to three levels of heading are sufficient, as with this handout.

Spelling. Spell check the text with your word processor, beginning with the first draft. For the final draft, we recommend you have a friend read for typos, style, and wording errors not caught by the spell checker.

Holding it all together. Use a staple or paper clip, but not a report cover.

<div align="center">Citations, Quotes, and References</div>

Citation form. When you refer in the paper to an article, book, or other source, you should cite it by listing the last name of the author and the date of publication, in parentheses. This guides the reader to the item in the references. If you use a direct quote in the text, put the page number in the citation. The citation goes before the period if the quote is within a paragraph, but the citation goes after the period if the quote is indented.

Reference format. Include a list of references--sources actually cited--and check the references and citations against each other. The reference list is placed at the end of the paper, arranged alphabetically by last name of author. Use a hanging indent format. Below are examples for common sources. See the APA manual for other kinds of sources.

Patel, K., (2015). Planning, Designing, Implementing, and Managing Social Presence in Online Classes and Online Programs. In Robert Wright (Ed.), *Student-Teacher Interaction in Online Learning Environments* (pp. 346-372). Hershy, PA: Information Science Reference. [Chapter in an edited book.]

Rao, V. (2018). *Research methodology for music, dance, and theater.* Milpitas, CA: University of Silicon Andhra.

Annotated examples of the APA styled term papers are provided as appendix items.

C. WORKING WITH YOUR FACULTY

The faculty/student relationship is a very special one. UofSA faculty advisors have been chosen and assigned with care. They hold Ph.D. degrees and have distinguished themselves both in the academic content and in their understanding of personal transformative processes that our curriculum encourages. They are mature individuals, usually engaging in additional life-work beyond their faculty work with UofSA. The practitioner/teacher model of our faculty is especially important as our students are also engaged in the dual roles of personal career and our music/dance/language programs. We will work with you to facilitate the proper alignment of your individual needs with the faculty.

D. COMPLETING YOUR PROGRAM ONLINE

Learning Management System (LMS)

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

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

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

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

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

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

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

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

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

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

What do I need in order to join?
The student does not have to be highly skilled in telecommunications to join the online community. Navigating in our online conferences is easy and enjoyable. At the beginning of your study, we will provide you with resources, start-up information, and step-by-step training to insure your ability to work online in our virtual campus. The software and hardware requirements for an optimal overall program learning experience are listed in our academic catalog.

What is the tuition?

Current tuition costs are available from the UofSA Admissions Office or from our website. In addition to tuition, there are other costs. Per program tuition costs vary. The tuition and other costs are presented below. Please note that these costs will vary from one year to another.

<u>Total Student Charges and Fees</u>

Application Fee	$25.00 This fee is Non-Refundable.
Registration Fee	$75.00 This fee is Non-Refundable for the program.
STRF Fee	Currently $ 0 of institutional charges. This fee is Non-Refundable. This fee is included in the tuition for each program.
Returned Checks Fee	$35.00 This fee is Non-Refundable.
Penalty Fee	$20.00 applicable only to those students on a payment plan,

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

<u>Tuition and Total Program Charges</u>

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

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

F. STAFF SUPPORT

We welcome letters, phone calls, emails, and visits. Our staff is here to support you. Give us some advance notice if you plan to visit, and recognize that while our staff is small, we will provide as much assistance as possible. This program is, and hopefully will always be, in the process of growth and change. We appreciate your feedback. It is the best way for us to learn what is working and what needs improvement. Some of the ways we will be supporting and communicating will be through:

Information about faculty and advisors visiting and giving workshops in other areas; you're on our mailing list.

Let us know about you -- your good news, your sorrows, your appreciation, and your complaints. Let us know how you are getting along with your instructor. If there are any problems in this area, you have the right and the responsibility to inform the staff. We want this to be a good experience for you and we are available to do our part to make that happen.

Communication with the Student Services Office

All matters related to finances, tuition, changes in enrollment status (i.e., on leave, continuation), receipt of teaching materials, or changes of address should be directed to the student services office. Communicating these matters to your teaching faculty does not constitute notifying the program office.

III. ACADEMIC PROCEDURES AND REQUIREMENTS

A. EVALUATION OF INSTRUCTORS AND CLASSES

The mid-term and final instructor evaluations are the primary sources by which the Provost/Chief Academic Officer receives student input and feedback about a particular course or instructor. This information is crucial to course planning for your class and for the classes to follow you.

Each student will be asked to provide feedback for online course instructors.

B. EVALUATION OF STUDENTS

The instructor will complete the evaluation of your academic performance by reviewing the assignments you submitted such as a mid-term assignment, a weekly quiz, a final paper, and so on. Your overall grade for the course will reflect how well you did in various assignments throughout the course. For this reason, it is important that you keep up with your course work and perform well on all assignments.

C. INCOMPLETE AND CONTINUATION

Students are expected to complete each course in a given semester. If, however, a student needs additional time to complete a course's requirements, he/she must arrange with the course instructor to complete the work by a date no later than the end of the following semester. The course instructor may give the student a grade of "Incomplete" until the course work is completed by the stipulated policy. If the student does not complete the coursework by the end of the following semester, the student will receive a grade of "No Pass" for the course. This means that the student will be required to retake that class, at the single course fee, in order to receive credit. Please note, a student may utilize up to one additional year of Continuation time to complete the Program, with the additional Continuation fees being paid. Continuation fees are set at the current rate of the school year in which it is taken. For financial reasons, as well as for reasons of maintaining interest in your studies, we encourage a more regular pace to your studies so that you are able to complete the program within the regular time frame.

D. REMEDIATION POLICY

The purpose of our remediation 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.

E. ACADEMIC PROBATION AND DISMISSAL

Students are expected to pass all the courses "with credit", equivalent to achieving a grade of B or better. Student's progress is reviewed every semester. In rare circumstances, if some intervention is deemed useful, the staff will discuss options with the student. If such circumstances prevent adequate course performance options will be discussed including going On Leave or being put on Academic Probation until such time as remediation can occur. Reevaluation will occur not more than three months after the start of the Academic Probation.
    If difficulties persist at the time of re-evaluation, and appear to be of sufficient magnitude to prevent the student from successfully completing the program, the student may be asked to withdraw from the University.

IV. ADDITIONAL ACADEMIC MATTERS

A. ETHICS POLICIES

Protection of Human Subjects in Research

In all cases where human beings are subjects of research, participants must be accorded ethical and moral treatment as specified in the Department of Health and Human Services (DHHS) code of federal regulations Title 45 Public Welfare, DHHS National Institutes of Health Office, Office for Protection from Researcher Risks, Part 46 Protection of Human Subjects.

Policy Concerning Controlled Substances and Alcohol

Background and Purpose

In response to concerns about the health and public safety risks associated with the misuse and abuse of illicit drugs ("controlled substances") and alcohol, the U.S. Congress passed the Drug-Free Work Place Act of 1988 and the Drug Free Schools and Communities Act Amendments of 1989. The acts describe various deleterious physical and mental consequences including addiction, severe disability, and death among the health risks associated with the use of illicit drugs and the abuse of alcohol. "Controlled substances" are those defined in 21 U.S.C. para. 812 and include, but are not limited to, such substances as marijuana, heroin, cocaine, cocaine derivatives, barbiturates, amphetamines, PCP, tranquilizers, and inhalants.

Therefore, the Board of Trustees of the University of Silicon Andhra has enacted the following policy, in compliance with the law, applicable to all employees and students.

Policy

It is the policy of the University of Silicon Andhra 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 campus or in the workplace. The workplace and campus are presumed to include all premises where the activities of the University are conducted. Violation of this policy may result in disciplinary sanctions up to and including termination of employment of expulsion of students. Violations may also be referred to the appropriate authorities for prosecution.

This policy will be reviewed at least biennially by the CEO to determine its effectiveness and needed changes to the program will be implemented.

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

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

Getting Help

Anyone who is concerned about substance use, abuse, and rehabilitation is strongly encouraged to contact their physician or the Community Center for Health and Wellness (CCHW), which can provide referrals to the appropriate resources (community or private agencies) that provide complete, confidential substance abuse counseling.

Legal Sanctions

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

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

B. CONFIDENTIALITY

Because of the personal nature of the work involved in our courses, it is our intent to maintain an air of confidentiality around your Programs work. The general standard for Programs studies is that your course instructor alone reviews your course material. It is the prerogative of the faculty, however, to ask for consultation with UofSA's staff regarding student response. In all cases, confidentiality is maintained within the faculty regarding any student matters.

C. ADA POLICY/PROCEDURES

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

D. ACCESS TO STUDENT OFFICIAL FILES

A student may see her/his records by contacting the student services office.

STANDING ETHICS COMMITTEE (SEC)

Please note that with regard to Academic Integrity, Ethical Behavior, Academic Dishonesty, and related issues, the Standing Ethics Committee (SEC) comprising of a student representative, faculty representative, and a staff member will be charged to conduct a hearing and make a recommendation to the Provost.

E. TRANSCRIPT FEES

Transcripts may be ordered in writing from the Registrar. Fees are as follows:
$ 5.00 for each copy

F. ENROLLMENT CATEGORIES

Withdrawal
Refer to UofSA catalog for voluntary withdrawal and refund policy.

Continuation
Students requiring more than the stated time to complete their program may go on continuation status for up to two years with the permission of the Provost. Program tuition must be current. The quarterly fee for continuation status is at the current rate for the school year in which it is taken. Students must pay continuation fees until all work is satisfactorily completed.

On Leave
Students needing to interrupt their participation in the Program for personal/medical/family emergencies may officially enter on-leave status for a minimum of one month and a maximum of three months. Before going on leave, students must have finished a phase of the program or be at the end of a course, if at all possible. If a student goes on leave during a course, he/she must make written arrangements with the course instructor/s to complete the course within the next semester. A copy of this written arrangement must be sent to the Registrar. Any student who does not complete or drops courses due to on leave will receive a No Pass and must repeat the courses the next academic year.

Students must be current on tuition and fee payment. Students on leave must pay full quarterly tuition and fees.

Suspension
Suspension means that a student has been placed on leave involuntarily for a violation of school policy. Suspended students may not attend classes or make use of the University Resources.

Re-Entry
Refer to UofSA catalog for re-admittance policy.

Withdrawal for Non-Payment
Payment is due at the start of each enrollment period. Students whose tuition and fees are past due will be barred from class registration. Students who fail to make timely payment will be withdrawn from school. Academic records will be held until any outstanding balance is settled.

V. Administration and Faculty

A. Who's Who At UofSA

Anand Kuchibhotla	President and CEO
Raju Chamarthi	Provost and Chief Academic Officer
Deena Kondubhatla	Chief Financial Officer/COO
Mamatha Kuchibhotla	Manager, Student Services
Sridevi Ganti	Administrator, Admissions
Phani Madhav Kasturi	Manager Technology Operations
Janardhan	Manager, Studio Services

Board of Regents

Dr. Hanimireddy Laki Reddy, Board Chair
Anand Kuchibhotla, President and CEO
Dr. Pappu Venugopala Rao, D.Litt.
Dr. Amy Catlin-Jairazbhoy
Dr. Elizabeth Griego
Dr. Nalini Rao
Dr. Swarup Medasani
Dr. Shekar Viswanathan
Neeraj Bhatia, CPA

Program Chairs

Dr. Vasanta Lakshmi	Sanskrit Chair
Dr. Karuna Vijayendra	Bharatnatyam Chair
Dr. Mrunalini Chunduri	Telugu Chair
Dr. R.S. Jayalakshmi	Carnatic Music Chair
Dr. Yashoda Thakore	Kuchipudi Dance Chair

B. Programs Faculty

SCHOOL OF DANCE - Department of KUCHIPUDI DANCE

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

SCHOOL OF DANCE - Department of BHARATANATYAM

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

SCHOOL OF MUSIC - Department of CARNATIC MUSIC

1. **Dr. Seshulatha Kosuru** is a leading Carnatic singer from Andhra Pradesh. She has tuned and released many Carnatic and devotional albums and has also tuned many dance ballets. She holds a Ph.D. in music from Potti Sreeramulu Telugu University, Hyderabad. She is a graded artist of Hyderabad radio station in both classical and light music. She is a lecturer in Department of Music, Telugu University since 1989.
2. **Dr. R.S. Jayalakshmi** has a Ph.D in Music from the University of Madras and also was a faculty of Music at the same university for over 30 years. Currently she is an Academy Council Member at the Tamil Nadu Music and Fine Arts University and also a faculty at the Advanced School of Carnatic Music at The Music Academy.
3. **Dr. Sriram Parasuram** is one of India's leading musicians. He was awarded the prestigious Firestone fellowship to study Western Classical violin in the U.S. and he completed his Master of Music Degree in Western Violin Performance from the University of Akron, Ohio, U.S.A. He also did his Ph.D. in World Music /Ethonomusicology from Wesleyan University, CT, U.S.A. He also serves as a teaching faculty member of the Advanced College of Carnatic Music of The Music Academy, Madras and visiting faculty at KALAKSHETRA.
4. **Dr. T.K.Saroja** has Ph.D. in Music from Sri Padmavathi Mahila Viswa Vidyalayam, Tirupathi. She is working as a Lecturer in International Institute of Information Technology, and has research interest in Indian Classical Music with focus on South Indian Music.
5. **Dr. Padma Sugavanam** is a carnatic vocalist with an interdisciplinary Ph.D (Music and Sanskrit) with a thesis titled "Kohala in the Samskrta Textual tradition" from the University of Madras and a gold-medalist in her Master's degree in Indian Music. She has won several honors and awards, and the 'Most Outstanding Vocalist' of her category in the Madras Music Academy (Chennai) in 2014.
6. **Dr. Shyamala Vinod** is a musicologist, an academician of music, and a certified voxologist and voice trainer. Her teaching experience spans over three decades, and many renowned reality show contestants, playback singers, and top ranking Carnatic music professionals have benefitted from her tutelage and training. She holds a doctorate in music, specializing in the comparative study of Arabic Classical Maqamat and South Indian Classical Ragas. She has been an advisor to many PhD candidates.
7. **Dr. Mala Swamy** is an accomplished Carnatic Vocal Musician with an 'A' Grade in the All India Radio. She holds a PhD from Mother Teresa Women's University wherein her doctoral thesis is entitled A Critical Study of the Creative Form – Niraval. She has been a guest faculty member at the University of Madras for almost a decade. She was the Coordinator of the Distance Education Department at the University of Madras. Dr. Swamy has worked as Product/ Concept Manager of Swathi Soft Solutions and has a large number of DVDs and Audio CD Productions of Carnatic Music (both concerts and instructional DVDs).

SCHOOL OF LINGUISTICS -Department of SANSKRIT

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

4. **Dr. K. Varalakshmi** has an M.Phil and Ph.D. from Osmania University. Her professional experience include more than 12 years of experience as a Deputy Director of Sanskrit Academy, Osmania University. Dr. Varalakshmi has published ten books and over 17 research articles. She has also served as an external Ph.D. examiner.

SCHOOL OF LINGUISTICS - Department of TELUGU

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

VI. Obtaining Required and Recommende Textbooks

Here are a few Internet sources for buying textbooks on-line.

Carnatic Music Program Learning Material:

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

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

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

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

Kuchipudi Dance Program Learning Material:

Karnatic Music Book Centre (KMBC):

http://www.carnaticbooks.com/

Amazon Online store:
www.amazon.com

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

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

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

Bharatanatyam Program Learning Material:

Karnatic Music Book Centre (KMBC):

http://www.carnaticbooks.com/

Amazon Online store:
www.amazon.com

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

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

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

If you find other good on-line sources, please notify Mamatha Kuchibhotla in Student Services.

University Phone Number

The Univeristy administrative offices are open Monday through Friday from 9 A.M. to 5 P.M. If you are unsure who you need to speak to, leave your message in the general delivery box and it will be routed to the appropriate person.

Voice: 844-872-8680

WHEN LEAVING VOICE MESSAGES REMEMBER:
- Be succinct. Ask for a return call if you need detailed assistance.
- Leave your name and a good time to reach you.
- Speak your phone number SLOWLY and CLEARLY.

Be sure to leave your number with every message, even if you think the person already has it